

Demonstrating the case for
culture



Foreword



We all know that culture plays an important role in the life of the people in the South East but what does it do for the economy of the region? South East England Development Agency (SEEDA) is determined to find the evidence which shows just how the cultural industries contribute to the wealth creation in the South East and to the social cohesion of the region. To achieve this we intend to develop a framework for gathering evidence on individual projects that can be used by cultural agencies and regional development partners when assessing future projects.

This publication is a step towards delivering this commitment. It shows how cultural projects can contribute to the economic and social development of the places they are located in, and explores the sorts of evidence which can be collected to demonstrate this. From this, it will be possible to establish a model for assessing the value of cultural inputs to policies for regeneration, place making, sustainable communities, and other objectives which lie at the core of the recently published Regional Economic Strategy (RES) for the South East 2006-2016.

It builds on earlier work which looked at a general level into how culture may contribute to wider regional objectives, and also considered the sort of evidence needed to demonstrate this contribution. It does so by looking at nine specific cultural projects in the South East, the contribution made by these projects to wider objectives, the way in which these projects have been evaluated, and the sorts of evidence which they provide.

We want to use the lessons learned from these projects to develop a more comprehensive methodology and framework for gathering evidence on individual projects, which can be used by both cultural agencies and regional development partners when assessing future projects and placing them in the context of regional and local development strategies. It is timed to coincide with the roll-out of the implementation plan for the RES.

A handwritten signature in black ink that reads "James E. Brathwaite". The signature is stylized and includes a horizontal line at the end.

James E Brathwaite CBE
SEEDA
Chairman

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Acknowledgements:

Neil Worman – Editor

Jemima Johnstone – Copywriter

Introduction

Culture lies at the heart of successful places, successful economies and successful communities. It gives people opportunities to learn skills, to express their identities and to share experiences. It gives them a sense of community and a stake in the places where they live. Places which are seen as having a strong cultural identity are also seen as successful and attractive to the skilled and enterprising as places to visit, work in, live in and invest in.

The value of culture is known and understood by many people, both within and outside the cultural sectors. Its contribution is supported by evidence. Yet difficulties persist in expressing that value in terms easily understood and used by economic developers and which can be measured by the mechanisms that they are used to.

These issues were addressed by the South East England Regional Assembly's Select Committee on Culture and Regeneration, which reported in March 2003. Among the pieces of evidence which the Select Committee drew on was an Economic Impact Study for Creative and Cultural Industries in South East England, jointly published by The South East England Development Agency (SEEDA) and the South East England Cultural Consortium in July 2002. This study assessed

the direct economic impact of businesses in the creative and cultural sectors in terms of employment, output and contribution to business start-ups. Beyond this it drew attention to the sector's role as steward and manager of knowledge content, with a huge, but largely unexploited, economic value. It referred to the sector's role in building skills which create value across many sectors of the economy, its impact on the quality of life of a community, on the education and ambition of individuals and on the sustainability of the natural and built environment.

The Select Committee commented that it is vital that cultural projects are not marginalised because their outputs are more difficult to demonstrate, and recommended that SEEDA should develop common assessment, evaluation and monitoring processes with the cultural agencies that capture the 'soft' as well as the 'hard' benefits of interventions.

In reply, SEEDA undertook to aim to improve the evidence base for bringing the cultural dividend into play when decisions are taken. This would build a better understanding of how cultural activity feeds into industry supply chains, create a better climate for inward investment and increase the attraction

of the region to skilled and enterprising individuals and their families. SEEDA would also seek to establish a model together with the cultural agencies, for assessing the value of cultural inputs to projects and strategies for regeneration, social inclusion and other objectives and the way in which the cultural dimension of these activities contributes to the social and economic benefits achieved.

Work on improving the evidence base has continued from that time up to the present. Together with Culture South East, SEEDA commissioned a paper entitled *Developing the Evidence Base for Support of Cultural and Creative Activities in South East England*, written by Kate Oakley and published in 2004. It also commissioned John Holden to write a paper on *Valuing Culture in the South East*, published in 2006 as part of the consultation process for producing the RES, and produced some more specific papers of culture's contribution to various strategic objectives, which were discussed at a public consultation event in the autumn of 2006. SEEDA has also worked with Culture South East to set up a Cultural Observatory which went live in the summer of 2006 and has participated in the Research Group established by Culture South East.

The Case Studies

The following chapter of this publication contains a series of case studies of cultural projects which have been evaluated in one way or another. It looks at the evidence provided by these projects, the way it has been collected and the extent to which it illustrates the contribution made by the projects to wider economic and social objectives. It needs to be emphasised that it does not attempt to judge the projects themselves – they are all successes in their own ways and a number of them have won awards. This publication does not focus primarily on the projects' accomplishment of their own objectives – it is essentially concerned with the evidence they provide, the way in which it has been collected and the way it can be used to develop a methodology for measuring and harnessing the contribution of culture more generally.



Brighton and Hove Albion Football Club

Using the pulling power of sport to attract adults back into learning

Context

According to the Sussex Learning and Skills Council, 'Sussex, and its central city, Brighton and Hove, needs a higher skilled workforce if it is to compete in a global market and maintain its edge.' There is currently huge variation in the levels of education, skills and training within the population of Brighton and Hove, with parts of the local area falling into the top 5% most deprived in England, whilst others are in the least deprived 5%. The Learning and Skills Council have identified Brighton and Hove as a priority area in the locality on which to focus, because of the high proportion of individuals who are hard-to-reach in terms of training, due to deprivation and unemployment.

Aims

Brighton and Hove Albion is the first football club in England to have developed an educational programme focusing primarily on adults. Its inaugural adult education programme was launched in 2003 and aimed to use the power and appeal of football to attract adult learners who would otherwise shy away from education, particularly if delivered in the formal surroundings of a school or college. The Football Club provides a unique venue – suitable for learning, but in an informal and non-threatening environment.

The Albion aims to make a difference to the local area by providing:

- An educational facility that complements the more traditional style of the local colleges.
- Educational opportunities for adults who have previously been turned off by formal education.
- Sports-related courses that are based at a professional sports club.
- Part of a vocational pathway that will lead participants to further study or employment.



Project

In 2002, Brighton and Hove Albion Football Club's Football in the Community Scheme received funding from the Sussex Learning and Skills Council to set up its own study support centre for adult learning at the Club's home ground, Withdean Stadium. The centre offered the local community Level 1 and Level 2 courses in basic skills and IT, as well as careers guidance. Learners were recruited through marketing campaigns targeted at specific groups. In some cases the power of football was used as a tool to interest football enthusiasts, particularly young men, although high quality provision also helped attract those who had no particular interest in football.

The project was deemed so successful that the scheme was awarded further funding for three years to open and oversee eight more study centres at semi-professional football clubs across Sussex. Each of the centres was linked to the local further education college closest to the particular club.

In 2007, six of these centres will continue to function through the mainstream funding of five partner Further Education Colleges. The centres will provide basic skills tuition (literacy, numeracy and IT) and health-related courses at Level 1-2. Brighton and Hove Albion Football Club will also provide sports and leisure courses from Levels 1 to 4, including the BTEC Award in Sports Development, Foundation Degree in Sport, Certificate for Event and Match Day Stewarding and Level 1 and Level 2 Certificate in Coaching Football.

Measuring impact

The outcomes have been measured by tracking learners through their attendance and achievements on courses and, where possible, tracking their destination after leaving. The success of the marketing and recruitment strategy has also been monitored.

Impact

Outcomes to the end of December 2006 :

- 3,070 beneficiaries (ESF Project).
- Over 1,400 people attaining one or more qualifications or successfully completing a non-accredited short course (ESF Project).
- 1,109 Level 1 qualifications and 901 Level 2 qualifications achieved (ESF Project).
- 175 learners moving on to further education or into employment (ESF Project).
- Of the 12 undertaking the BTEC Award in Sports Development four have gone on to study at university and eight have gained part-time employment with the Club.
- 40 people have now qualified for a Certificate in Event and Match Day Stewarding, and work for Brighton and Hove Albion as stewards. Another 40 are about to complete the qualification.

Lead organisation: Brighton and Hove Albion Football Club

Partners:

- Sussex Learning and Skills Council
- Six local Further Education Colleges
- Local businesses
- Local job centres and careers services

Cost:

2003-2006: £1.94 million

Sources of funding:

- Local Single Regeneration Budget: £59,992
- European Social Fund / Learning and Skills Council: £1.88 million
- Sponsorship and support from multi-national firms (EDF – main sponsor and American Express) and local firms (Avard Estate Agents, Abcom and Steve Darby Associates)
- European Union (Interreg IIIA project): £230,000 for additional educational provision
- The project will be expanded from 2007-2009 with mainstream funding through five Further Education Colleges for seven study centres, as well as Area Investment Framework (AIF) funding and additional Interreg IIIA funding

Chatham Historic Dockyard

Creating a sustainable heritage site through mixed-use development



Context

In 1984 the Royal Dockyard at Chatham closed, with a traumatic impact on the local community, where it had been the main employer for over 400 years. In 2004 Medway was ranked in the top 50% of most deprived districts in the country¹. In 1998 GDP per capita was estimated at 15% below the national average and 24% lower than the regional average. Employment growth was also slow from 1998 to 2003, growing by just 1.5% compared to a national average of 5.6%.

When HM Naval Base Chatham closed it left behind a

400-acre site of exceptional European maritime heritage significance, in a state of dilapidation and with no clear future. The huge site was divided into three parts; the area with the most historic interest was allocated to Chatham Historic Dockyard Trust, while the other 140-hectares of the site were passed to English Estates. The final part of the site, Chatham Docks, remains a commercial port.

The Historic Dockyard site covers an area of around 80-acres, and contains the most important concentration

¹ In the Index of Multiple Deprivation (IMD)

of historic naval architecture anywhere in the world. The majority of the buildings and structures on the site were erected between 1700 and 1855 to provide facilities for the building and maintenance of the ships of the Royal Navy; almost half of them are now scheduled ancient monuments.

Aims

The Chatham Historic Dockyard Trust was established by the Government in 1984 with two stated aims:

- To secure, for the public benefit, the preservation of the Historic Dockyard at Chatham in a manner appropriate to its archaeological, historical and architectural importance.
- To promote and foster, for the public benefit, a wide knowledge and understanding of the archaeological, historical and architectural significance of the Historic Dockyard.

The Trust has sought to achieve its objectives by developing the Historic Dockyard as a living, working museum and a sustainable mixed-use community that encompasses commercial businesses, heritage attractions and housing. Income from tenants contributes to the cost of the ongoing preservation of the site, while also benefiting the local economy.

Project

Since the site was placed under the stewardship of the Historic Dockyard Trust in 1984 an ambitious programme of conservation, adaptation and re-use has returned life to the site, whilst protecting its authenticity. The Trust's original strategy was described as the development of a living museum, meaning a place where museum displays are managed alongside business and residential users. This strategy was designed to create sustainable uses for the buildings that would bring in rental income to help the Trust fund its programme of preservation, whilst also helping the economic development of the local area.

The site now serves as a living and working community. It encompasses a number of heritage attractions – including three historic warships and the Museum of the Royal Dockyard, a residential development housing 400, and a thriving group of over 100 small businesses. The mix of commercial tenants within the site is truly eclectic, ranging from blacksmiths to a university college, and there are an increasing number of creative businesses locating on the site. Where possible, tenants have been found who make traditional Dockyard use of the buildings, for example Turks Boatyard, a traditional boat builder and restorer, has now developed a base in the historically significant Number 7 Covered Slip.

Measuring impact

In 2006, as part of its rolling programme of evaluation and research, the Heritage Lottery Fund commissioned ECOTEC to undertake an assessment of the economic and social impacts which have resulted from the regeneration of Chatham Historic Dockyard.

Economic impacts were estimated by looking at:

- Employment and incomes generated within the development itself.
- Additional expenditure within the local economy by visitors – particularly by those who visit the area or extend their stay in order to visit the site.
- Employment and incomes generated in the non-visitor related developments that were undertaken.
- Indirect effects on the local economy resulting from the procurement spend of the site.
- Induced effects associated with the local spend of all of those who derive additional incomes from the project.

The analysis sought to separate out additional expenditure from 'deadweight' expenditure and activity that would have taken place even in the absence of the Dockyard development.

The study also looked at the social impacts of the redevelopment of the site in terms of educational and volunteering opportunities, and the involvement of the local community.

Impact

The findings of the study were that:

- The Dockyard has a positive impact on the economy of the local area in terms of tourism and employment.
- The Dockyard houses over 100 small businesses, with c.1,000 people employed, and provides housing for 400 people. By 2004 and 2005 income from properties generated over £1.1 million towards the cost of continuing restoration and maintenance of the historic site.
- The total economic impact (including direct, visitor-related, indirect, and induced) of the Dockyard within the county, calculated in terms of employment impact, is 227 person years in the short-term and 126 full-time equivalent posts on an ongoing basis².
- The Historic Dockyard has a major part to play in issues of image and identity of the “new” City of Medway, which aspires to be the city of culture, tourism, education and innovation at the heart of the Thames Gateway. The Dockyard is at the centre of a future World Heritage Site that will assist in raising the profile and image of the area.

The redevelopment of the Historic Dockyard has been a regeneration success story. It has created a mixed-use site and new community where people want to live and work. Together with the neighbouring Chatham Maritime site, the Historic Dockyard was one of four finalists in the Deputy

Prime Minister’s Award for Sustainable Communities 2004. The Award recognises best practice in creating sustainable communities and the panel felt that the site displayed genuine mixed-use, balancing historic preservation and 21st Century needs. The Dockyard was also a medallist in the Europa Nostra Awards 2004, which is awarded to celebrate architectural heritage and the successful re-use of buildings and sites.



Lead organisation: The Chatham Historic Dockyard Trust (CHDT)

Partners:

- Department for Community, Media and Sport (DCMS), Communities and Local Government (CLG)
- Medway Council
- SEEDA
- English Heritage
- CHDT tenants, residents and volunteer groups

Cost:

- Development programme 1997-2007: £30.5 million (Excludes restoration projects pre 1997)

Sources of funding:

- Medway Council: £4.7 million
- SEEDA: £2 million
- Heritage Lottery Fund: £13 million
- DCLG: £1.4 million
- National Heritage Memorial Fund: £961,000
- English Heritage: £500,000
- European Union (INTERREG programmes): £822,000
- DCMS and other central government (Renaissance in the Regions): £420,000
- A range of charitable givers: £301,000

² Estimated on the assumption that on average £35,000 in visitor spend supports one Full-time equivalent (FTE) job

Evolving City

A diverse cultural programme inspiring partnership, celebration and wider participation in the arts and science

Context

Oxford Inspires is the cultural development agency for Oxfordshire, founded originally in 2002 to lead the City's bid to become European Capital of Culture 2008. Although Oxford did not win the title, it reached the final shortlist and was named one of the six Centres of Culture in the UK. The agency's core funders subsequently agreed to continue to support its work, with the aim of involving as many people as possible in the cultural life of the city and county by supporting and developing local arts and cultural groups and organisations.

In February 2004 a lottery funding programme was launched, entitled the Urban Cultural Programme. Organisations were invited to bid for grants to support the development of cultural programmes in urban environments that would contribute to regeneration and social inclusion. The funding gave Oxford Inspires an opportunity to develop an ambitious programme of work for 2005. It drew up and submitted a bid on behalf of a consortium of over thirty cultural organisations in Oxfordshire – under the title Evolving City.



Photo: Matthew Andrews

Aims

The aims of the Evolving City programme were to:

- Widen participation in cultural activity and promote social inclusion.
- Encourage informed and widespread debate about the future of Oxford as a European city.
- Employ culture as a means to imagine and transform the future shape of the City.
- Strengthen the promotion of science as a cultural activity in Oxford.
- Promote high standards of urban design in the further development of the City.
- Celebrate Oxford's diverse cultures and strengthen Oxford's festival culture.
- Leave a legacy of a stronger cultural sector, with cultural organisations collaborating effectively with each other and local authorities and universities.

Oxford Inspires also hoped that the programme would bring economic benefits to the City

and county through better management of tourism in Oxford, and higher standards of urban design and improved public spaces.

Project

Evolving City was awarded £600,000 to deliver the largest collaborative cultural project ever organised in Oxford. It consisted of a year-long cultural programme focused around five themes – Artists and Communities, Festivals Development, Science in the City, Oxford 2015: Regeneration, and Oxford and Europe. The line-up included 36 projects, ranging from day and weekend events to programmes spanning several months. Activities included displays, talks, public art works, musical performances, studio residences, inter-generational learning projects, and festivals. The events were delivered by cultural organisations across the city, from the Ashmolean Museum to the Oxford Malayalee Club, working individually and in partnership. Oxford Inspires co-ordinated the programme, worked with cultural organisations to build their capacity to deliver, and marketed the programme as a whole.

Measuring impact

An independent evaluation report was commissioned by Oxford Inspires to establish whether the programme had met its stated objectives. Research included interviews, focus groups, observations at events and project self-evaluations.

The evaluation provided in-depth feedback on how

effectively the programme was developed and managed by Oxford Inspires, but a key limitation of the exercise – recognised by the agency – was that it was not possible to produce accurate and verifiable participant and audience figures, and audience surveys did not take place as planned so that there was limited evidence as to the public's perception of Evolving City.

Impact

The main findings of the independent evaluation report were that:

- Evolving City achieved its objectives of widening participation in cultural activity, celebrating Oxford's diverse cultures and promoting social inclusion.
- The programme was successful in promoting science as a cultural activity in Oxford.
- Evolving City enabled the expansion of the vibrant festival scene in Oxford.
- Elements of the programme stimulated thought and discussion about Oxford, its future, and the role of cultural activity in the City.
- The wide scope of the Evolving City programme allowed many organisations to expand and develop in a way that had not previously been possible.
- The most valuable legacy of Evolving City, as reported by individual organisations, was the development of partnerships and networks.
- The Evolving City programme received extensive media coverage.

Lead organisation: Oxford Inspires (a cultural development agency formed through the collaboration of: Oxford University, Oxford Brookes University, Oxford City Council, Oxfordshire County Council, Arts Council England)

Partners:

- 36 cultural organisations in and around Oxford

Cost:

- £1.6 million

Sources of funding:

- Urban Cultural Programme (distributed by the Millennium Commission and Arts Council England): £600,000
- Oxford City Council: £50,000
- Oxfordshire County Council: £50,000
- SEEDA: £25,000
- Commercial sponsorship totalling £85,000 from: BMW Group Plan Oxford, Westgate Partnership, Oxford Bus Company, Royal Mail

Great South Run

Boosting the City's profile, economy and health through a mass-participation sports event

Context

Portsmouth is the UK's second most densely populated city (outside inner London) and the fourth most deprived area in the South East. The City has suffered economically in recent times as a result of its dependence on declining industries, but recent flagship development projects such as the Gunwharf Quays retail and leisure complex are helping to bring about a local renaissance. Changing the City's image is an important priority for the Council in order to attract both tourists and inward investment. Other key priorities include improving residents' health and wellbeing – reducing the 12-year gap in life expectancy between the

richest and poorest residents and increasing community engagement by promoting volunteering opportunities.

Aims

Portsmouth City Council hosts the Great South Run in order to help it achieve both economic and social objectives.

Its aims in supporting the event are:

- To achieve increased participation by residents in physical activity.
- To support the development of local clubs and encourage active participation in a wide range of volunteering opportunities. The pathway for volunteers offers skills development and the opportunity for people to give something back to their community.
- To use sport to raise the profile of the City and boost the local economy.



Project

The Great South Run is Britain's largest 10-mile running event and the South East's biggest mass-participation sports event. Over the past 15 years the number of runners has risen from 3,000 to over 16,000. In 2005 the event was again oversubscribed by several thousand and reached its capacity four months

before the publicised closing date. The Run is managed by a private company (Nova International) and has been hosted annually by Portsmouth since 1991.

In 2005 the main race was part of a 'festival of running' that included running events for under 8s, 8-15 year olds, and Great Mile Runs, which gave over 800 participants of all ages and levels of physical ability the chance to walk or run a timed mile. In addition to the 19,000 people actively participating through the weekend, there were also an estimated 35,000 spectators.

Measuring impact

Portsmouth City Council focused on measuring two key areas of impact in 2005.

- **Increasing participation**
Following an award of £40,000 from Sport England South East for developing the sporting legacy of the 2005 Great South Run surveys were sent to 50% of all junior and mini race finishers and 25% of the adult field. Participants were asked about their levels of sporting activity before entering the race and their intention to continue participating in physical activity. The sustainability of their intention to participate was measured in a follow-up survey one year on.
- **Economic benefits**
An analysis of the economic benefits that the Great South Run brings to Portsmouth was carried out in-house using research undertaken for the

Portsmouth 'Trafalgar 200' events as a model. The percentage of competitors staying in Portsmouth in serviced accommodation and with friends was established through the survey of participants. Approximate figures for accommodation and secondary spend were then drawn from the 'Trafalgar 200' model and used to estimate total local expenditure by runners.

Impact

In 2005 the Great South Run:

- Brought an estimated £1 million into the local economy through overnight accommodation and secondary spend. 25% of competitors stayed in Portsmouth in serviced accommodation and the Portsmouth and Southsea, and Greater Portsmouth Hoteliers Associations reported that many hotels were running at 100% capacity during the weekend, at what is traditionally a quiet time of year.
- Raised the profile of Portsmouth: with local, national and international media coverage, including main race highlights shown throughout Asia, Africa and Australia.
- Attracted new participants to running: in 2005 15% of runners in the main race were entering their first race, over 32% in the Junior Great South Run and 45% in the Mini Great South Run.
- Inspired people to be more active: 5% of participants surveyed said they had never participated in sport, having completed the race 90% of these participants said they would continue to be active.
- Increased levels of participation: of the Great South Run participants surveyed, the number regularly taking part in sport or physical activity (at least three times a week) rose by 6% after the run; a year on this figure was down to 2%.
- Raised £1.5 million for charity.

Lead organisation: Portsmouth City Council

Partners:

- NOVA International
- BUPA
- Sport England
- Sport Alliance Portsmouth (includes public, private and voluntary sector)
- Local schools

Cost: Not available

Sources of funding:

- Portsmouth City Council: £72,500 for 2005 event
- Sport England: £50,000 for 2005 event
- BUPA: not available

Jubilee Library

A flagship central library development acting as a catalyst for the wider development of the local area



Context

Brighton was a city in decline for much of the 1970s and 1980s, when it lost the traditional holiday trade. It developed a reputation for crime and anti-social behaviour, and unemployment rose to 15% – significantly higher than in the majority of the South East. There was concern that Brighton had no focus, and could not attract sufficient private investment. Both the old Brighton Council, and the new Brighton and Hove Unitary Authority that came into existence in 1997, have striven to reverse the city's decline through investing in environmental, economic and housing-related developments, and working to

attract significant regeneration investment. Private and lottery funding has enabled developments including a new-look beachfront, refurbishment of the Brighton Dome Complex and a new Education Pavilion and galleries at the Brighton Museum and Art Gallery.

One of the areas still to be developed, when the new Authority was established, was a disused car park adjacent to the location of the old library on Jubilee Street. This key city centre site had remained derelict for almost 40 years because the various constraints of redeveloping the land had meant that no single developer had been able to



deliver a sufficiently attractive proposal to make it acceptable to the planning authority.

Aims

The Council's aim in redeveloping the Jubilee Street site was to improve the quality of life for residents, reduce social exclusion and improve local education standards by replacing an old and inaccessible library with an improved service accessible to all. By investing in an iconic new library building with high quality and innovative design, they also aimed to provide a catalyst for private sector investment in the redevelopment of the wider Jubilee Street area, and to enhance the perception of the city as a regional, national and international venue, a cultural centre and a place to invest.

The proposal met four of the Council's six strategic priorities: getting people into work, developing a learning city, delivering key infrastructure projects and reducing local poverty, and received unilateral member support.

Project

A £60 million regeneration programme, centred on the new Jubilee Library development, has now transformed the Jubilee Street site into a cultural and business quarter that forms a link between Brighton's historic Lanes, the station and the North Laines area of the city. The four-acre site contains the iconic, modern central library, a new Civic Square, affordable and private housing, office and retail developments, restaurants and a hotel.

The flagship element of the regeneration scheme was the construction of the new £14.5 million central library, funded through the Private Finance Initiative (PFI). The library's striking design was heavily focused on sustainability, with the building planned to emit 50% less carbon than a conventional building of the same size. A huge all-glass external south wall has been designed to capture the sun's rays for heating and lighting. Other eco-friendly features include passive environmental control of ventilation, and use of recycled rainwater. These design features should also mean lower running costs over the lifetime of the building.

The Jubilee Library itself covers 5,000 sq m – three times the space of the previous library. It includes a café and bookshop, an exhibition area, a learning suite with 90 computers and 104 study spaces and around 66,000 books, CDs and DVDs on

display at any one time, with about 100,000 more stored on site or nearby. Self-issue terminals allow customers to check out their own books, giving staff more time to walk the floor, providing a fuller service to customers.

The building will be leased to the council, while all library staff continue to work directly for the authority. Unusually, the PFI deal also includes £17 million to be spent on books over the next 25 years. For the library service, and the people of Brighton, this ensures that funds for books and other library materials will be found year on year to replenish those lost or outdated.

Measuring impact

An economic impact study of the Jubilee Street redevelopment scheme, encompassing the Jubilee Library, was commissioned from Hill-Smith Associates and the School of the Environment, University of Brighton.

The study was both qualitative and quantitative. It looked at the City-wide effects of the development – including impacts on the City's GDP¹, employment opportunities (during construction and longer-term following completion), and the likely impact on the city's image and the resulting effect on tourism and business development. The study also focused on the effects that the scheme is having on the City's Cultural Quarter.

¹ Gross Domestic Product – the market value of all the goods and services produced by labour and property located in the area. GDP serves as a key measure of the size of the local economy.

Impact

The key findings of the first stage economic impact study were that:

- The scheme has boosted employment in the short and long-term:
 - It is anticipated that the completed scheme will generate an additional 492–709 sustainable full-time equivalent jobs on site and more widely in the local economy. This is forecast to make a job related contribution to the City’s economy of £12.2 million to £16.3 million/year.
 - A third of the on-site jobs involved in constructing the library and its infrastructure came from local Brighton, Hove and Sussex companies.
- The new affordable- and market-housing provision in the development will contribute an extra £440,000 household expenditure per year to the local economy.
- Projections suggest that in its first full year of operation (2007) the redevelopment scheme will help generate a total of £4.4 million in additional visitor expenditure for the city.
- The award-winning development of Jubilee Street has helped maintain and develop the perception of Brighton as a cultural centre, a venue of national and international standing, and a place for businesses to invest.
- The development has provided a significant return on public sector investment. The Council’s decision to provide a modern public building for its central library facilitated



the larger mixed-use development. The Council’s investment, including the residual land value of the site, amounts to £1.6 million/year. In addition to providing the community with a modern library facility and city square, it is estimated that it will facilitate additional value to the local economy worth

£17 million-£21 million/year at current prices; a 10-13 fold local return on its public sector investment.

Lead organisation: Brighton and Hove City Council

Partners:

- Mill Group – Investors in the Community

Cost:

- Jubilee Library: £14.5 million
- Jubilee Street development: £60 million

Sources of funding:

- Jubilee Library: Private Finance Initiative
- Mill Group: “The Word” project (to promote the new library) and Artwork for children’s library, foyer and square
- Private Sector funding: Wider regeneration of Jubilee Street area

Racing South East

Sporting attractions working in partnership to boost tourism



Context

The South East region contains 12 of the country's 59 racecourses, including four of the 'Super 12' – the leading racecourses in the UK. Together they attract around two million racegoers a year, who pay for an estimated 100-200,000 bed nights in the region annually and form a small but valuable tourism market.

In 2003 Tourism South East (TSE), with funding from SEEDA, commissioned a plan for the development of sustainable equestrian tourism in the South East. The strategic priorities included:

- Raising the profile of the South East as a centre for equestrian tourism.
- Attracting new customers to racecourses across the region.
- Creating new product and marketing links between equestrian tourism and other tourism products and services such as accommodation.

Aims

A new consortium – Racing South East – was established to help deliver the new equestrian tourism plan and attract more people to horseracing fixtures throughout the region.

The partnership aims to increase the number of visitors to the racecourses of the South East by:

- Undertaking marketing and PR activity designed to use the high profile of iconic race meetings (eg Epsom Derby, Royal Ascot) to promote other meetings and racecourses that have spare capacity.
- Concentrating effort on finding new customers, increasing the frequency of visits and avoid duplicating current racecourse marketing activity.
- Raising awareness among accommodation providers of the racegoers market.
- Making racing short-breaks attractive and easy to book for the customer.

Project

The Racing South East partnership encompasses 11 of the 12 racecourses in the region, the British Horseracing Board (BHB), the Tote and TSE, the region's strategic tourism body. It is the first time that racecourses in the region have worked together in partnership. Originally chaired and facilitated by TSE, the partnership has now moved under the responsibility of the BHB.

The partnership has developed two major marketing programmes since its creation. The initial marketing drive involved building a 'racegoers package', whereby for a fixed sum the racegoer would be personally welcomed to the racecourse, given a complimentary drink on arrival, a guided tour, afternoon tea and a tote betting voucher. Research carried out by the BHB gave 'not being invited'

as one of the main reasons that new visitors do not go racing, so the offer was communicated by a direct mail 'invitation'. The second year of activity has focused on a local media campaign to communicate offers from individual racecourses. These have mostly focused on the family market and offered 'kids go free' packages, encouraging people to see racegoing as a suitable day out for the whole family.

Measuring impact

The partnership's impact has been measured by ticket sales, both through www.lastminute.com and www.britishhorseracing.com. There is currently no way of assessing whether ticket purchasers are newcomers to horseracing or regular racegoers taking advantage of the new packages. The consortium also hope that the marketing drive has led to an increase in general public awareness of the racing offer in the South East, however this area of impact

has not been measured.

The success of the partnership is additionally measured by the willingness of the partners to continue to work together and contribute financially to the consortium.

Impact

Ticket sales for January to December 2005 (Race South East package):
368 tickets via lastminute.com
269 tickets via britishhorseracing.com

Taking an established figure of racegoer spend (£60 per person per visit), this has generated a total revenue of £38,220.

Lead organisation: BHB (TSE for the first year of operation)

Partners:

- 11 racecourses across the South East
- TSE
- The Tote

Cost:

- £60,091

Sources of funding:

- 11 racecourses (on a sliding scale based on level of turnover)
- BHB
- The Tote
- TSE

Rural Ways

Encouraging
rural
regeneration
through
supporting
rural tourism



Context

Nearly one in four of the South East's population live in small rural towns, villages or the countryside, but employment in traditional rural industries is in decline. Increasing the number of visitors to rural areas, whilst supporting the growth in small-scale tourism and leisure businesses, offers the potential to help reverse the decline in employment in traditional rural industries without overwhelming small communities and sensitive landscapes.

To achieve this end regional development bodies including SEEDA, TSE and Natural England have identified the need to provide potential visitors with better access to information about the

countryside and rural tourism businesses, including accommodation and activity providers, producers of local crafts and produce etc.

Aims

The Rural Ways Partnership was established to create and promote a new rural tourism product that would bring together information on the numerous rural activities in the South East and attract UK and overseas visitors to stay in local accommodation, enjoy walking, cycling and horse riding, take days out at rural attractions, villages and heritage sites in the South East of England and buy locally produced goods and services, providing income for farmers and local businesses.



The aims of the Rural Ways Partnership are:

- To bring together tourism, rights of way and countryside managers to share experience, co-ordinate efforts and maximise scarce resources.
- To raise the profile within the tourism industry and the public agencies, of the key part walking and cycling play in the tourism product of the South East.
- To market the walking and cycling product in the south east and develop economies of scale through partnership working.

Project

The Partnership has worked with local businesses to build and develop rural activity offers in the South East, and commissioned research into visitor and business aims and aspirations. Its main, and most tangible outcome is the Rural Ways website – www.ruralways.org.uk, which provides an online gateway to the countryside for visitors. It has information on walking, cycling and horse-riding routes, details of events, accommodation, shopping and other activities. Rural Ways Partners can enter the details of routes, events and businesses, as well as items of news, free of charge. The ‘Country Breaks’ section of the website allows them to group themselves together as a rural destination offering accommodation, locally sourced food and things to do in the South East countryside. The website is promoted through TSE’s regional marketing programme and targeted marketing campaigns.

Measuring impact

At the present time the number of visits to the Rural Ways website is recorded, but there is no mechanism to measure the percentage of website users who are inspired by the site and the information within it to visit the region’s rural areas and attractions.

The success of Rural Ways is also measured by the increase in membership and the range of agencies and organisations associated with the Partnership.

Impact

Over 1,000 rural businesses are now promoted free of charge on the Rural Ways website and the site receives over 5,000 unique visits each calendar month.

A secondary, but equally important outcome of the project, is the continuing success of the Rural Ways Partnership itself in bringing together tourism businesses and countryside managers to share their experiences and work together to provide an attractive and varied offer to potential visitors.

Lead organisation: TSE

Partners:

- South East England’s County Councils
- Management teams for the region’s Areas of Outstanding Natural Beauty (e.g. New Forest, Chilterns, Chichester Harbour)
- Government Office for the South East (GOSE)
- SEEDA
- Sustrans
- Forestry Commission
- National Trust

Cost:

- Initial stage: £25,000
- Expansion: £25,000

Sources of funding:

- TSE: £20,000
- Department for Environment, Food and Rural Affairs (DEFRA) and GOSE: £20,000
- Countryside Agency: £10,000
- South East Walks Partnership (SEWP) with contributions from the County Council partners of the SEWP: not available

Slough Creative Academy

Giving local people the skills they need to be economically competitive within the changing nature of business in Slough

Context

In the last 10 years Slough has seen a decline in the manufacturing sector, which was the town's mainstay, and an increase in service-sector jobs. Growth in the creative industries is particularly strong – three times higher than the national average – and a number of leading organisations involved in film production, advertising, and tourism are located in or near the town.

The change in profile of local industry has meant that a widening gap is emerging between the skills required in the workplace and those available in the local

workforce, and companies are drawing their workforce from outside the town, rather than from the local population.

Aims

Slough Creative Academy was established to ensure that local people would benefit from the increasing economic prosperity of the town and have the skills to secure employment in local industries. It is a network of creative agencies and businesses working in collaboration to provide training, employment and learning opportunities in the creative and cultural industries.

Its aim is to:

- Build confidence in local people and equip them to work in creative and cultural businesses in and around Slough.
- Increase the percentage of women and people from black and minority ethnic communities in the creative industries workforce.
- Develop networks that can provide facilities for learning, and for training entrepreneurs and small businesses, and can focus support towards new and promising creative industry sectors.

The aim of the project is to reach out to the untapped potential of creative individuals, and to support



Photo: Asian Women in Art programme (LSC)



Photo: Capricious Shifts with Rambert Dance Company (ESF)

them by creating community networks that will help turn their talent into viable businesses.

Project

The Academy is a virtual network for creative industries and businesses, working in collaboration to provide training and learning opportunities across the town.

The project has been designed around core skills needed within the community and by start-up small and medium-sized cultural and creative industries. Training is provided and supported by mentoring, project incubation, networking, and events to showcase talent. The Academy's services range from one-off business advisory sessions to large-scale showcasing opportunities, and short- and long-term training programmes with some of the countries leading

creative industries and cultural businesses including the Rambert Dance Company, Full Circle Films, the BBC, and The World Rowing Championships.

The Academy also provides a free advice and information service offering individuals one-to-one career advice, support in setting up their own business, and the chance to experience different creative industries, for example by locating their nearest DJing taster session. The Creative Industries Advice Service co-ordinates work placements in the industry and is currently researching and driving forward the concept of 'creative apprenticeships' within the creative industries.

The Last Mile programme focuses on establishing and developing young creative businesses. Nine new businesses have been targeted and are receiving financial support and business

advice from identified mentors in the industry. The Last Mile programme also involves the development and implementation, with industry, of industry-standard training and development at sub-sectoral level (dance, audio-visual, writing, games), particularly focusing on establishing Modern Apprenticeships in the industry.

All of the Academy's programmes will shortly be supported by a central E-Commerce and Directory service, which will help creative workers to market their skills and services more widely.

Measuring impact

The Academy's outcomes and outputs are measured through an evaluation process that includes tracking beneficiaries from induction to leaving programme. The process involves one-to-one interviews,

questionnaires, activity reporting and regular contact, with the aim of ensuring that each beneficiary achieves outcomes based on their needs and aspirations.

The Academy is also assessed and evaluated on its ability to engage with hard-to-reach groups including Asian women, and young people not currently in employment, education or training (NEETs).

Impact

In the last three years over 5,000 people have been through the Academy's programmes:

- 250 individuals have gone through creative taster courses to introduce them to new creative industries and skills.
 - 190 individuals have attended short creative courses.
 - 115 local freelancers and young people in various creative industries sectors have been offered information, advice and guidance.
 - 30 young businesses have attended business training workshops.
 - 200 individuals have gained Level 1 – 3 qualifications relevant to the creative industries and cultural businesses.
 - 45 paid work placements have been organised within creative and cultural businesses including RIFCO (the Reduced Indian Film Company), Fusion Dance Company, Paper Knife Productions and West Wing Arts Venue.
- Two Level 4 qualifications, in textiles and in contemporary dance, have been developed with Buckinghamshire Chilterns University College, a new Dance Foundation Degree is going through first-stage validation with Thames Valley University and two further foundation degrees (in film and music) are in development.
 - Eight large-scale events have been held to showcase local individuals and organisations, including Dance in the Park (2004), Women in Art (2005), and the Berkshire Youth Games (2006).



Photo: Creative Horizons (SBC/CP)

Lead organisation: Slough Borough Council

Partners:

- Creative industries training providers and businesses in and around Slough

Cost: £3.7 million

Sources of funding:

- European Social Fund (ESF) £3.5 million
- Slough Borough Council: £100,000
- Creative Partnerships: £30,000
- Learning and Skills Council Co-financing: £40,000

Towner on the Town

Using the cultural resources of a gallery to engage and inspire people at risk of social exclusion



Context

Eastbourne is a seaside town at the foot of the South Downs, with a population of around 90,000. Its external image is of an affluent seaside tourist town with an ageing retired population, but the borough's demographic profile is changing and it suffers from a number of the problems that are common throughout the region, including rising house prices and lack of affordable housing, and the need to provide new services for a growing number of young people. Whilst some areas of the town are affluent there are also pockets of severe deprivation. In particular the Devonshire and Langney wards of Eastbourne are both

classified as among the most deprived wards in the South East, with unemployment three times the national average, resulting in poverty, crime and the fear of crime, and high levels of substance misuse.

Aims

The Towner Art Gallery in Eastbourne is a regional centre of excellence for the visual arts, managed by the Borough Council and supported by Arts Council England, South East. Its permanent collection ranges from a founding bequest of Victorian paintings to contemporary works by national and international artists, and it presents a nationally-acclaimed



programme of contemporary and historical art exhibitions.

For the last six years the Towner has piloted and developed a unique outreach programme that has demonstrated that galleries and museums can make an effective contribution to community development and cultural empowerment by reaching and engaging those most at risk of social exclusion. The Towner on the Town programme has become the principal mechanism through which Eastbourne Borough Council uses culture to engage the hard to reach, tackle social exclusion and promote economic regeneration. The programme aims to increase levels of self-esteem, personal confidence, and social interaction of some of the most disenfranchised members of the community. It enables participants to make informed choices about their future, helping them to move on to formal training, education and employment.

It aims to reduce fear of crime and rates of reoffending, and provide alternatives to substance misuse and anti-social behaviour.

Project

Towner on the Town (ToTT) is a visual arts outreach project that uses the collections and exhibitions programme of the Towner Art Gallery to engage and inspire hard-to-reach groups in the local community through creative activity. Programmes led by artists, often using art works in community settings, provide developmental and diversionary activities for young people at risk of social exclusion, older people and increasingly those within the criminal justice system. The projects also aim to challenge participants' cultural and social preconceptions whilst increasing self-esteem and confidence in making choices.

ToTT began as a pilot project in October 2000, after intensive community consultation revealed that there was felt to be an acute shortage of cultural opportunities for hard-to-reach groups in Eastbourne, in particular for socially excluded young people, older people and adults subject to substance misuse. Inaugural partnerships were established with young people's homeless projects, substance misuse day care programmes and older people's community centres. Major inward investment has since allowed the programme to broaden its geographical area of delivery and the number of its partners. In spring 2008 the Towner will be relocated to a new, purpose-built site – the New Cultural Centre, where it will continue to deliver and expand its cultural programmes for the 'hard to reach'.

ToTT's philosophy is to work in partnership with local organisations tackling social exclusion, and to develop projects that help to satisfy their targets and aims, rather than working in isolation and trying to recruit participants independently. It now works with a wide range of organisations including:

- The Turnaround Community Detox Programme – ToTT provides cultural programmes that form a significant part of Drug Treatment and Testing Order (DTTO) referrals within Eastbourne.
- Positive Activities for Young People (PAYP) – in 2004 ToTT developed an accredited learning module linked to the Towner's permanent collection in

partnership with Sussex Downs College and East Sussex PAYP Programme.

- East Sussex Youth Offending Team (ESYO) – in August 2006 the ToTT programme became a key component of the ESYO Team Plus Enrichment Summer College programme, developed and delivered in partnership with the Youth Justice Board and Arts Council England.
- The Eastbourne Health Improvement Partnership – ToTT has developed a partnership programme using creativity as a means of consulting and eliciting views from Mental Health Service users around service provision.

Measuring impact

Partnership working has been fundamental not only to delivering ToTT, but also to effectively assess the project's impact. Wherever possible, ToTT has adopted impact measures used by its partner organisations, or has worked with its partners to develop new indicators that will be meaningful to sectors such as health, crime and education, and not just within the cultural domain. In this way the Towner has been able to prove that culture can deliver hard outcomes; this has proved a key element in recruiting new partners and encouraging inward investment into the programme and in certain cases has led to the implementation of annual service delivery plans. It has also enabled longitudinal evaluation that may otherwise have not been possible.

Quantitative and qualitative mechanisms used to evaluate the ToTT programme include:

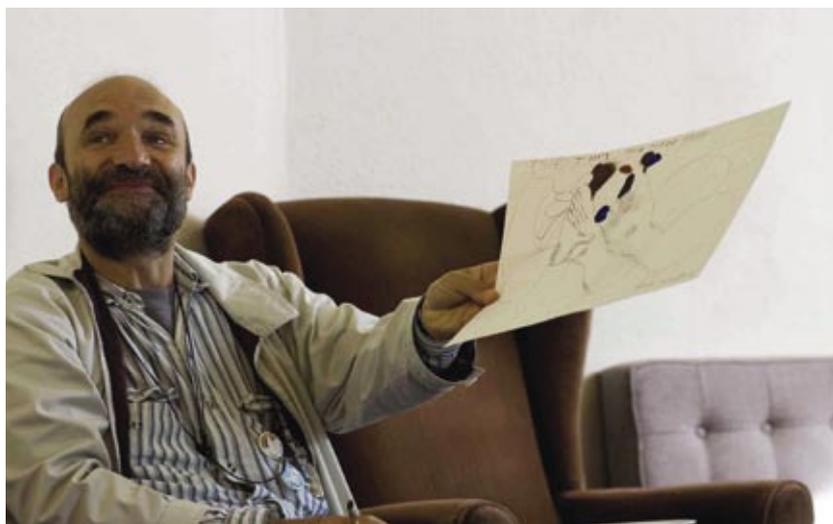
- A range of indicators to measure changes in attitude amongst participants, developed in partnership with Sussex Police in 2002.
- Monitoring the impact of the programme against the performance targets of partner agencies.
- An evaluation framework developed in partnership with the University of Sussex as part of the Enquire programme, which is a national research programme exploring, assessing and articulating the special learning benefits to young people of working with contemporary art and the gallery space.
- An 'engagement matrix' (Hirst and Robertshaw, 2003, Darts) which measures participants' levels of attainment and engagement in the project, in particular used as a measurement of ToTT's work with young offenders.

Impact

To date ToTT has provided developmental opportunities for over 500 participants and young people from socio-economic group C2DE, through over 800 hours of workshops. 70% of these young people engaged through ToTT have successfully made the transition to education, training and/or employment, and the results of the workshops have been seen, in the form of public exhibitions and events, by an estimated audience of over 90,000 people.

ToTT has been successful in reaching a high proportion of those within its target groups. In 2004 and 2005 ToTT reached:

- 100% of all Intensive Supervision and Surveillance Programme (ISSP) referrals in East Sussex.
- 100% of all DTTO referrals in Eastbourne.
- 30% of all Anti-Social Behaviour Orders (ASBO) Acceptable Behaviour Contracts (ABC) within Eastbourne.
- 60% of all ASBO ABC in target areas.
- 70% of identified Prolific Offenders within Eastbourne.



The full range of project impacts measured is too extensive to list here, but the following provides examples of two key types of evaluation undertaken – measurement against the performance targets of partner agencies and evaluation of changes in attitude of participants.

Attitudinal evaluation has largely been carried out through a questionnaire developed in partnership with Sussex Police. Attitudinal measures have included:

- 100% of participants feel they have benefited from the project, 70% feel more valued by society.
- 100% of participants on DTTOs believe the programme is a credible deterrent against future criminal activity and substance misuse, 80% feel the programme has improved their attitude toward their health and 60% toward the detrimental effects of criminal activity.
- 75% of young people feel the programme has improved their employment prospects, 50% believe has offered them an alternative pathway to substance misuse.
- 40% of all participants felt less fearful about crime as a result of attending the programme, the large majority of them aged 16 – 25 (75%). 30% of older people felt less fearful about crime after attending the programme.

In addition to attitudinal measures the project has sought to assess its impact on the performance measures of partner agencies. This has been validated as far as possible by comparing achievements of those participating in the scheme with others who did not or with national or regional averages. For example:

- 75% of all young people engaged through the partnership programme with East Sussex Intensive Supervision and Surveillance Programme successfully completed their referral order, against a national average rate of 50%. (Source: East Sussex Youth Development Service, 2004)
- In the academic year 2002-2003 the level of permanent exclusions of students within the Causeway School Social Exclusion Unit was 20%, the level of fixed-term exclusion was much higher at 63%. ToTT worked with 9 students within the Social Exclusion Unit over a period of 12 weeks. To this date the permanent and fixed term exclusion rate of those pupils remains at zero. (Source: Causeway School)

In recognition of the strength of the ToTT outreach programme, Eastbourne was awarded Beacon Council status through the IDeA and DCMS under the theme of ‘Culture and Sport for Hard to Reach Groups’, one of only eight such awards across the UK and the only award within the theme in the South East.



Lead organisation: Eastbourne Borough Council

Partners:

- Age Concern
- Arts Council England, South East
- Causeway School
- Eastbourne Reborn
- Eastbourne Foyer
- South East England Development Agency
- Sussex Connexions
- East Sussex Youth Development Programme
- East Sussex County Council
- East Sussex Arts Development Partnership
- East Sussex Youth Offending Team
- Eastbourne and Downs PCT – Healthy Eastbourne Board
- Eastbourne Crime and Disorder Reduction Partnership
- Lansdowne Secure Unit
- Positive Activities for Young People Programme
- Shaftsbury Society
- Sussex Downs College
- Sussex Police
- Crime Reduction Initiative (Turnaround Community Detox programme)
- WRVS centre

Cost:

- Original pilot scheme 2000 – 2001: £48,000
- Three-year Lottery Programme 2001- 2004: £170,000
- Towner on the Town in Shinewater SEEDA extension 2004-2005: £68,000
- 2005 – present: £35,000 per annum

Sources of funding:

- Eastbourne Borough Council: £15,000 per annum 2000 – 2007
- Arts Council England, South East: £40,000 awarded in 2000 through New Audiences, £90,000 awarded in 2002 through Regional Arts Lottery Programme
- Sussex Police: £9,000 awarded through Joint Initiative Finance
- SEEDA – £76,000
- Sussex Connexions
- East Sussex Youth Development Programme (PAYP): £7,500
- East Sussex County Council (East Sussex Arts Development Partnership): £4,000
- East Sussex Youth Offending Team: £21,600
- Eastbourne and Downs PCT – Healthy Eastbourne Board: £3,000

Conclusion



The projects described in the preceding section are very varied. Some are large, others relatively small. Some relate to the whole region, others are rooted in a particular locality. Some belong to a single cultural domain – sport or tourism, for example – others link different domains together. Some are commercial, some not. Some have tightly focussed objectives, others a wider range of aims. Some are the work of a single agency, others involve many partners. Some have been formally evaluated, others not. Some involve the construction or rehabilitation of physical facilities, others are to do with new means of communication and

marketing, and yet others are about an activity involving people doing new things within an existing facility.

Taken together, therefore, they provide a variety of experience for planning and evaluating projects to take into account their contribution to wider regional objectives. They show the range of outputs associated with projects in the cultural sphere, and the way those outputs are linked to the targets and objectives of the Regional Economic Strategy for the South East 2006-2016 (RES).

This is not to suggest that the rationale of the projects themselves is primarily

economic. The projects have a wide range of rationales: cultural, educational, and promoting social inclusion, among others. But the projects all belong to a regional context, and contribute to the ‘sense of place’ of their locality. In the end, cultural and economic objectives and rationales are intertwined, just as they are in people’s personal lives.

The rest of this section will set the projects, and the evidence they provide, within the context of the RES, and the Implementation Plan which is currently being drawn up.

The vision

The vision for the RES is that by 2016 the South East will be a world class region achieving sustainable prosperity. The Strategy is structured around three interlinked objectives reflecting the challenges facing the region: global competitiveness (achieving it); smart growth (spreading the benefits of competitiveness); and sustainable prosperity (ensuring that competitiveness is consistent with the principles of sustainable development).

Within the South East, the Strategy identifies three broad economic contours. The Inner South East forms a generally wealthy core around London; the Rural

South East (comprising 80% of the region's landmass, a third of its business base, and a quarter of its population) faces problems of rural decline and dispersed patterns of deprivation; and the Coastal South East, characterised by unique environmental assets and a string of distinctive coastal cities and towns, is an area which has seen continued economic and social decline.

How culture contributes to the RES

Culture is recognised in the RES as a cross-cutting theme which contributes to the achievement of a wide range of objectives. A series of specific actions designed to increase culture's effectiveness as an economic catalyst are listed under the headings of

- Enterprise
- Innovation and creativity
- Skills
- Competition and business regulation
- Transport and physical development
- Employment
- Sustainable prosperity

Taken together, these actions are intended to contribute to the overall goal: "Promote culture as an economic catalyst in developing underperforming areas and growth poles in all economic areas of the South East, but particularly Growth Areas, the Coastal Towns and the Diamonds for Investment and Growth".

The case studies

Each of the case studies contributes to RES objectives in its own way. To state the obvious, none of the projects was conceived with the purpose of showing how culture contributes to RES objective; each exists for its own reasons, and each has its own context. This is particularly true of the local context, in the way in which each project contributes to its own locality, and is designed to meet local needs. And, of course, none of the projects was brought into being with the production of evidence as its main purpose. So the evidence we are able to garner from them is secondary to their main purposes.

Bearing these points in mind, we do in fact find evidence of contribution to wider objectives in all the projects. These contributions fall mainly under the headings of Skills, Employment, Enterprise, and Sustainable Prosperity.

Skills

Of course, all successful projects are likely to improve skill levels to some extent. But, within the case studies described earlier, the following are seen as making a particular contribution to skill development: The Great South Run, Rural Ways, The Brighton and Hove Albion Football Club, Slough Creative Academy.

Employment

Equally, any successful project is likely to lead to increased employment, whether directly or indirectly. However, of the case studies listed, the following lay particular emphasis on employment among the benefits evaluated: The Brighton and Hove Football Club, The Chatham Historic Dockyard, Slough Creative Academy.

Enterprise

All the projects demonstrate a positive effect on enterprise; it is especially marked in the case of the Chatham Historic Dockyard, Slough Creative Academy, and Rural Ways.

Sustainable prosperity

This is the area to which the benefits of the projects, as evaluated, mostly belong. All the projects make some sort of contribution to sustainable prosperity, in a variety of different ways which are difficult to classify neatly. In summary, the contribution of each project is as follows:

The Great South Run and Racing South East are both to do with sport (in one case a spectator sport, in the other a participation sport) and with tourism. Both help to define the identity of the South East as a cultural region.





The Great South Run increases participation in sport (with a knock-on benefit in terms of health), helps the development of sports clubs and volunteering, and has some effect on raising skill levels, raising the profile of the South East and boosting the economy.

Racing South East is largely intended to boost the racing business itself. Its success in attracting more people to race meetings produces an economic benefit. It also strengthens the institutions involved in the racecourse industry, has the effect of increasing tourism and the 'visitor offer' more generally, and improves the brand image of the region.

Rural Ways has to do with tourism, though it has sporting aspects (walking and cycling). It also has heritage links (the countryside) and helps to define the identity of the South East. It improves

co-operation and marketing skills within the rural tourism sector, and raises the 'visitor offer'. It also increases tourism to the South East, and improves the competitiveness of this sector of the economy.

The Brighton and Hove Albion Football Club project is essentially an educational project which takes place in a football stadium. It uses the drawing and defining power of football to attract users who would otherwise be hard to attract into an educational environment. In doing so, it helps to improve the skills level of people working in the sporting domain (by equipping people with the skills to work in the stadium itself). Its contribution to wider objectives lies almost completely in the contribution made to the economy through bringing new people into economic activity and raising skill levels.

The Chatham Historic Dockyard is primarily a

heritage project, though it also has links with tourism and the creative industries. Its objectives were originally conceived in terms of conservation and regeneration, but the Dockyard's governing trust decided to adopt additional objectives in terms of tourism (creating a visitor attraction), and economic benefits (commercial use of the site, with particular attention given to the creative industries.) It therefore contributes to wider regional objectives in terms of improving a run-down area, connecting present-day inhabitants of the South East with their collective past, and boosting the economy.

Towner on the Town is a project essentially concerned with community development and social inclusion. It strengthens institutions as well as promoting culture by encouraging hard-to-reach groups to engage with an art gallery and the exhibits and activities which it contains. The other benefits are expressed in terms of reductions in drug abuse, youth offending and improvements to mental health.

The Jubilee Library is designed to achieve a wide range of benefits, including social inclusion, improvement in educational standards, the encouragement of private sector development, employment opportunities and perceptions of the City. It is also an iconic project, forming the centrepiece of a cultural regeneration quarter, and giving a lead in terms of sustainability through its highly environmentally friendly design.

Slough Creative Academy is concerned with the creative

industries. It is designed to increase levels of economic activity, to encourage entrepreneurship, particularly among women and ethnic minorities, and to offer training and career advice. For this reason its benefits lie largely in the economic domain, though it also contributes to changing the image of Slough from one of a drab place with relatively low-skilled jobs, to one more associated with culture and creativity.

Evolving City has elements of the arts, museums and libraries, tourism, and heritage, and helps to define the cultural identity of the South East. It has an explicit link to regeneration and urban inclusion. It also has wider objectives – spreading awareness of the role of science as a creative activity, promoting a debate about the future of Oxford as a European city, and promoting better co-operation of institutions within Oxford. It is the project among all the ones considered here which has the widest diversity of objectives and is the hardest to pigeon-hole.

Evaluation methods

The form of evaluation carried out for each of the projects described in the previous section is set out in Appendix 2 to this publication. At its best, the methodology used is of a very high standard indeed. However, in looking across the whole picture, there are a number of other points which stand out, for example:

- The cultural sector itself has limited expertise in the area of impact research, and often has to bring in expertise from outside sources, which imposes an additional resource cost.
- In some cases the data available has been collected to support the case for carrying out the project in the first place, or to demonstrate to funding sources that their objectives have been achieved. It therefore tends to focus on positive effects.
- A number of economic impact studies focus on outcomes in the fields of

employment and tourism, rather than areas which are harder to measure, like creativity and skills acquisition.

- Opportunity costs are not always included.
- Much research is one-off: project evaluation itself tends not to seek to measure longer-term impact.
- There is a lack of comparability across the range of cultural projects and with other sectors; in many cases the research methods used are designed specifically for a single project.

Looking at the general process of project evaluation (i.e. outside, as well as within, the cultural sector) reveals no single model of best practice. As a general rule, good project evaluation involves quantitative and/or qualitative research using surveys, case studies, and face-to-face interviews with key



stakeholders and users. Some evaluations use a mix of both quantitative and qualitative methods. A prior step is to carry out desk research to establish benchmarks and make comparisons with similar work previously conducted. Most evaluations occur at the end of the project, or after an interval of six months to a year (or sometimes longer) after a project has finished, in order to capture longer term impacts. It is also important to focus on the most important questions, considering in sequence the resources committed to the project, the activities generated, and the outcomes achieved. In order to do this, the relevant questions and indicators should be identified before the project begins and reviewed over the life of the project, as part of the project management process.

Conclusions

The case studies contained in this publication provide strong evidence that projects and activities in the cultural domain contribute to the objectives contained in the RES. All the projects studied have produced relevant benefits.

The projects themselves are highly varied in terms of cultural domain, size of project, nature of project, institutional background to project and type of benefit produced. This is helpful in demonstrating the wide variety and diversity of cultural activities which contribute to wider objectives.

The projects also differ in terms of the type and extent of evaluation undertaken. They can therefore serve as useful examples to those planning cultural projects in future of how evaluation might be conceived and carried out.

The general conclusion we draw is that the case studies contained in this publication provide evidence for a wide-ranging contribution by cultural projects and activities to wider regional objectives, within the context of the RES. They also illustrate the diversity of this contribution. We can use the case studies to indicate the general areas – skills, social inclusion, image, etc – which the cultural sector tends to be strong in, and the ways in which benefits tend to arise – engagement, participation, institution building and greater attraction as a tourist destination.

While it must be accepted that the outputs of cultural projects are as varied and distinctive as the projects themselves, the case studies presented do show that the links to wider objectives are often important features of cultural projects and need to be identified and drawn out. They also need to be evaluated, and one of the main lessons of this exercise has been to demonstrate a need to ensure that evaluation of cultural projects is comprehensive and methodical. Some projects have been well, and carefully, evaluated. But there is a need for further efforts to ensure that projected benefits are stated in specific, as well as general, terms, to make the case for culture within the specific context as well as on grounds of principle, and to spread best practice in measuring the benefits. It is hope that this publication will point the way to further work, involving SEEDA, Culture South East and the Regional Cultural Agencies, to creating a shared methodology and practice which meets the needs of all.



Acronyms and Abbreviations

ASBO ABC Anti-Social Behaviour Order, Acceptable Behaviour Contract

AIF Area Investment Frameworks

BHB British Horseracing Board

CHDT Chatham Historic Dockyard Trust

DCLG Department of Communities and Local Government

DCMS Department for Culture, Media and Sport

DEFRA Department for Environment, Food and Rural Affairs

DTTO Drug Treatment and Testing Orders

ESF European Social Fund

FTE Full time equivalent

GDP Gross Domestic Product

GOSE Government Office for the South East

GVA Gross Value Added

HLF Heritage Lottery Fund

IDeA Improvement and Development Agency

ISSP Intensive Supervision and Surveillance Programme

PAYP Positive Activities for Young People

PCT Primary Care Trust

RES Regional Economic Strategy

SEEDA South East England Development Agency

ToTT Towner on the Town

TSE Tourism South East

Definitions

Within this publication, the following definitions are used:

Definition of culture

The cultural projects are drawn from the domains of Audio-Visual, Books and Press, Heritage, Performance, Sport, Tourism and Visual Arts, which together form the Cultural Sector as defined in the Department of Culture, Media and Sport's Evidence Toolkit, and which are also used in the RES.

These cultural domains correspond to the coverage of the cultural agencies represented on the Board of Culture South East, the Regional Cultural Consortium for South East England, namely Arts Council England South East, English Heritage, Museums, Libraries and Archives South East, Screen South, Sport England, and Tourism South East.

Definition of value

During the consultation phase which led up to the publication of the RES, SEEDA commissioned John Holden of Demos to write a paper on *Valuing Culture in the South East*.

John Holden's paper proposes a model which contains three forms of value. The first is 'instrumental value'. This relates to the

'knock-on' effects of culture – the amount of employment created by tourist visits to a newly constructed gallery, or declining rates of obesity due to active engagement in sport, or the exam results of pupils participating in an educational music project.

The second form of value is 'intrinsic value'. This is the value of culture in and of itself – "the set of values that relate to the subjective experience of culture intellectually, emotionally, and spiritually."

The third form of value is 'institutional value' This relates to the processes and actions that cultural organisations adopt when they interact with the public – "it manifests itself in the generation of social capital by creating trust in the public realm, safety in public spaces (physical and conceptual), and sociability among citizens."

All of these forms of value are considered in looking at the case studies and the evidence they provide.

Definition of evidence

The question of what constitutes evidence was discussed in the report *Developing the Evidence Base for Support of Cultural and Creative Activities in South East England*, written by Kate Oakley and published by

SEEDA and Culture South East in 2004.

Kate Oakley concluded that:

- There is a growing interest in how culture can contribute to better education, health, or social outcomes – culture is no longer just about itself.
- This more mainstream profile has brought pressure for a stronger evidence base to support the claims made for cultural projects, in line with the standards of evidence applied to other mainstream areas.
- However, the evidence base is under-developed, and few claims can be supported or disproved conclusively, in part because of the lack of long-term research funding for work in culture.
- There is a growing body of evidence for the contribution of culture to economic growth, to skills acquisition, and to the development of social capital; but evidence for its contribution to the attraction of talent, to social inclusion, and to regeneration are more problematic. This is not to say that the contribution in these areas is not real, merely that the collection of evidence is beset by methodological arguments and practical difficulties.
- Some important pieces of evidence gathering have been affected by an

underlying commitment to culture on the part of those collecting it, thus blurring the line between advocacy and research, and resulting in an over-use of case studies and other anecdotal evidence.

These conclusions relate mainly to the instrumental value of culture. However, in looking at the other two forms of value – intrinsic and institutional – other forms of evidence also become relevant. Thus intrinsic value can be captured in personal testimony, qualitative assessments, anecdotes, case studies, and critical reviews, although such forms of valuation prompt questions about whose values are being applied. Institutional value can be evidenced by feedback from the public, partners and people working closely with the organisations in question. Since such value actually resides in the reaction of the community which the organisation serves, such feedback is by definition valid as evidence provided samples are representative and the questions properly put.

Methodologies for Measuring Impact

Brighton and Hove Albion

The project is evaluated on an ongoing basis by:

- Recording the achievement of nationally-recognised qualifications or successful completion of non-accredited courses.
- Monitoring, where possible, the onward progression of students to further education or employment.

Chatham Historic Dockyard

One of the major funders of the Historic Dockyard development, the Heritage Lottery Fund (HLF), carried out an economic impact evaluation of the project as part of their ongoing evaluation and research programme to assess the benefits of their funding programmes.

The methodology used was largely that employed in an earlier study, commissioned by the HLF in 2004, which assessed the economic impact of the National Maritime Museum, Cornwall. This model for the assessment of economic benefits focuses on a combination of:

- The various expenditure flows which are generated within the local economy and their associated impacts on employment and incomes.

- The local regeneration and development related effects of the project itself.

The evaluation of Chatham Historic Dockyard focused on a micro level analysis, the key elements of which were:

- Employment and incomes generated within the development itself.
- Additional expenditure within the local economy by visitors – particularly by those who visit the area or extend their stay in order to visit the site.
- Employment and incomes generated in the non-visitor related developments that were undertaken.
- Indirect effects on the local economy resulting from the procurement spend of the site.
- Induced effects associated with the local spend of all of those who derive additional incomes from the project.

The research was based on:

- Discussions with staff at the projects concerned.
- Data from the site relating to employment, income, and procurement spend.
- Analysis of a range of data on visitor numbers, characteristics and motivations provided by the projects and supplemented by surveys undertaken by MEW Research on behalf of HLF.

- Analysis of a range of secondary source local economic and tourism data.
- Collection of data relating to non-visitor impacts and related development.
- Discussions with local stakeholders.

In addition to the HLF study, the Dockyard itself calculated figures for the economic impact of visitors to the site, based on an economic impact evaluation of visitors to Medway undertaken by TSE in 2003, using the Cambridge model. The Dockyard Trust also records data on rental income from businesses and individual housed on the site, but has not to date calculated the indirect and induced impact from visitors.

Evolving City

An evaluation study was commissioned by Oxford Inspires from an independent research consultancy. The study focused on:

- To what extent Evolving City had achieved its objectives.
- How well the Evolving City programme was organised.
- What were the strengths and weaknesses of the marketing of Evolving City.

Staff from the organisations involved were invited to participate in a series of focus groups, although in the end only one was held due to difficulties in scheduling. Instead, brief telephone interviews were conducted with seven organisations who could not attend. Participating organisations were also required to submit a short self-evaluation report and a project monitoring form. In addition, staff from five projects were interviewed in order to investigate issues in more depth and these projects were written up as case studies.

Volunteers were recruited to attend several of the cultural events, feedback their impressions and interview members of the audience to provide qualitative evidence for audience impact. The surveys did not take place as planned, so that evidence of the public's perception of Evolving City was ultimately limited to volunteers' reports of their own impressions, and reports from staff of the cultural organisations involved.

Great South Run

Two types of research were undertaken to measure impact:

- A basic, in-house study to estimate the impact of the 2005 Great South Run on the economy of the city. The study focused in particular on estimating the total level of spend of runners and their families in the local area, in terms of accommodation and secondary spend. The figures (e.g. for average accommodation spend per person) and multipliers for this study were drawn from a previous economic impact study by Tourism South East for the Portsmouth 'Trafalgar 200' event in 2005. The local Hoteliers Associations were also contacted, as well as major attractions in Portsmouth, to get feedback on levels of bookings and ticket sales at the time of the Great South Run. The study was intended as a low-cost mechanism for deriving a rough figure for economic impact, rather than a rigorous and costly study to provide a more exact figure.
- A participant survey that attempted to assess the impact of the Run on levels of participation in physical activity. The study focused on the previous behaviour and future intentions of participants. A follow-up survey was carried out a year later, to determine whether good intentions had been realised.

Jubilee Library

An economic impact study of the Jubilee Street Development was commissioned by the local authority from Hill-Smith Associates and the School of the Environment, University of Brighton.

The study was both qualitative and quantitative. It looked at

- The impacts on the city's Gross Domestic Product using in particular the Sussex Forecasting Model.
- The employment opportunities in the local economy generated by the scheme, both in the shorter term during construction and in the longer term on completion.
- The effects on Brighton and Hove as a visitor destination.
- The likely impact of the PFI development on image, inward investment and business development in Brighton and Hove.
- The benefits for the Cultural Quarter.

The research was built up from:

- A calculation of the number of direct jobs expected to be created by the approved development scheme (generated from floor space projections for the various uses and checked against comparators and Employment Density Per Workspace estimates provided by Arup Economics & Planning).
- Data from the development as a whole and from the lead contractor relating to employment and procurement spend, this employment data was also fed into the Sussex model

to generate figures for indirect employment.

- Economic projections for direct and indirect employment generated and additional GVA contributed as a result, using the Sussex Economy Forecasting Model (Business Strategies Ltd/ SEER Consulting).
- Analysis of current tourism to Brighton and Hove, based on estimates provided by Visit Britain and Tourism South East, adjusted to local circumstances.
- Assumptions on visitor numbers and spend drawn from comparison of the Jubilee development with three other mixed cultural/ retail developments.
- Estimates of household expenditure developed in discussions with representatives of the local property industry and housing experts.

Racing South East

Evaluation of the impact of this project was based on the number of sales of the 'racing package' developed by the project. No evidence was gathered as to whether these sales were to new audiences (as hoped) or to existing race-goers.

Rural Ways

No formal research has been undertaken or commissioned. Evaluation of the success of the project is based on:

- Monitoring the number of visits to the Rural Ways website.
- Measuring the increase in membership of the Rural Ways Partnership.

There is currently no mechanism to measure the percentage of visitors to the website who go on to visit the region's rural areas and attractions.

Slough Cultural Academy

The project is evaluated on an ongoing basis by measuring quantifiable outputs such as:

- Number of people offered information, advice and guidance.
- Number of people attending courses and achieving qualifications.
- Number of showcasing events held.
- Number of work placements organised.

The Academy also records details of the age, cultural background of beneficiaries, and cross-references this with data on outputs. In this way it can evaluate its success in engaging with 'hard-to-reach' groups such as young people not currently in employment, education or training (NEETs).

Towner on the Town

Different elements of the ToTT project have been evaluated using both quantitative and qualitative mechanisms including:

- A range of indicators to measure changes in attitude amongst participants, developed in partnership with Sussex Police, for example:
 - Levels of fear about crime among participants
 - Percentage of participants feeling valued by society
 - Participants' recognition of a change in their attitude to the detrimental effects of criminal activity
- Monitoring the impact of the programme against the performance targets of partner agencies, for example:
 - The success rate for DTTO programmes
 - Percentage of young people completing their Sussex Youth Offending Team ISSP referrals
- An evaluation framework developed in partnership with the University of Sussex as part of the national Enquire programme, a research programme exploring, assessing and articulating the special learning benefits to young people of working with contemporary art and the gallery space.
- An 'engagement matrix' (Hirst and Robertshaw, 2003, Darts) which measures participants' levels of attainment and engagement in the project, in particular used as a measurement of ToTT's work with young offenders.

- Measurement of proportional reach within the target groups identified, for example:
 - Percentage of ISSP referrals in East Sussex
 - Percentage of all Anti-Social Behaviour ABC orders in target areas
 - Percentage of identified Prolific Offenders within Eastbourne

Eastbourne Borough Council delivers the ToTT programme in partnership with local organisations and groups including East Sussex Youth Offending Team, Sussex Police and Eastbourne and Downs Primary Care Trust. It believes that effective partnership working is not only key to the projects success and sustainability, but is a key mechanism that allows the development of an evidence base to underpin the programme. It has enabled longitudinal evaluation that may otherwise have not been possible.

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