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Cultural Connections:
The Role of the Arts and Humanities in
Competitiveness and Local Development

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Contents

Executive Summary

This report considers how the arts and cultural institutions contribute to the appeal of place. Cultural institutions are a prominent part of UK society – and many have a rich and long heritage. The impact of such institutions has often been evaluated in terms of engagement and participation or on the direct economic impact of cultural institutions. This study primarily focuses on the wider role of cultural institutions in their local economies; their innovative activities; how they connect to other local organisations such as universities; and how they collaborate with academics from the Arts and Humanities.

Culture, Creativity and the Economy

Many approaches to understanding the dynamics of cities argue that people choose to live in, and migrate to, places where the provision of amenities is high. It is often argued that skilled workers (especially the 'creative classes') tend to be attracted to locations that have 'buzz' – and cultural institutions can contribute to such 'buzz' and so the attractiveness of place.

There has been an increasing focus on 'social capital' as a 'factor of production' which drives economic growth. An important driver of social capital is civic engagement, and institutions – such as cultural organisations – can maintain, foster and develop social capital. Furthermore, trust is a key component of social capital, and institutions which foster trust and understanding can promote local growth and improved levels of welfare.

Connectivity and collaboration are increasingly considered important for innovation and growth as a networked economy allows organisations to access external ideas. Universities have been identified as a key source of ideas and the strategic role of universities in stimulating local innovation and economic growth has become a core element of public policy in the UK and other economies. Recent research has shown that there is extensive knowledge exchange between UK academia and the private, public and third sectors. In particular, academics from the Arts and Humanities in the UK are engaged in a wide range of interactions with a wide range of partners.

Evidence from a Survey of Cultural Organisations

The Centre for Business Research (CBR) at the University of Cambridge carried out a survey to analyse the role of cultural organisations in the UK in attracting people and resources, making connections and creating a sense of local identity. A sample of 279 cultural organisations responded to a web survey carried out between October 2012 and Spring 2013. The survey respondents employed around 19,000 full-time equivalent staff and had a combined turnover of £1.3bn.

The evidence from the survey shows that arts and cultural organisations attract substantial visitors and audiences from their local and regional surrounds but also reach across local boundaries to national and international audiences. They serve as attractors of international visitors and resources to their localities.

In terms of the role these organisations play as connectors in their local communities, the evidence shows that they provide a space for social interaction, and innovative ways of engaging with new audiences. Furthermore, they provide a platform for understanding cultural and local identities. The survey evidence shows a deep engagement with communities by the arts and cultural organisations and strong involvement in networking and connecting activities across those communities.

The role of arts and cultural organisations as key networking and connecting institutions is reflected in their range of collaborative activities with a wide range of partners. This is often a two way relationship with some interactions designed to improve the output of the arts and cultural organisations, and other connections improving the performance of partner organisations in the private and public sector.

There is strong connectivity between cultural institutions and academia. The most important academic field that cultural institutions as a whole connect with is the Creative and Performing Arts. The Humanities was most frequently cited by museums, galleries, libraries and archives. There is also frequent use of relationships with the Social Sciences, Engineering and Science, and the Educational fields. The arts and cultural organisations therefore connect with a wide range of academic disciplines in terms of knowledge exchange activities.

The extensive interrelationships with HEIs provide a very wide range of benefits. The main impacts for the sample as a whole were: strengthening the organisation's reputation; providing new insights; and developing new contacts.

Overall, the evidence from the survey of cultural institutions shows that cultural institutions believe that they: make major contributions to their local economies; are highly innovative; are highly connected; and have strong links with universities, in particular with the Arts and Humanities.

Evidence from Case Studies of Four Cities

An analysis of four case study cities – Norwich, Ipswich, Leeds and Bradford – sheds further light on the dynamics of connectivity and knowledge exchange in different locations.

The case studies show that the arts and culture are an important part of the local community and the local economy. Increasingly, culture provides: a dynamic driver for change and a source of cohesion through a number of mechanisms. First, as an *attracto*r it encourages the inward movement and retention of skilled labour and capital. Second, as a *connector* it can provide space for connectivity, civic engagement and the exchange of ideas. Third, as a source of i*dentity* it can be a source of cohesion and trust.

Cultural institutions tend to be highly connected within their local communities and beyond. Despite globalisation, there is an increasing focus on localism and the local delivery of national economic outcomes. Cultural organisations are often at the heart of their local communities, and their activities can produce not only a better quality of life but also be a source of economic competitiveness**.**

Introduction

In the current period of austerity, there has been an increasing focus on the need to rebalance the economy and achieve sustainable economic growth. There is widespread debate on how competitiveness can be fostered and increased: it has been argued that competitiveness can be improved through improvement in physical capital (investment by firms) and human capital (by improving the skills of workers). But in a knowledge based economy, such as the UK, important drivers of competitiveness include: innovation (the development of new ideas); and social capital (such as trust) which can improve the speed and reduce the cost of the exchange of knowledge. Furthermore, there is increasing focus on the role of place in delivering economic growth (Heseltine, 2013); the localism agenda stresses that different places have different economic structures, assets and needs. There has been an increasing focus on how institutions can improve economic growth and welfare (Acemoğlu and Robinson, 2012). According to North (1990, p.1): 'institutions are the rules of the game in a society or, more formally, are the humanly devised constraints that shape human interaction.' At the local level, some of the key organisations that shape local interactions include universities and cultural institutions such as museums and theatres. Previous research by the Centre for Business Research (Hughes et al., 2011) identified the high level of connectivity between academics from the arts and humanities with partners from the public, private and third sectors. This report builds on this work by examining the connectivity of Universities and cultural institutions to their local economies. It reveals how cultural institutions contribute to local competitiveness and the importance of knowledge exchange between these institutions and, in particular the importance of the connectivity between cultural institutions and academics from the Arts and Humanities.

This report is organised as follows: section 1 describes the mechanisms through which cultural capital (such as museums and galleries) contributes to innovation and growth; section 2 discusses the main results from a survey of cultural institutions; section 3 outlines the economic role of cultural institutions based on four case study cities; section 4 concludes with the main findings and implications.

Section 1: Culture, Creativity and the Economy

Culture, Creativity and the Economy

Cultural institutions are a prominent part of UK society – and many have a rich and long heritage. The impact of such institutions has often been evaluated in terms of engagement and participation (DCMS 2010). Other studies focus on the economic impact of cultural institutions (Reeves, 2002), including their direct impact on employment (O'Brien and Feist, 1995) and their linkage and multiplier effects through spending on other sectors of the economy (Myerscough, 1998). This study primarily focuses on the wider role of cultural institutions in their local economies; their innovative activities; how they connect to other local organisations such as universities; and how they collaborate with academics from the Arts and Humanities.

Creative Industries, Workers and Assets

There has been an increasing focus on how the creative industries can contribute to economic growth. What constitutes the creative industries is subject to debate. According to Howkins (2001) they comprise: advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, R&D, software, toys and games, TV and radio, and video games. According to DCMS (2006) the creative industries consist of: advertising, architecture, arts and antique markets, crafts, design, designer fashion, film, video and photography, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television and radio. As noted by UNCTAD (2010), defining the creative industries is a matter of inconsistency and disagreement in the academic literature and in policymaking. For some, the key unit of analysis is creative workers not creative industries: according to Florida (2002), the 'creative class' is the main driver of innovation in cities in the United States. The distinction between workers and industries is important: as all workers in 'creative industries' are not members of the 'creative class'; and many members of the 'creative class' will work in 'non-creative industries'. Furthermore, much of the debate about the creative economy has marginalised the role of cultural institutions – such as arts centres, museums, galleries, libraries and performing arts organisations – which are often part of the public and third sectors. It is these institutions and their connectivity to their local economies which is the focus of this report.

The Importance of Cultural Capital

The term cultural capital can be interpreted in many different ways: in most studies, cultural capital relates to education, skills, intelligence, and appreciation of the arts. García (2004, p.312) argues that the way culture is viewed altered in the late twentieth century from conventional art and heritage towards a position where culture is an 'economic asset', a commodity with market value and, as such, a valuable producer of marketable city spaces. The term cultural capital was first articulated by Bourdieu and Passerson (1973), and subsequently developed by Bourdieu (1986). For Bourdieu cultural capital includes the accumulated cultural knowledge which incorporates skills, education, and other advantages people have which give them a higher status within society. Bourdieu identified three variants of cultural capital: first, in the embodied state incorporated in mind and body; second, in the institutionalised state, that is, in institutionalised forms such as educational qualifications; and third, in the objectified state, simply existing as cultural goods such as books, artefacts, dictionaries, and paintings (Bourdieu, 1986). All three forms of cultural capital are important to this study. 'Embodied' and 'institutionalised' cultural capital have a direct bearing on the debates surrounding the impact of skilled migrant labour on the competitiveness of cities; and 'objectified' cultural capital has a direct relationship with what is referred to later as the 'amenity human capital school'. But in this report we focus on a fourth form of cultural capital – its organisational and physical manifestation in the form of

universities, museums, art galleries, exhibitions, seminars, conferences, art in public spaces – which facilitate the creation and distribution of other forms of cultural capital.

Human Capital and the Attractiveness of Place

Many current approaches to urbanisation argue that people choose to live in, and migrate to, places where the provision of amenities is high. It is often argued that skilled workers (especially the 'creative classes') tend to be attracted to locations that have 'buzz' – and cultural institutions can contribute to such 'buzz' and so the attractiveness of locations. This can create beneficial agglomeration effects: the denser the population of individuals with high levels of human capital, the more potential there is for knowledge exchange, innovation and increased competitiveness. Storper and Scott's (2009) work challenges this approach on the grounds that it is 'production and jobs above all that drive urban prosperity'. Although jobs, and economic activity, are the primary measures of prosperity the drivers of such prosperity are more complex and there is extensive evidence going back to the pioneering work of Keeble (1976) that 'residential preference' (that is, the desire to live in an attractive place) is important.

The importance of local amenities has fed into the shaping of policy, with explicit claims that the provision of amenities will raise growth rates and per capita income. Glaeser (2005) calls for low tax rates, crime reduction, new housing development and investment in school education as mechanisms to lure the highly skilled into certain cities; Florida (2003) advises the building of 'diverse, tolerant communities'; and Clark et al. (2002) 'stresses the importance of facilities that provide amusement and distraction' (Storper and Scott, 2009, p.163). The focus on 'upscale amenities, prestigious urban image creation and programmes to appeal primarily to highly educated and high-income individuals' may ignore the needs of low income disadvantaged groups. A thriving arts and cultural sector is an 'essential component of a prosperous, stable and happy society' (RCE, 2010 p.5) and RCE argue that 'a network of arts and capital projects in smaller cities can be used to maximise economic, social and democratic returns' (RCE, 2010, p.1). RCE argue that there are six key principles that are the foundations of success for arts and cultural initiatives: to act as a stimulus to complementary economic activity; revitalise and make effective use of under-utilised physical assets; build a strong positive identity for a place at local, national and international levels; demystify community differences and bring diverse cultures together; engage communities and encourage active citizenship; engage marginalised groups to take part in collective action and help them to achieve their potential (RCE, 2010, p.2).

Social Capital and Local Economic Development

A number of social scientists have recognised what they have termed 'social capital' as a 'factor of production' which drives economic growth (Coleman, 1988; Fukuyama, 1995; Putnam, 1993). Social capital comprises the relationships, attitudes and values governing interactions amongst people and contributing to economic and social development (Iyer et al, 2005). It has been defined as 'the networks, norms, relationships, values and informal sanctions that shape the quantity and cooperative quality of a society's social interactions' (Performance and Innovation Unit, 2002, p.5). The key idea of social capital theorists such as Putnam (2000) and Jacobs (2000 [1961]), is that 'interaction between people builds communities, shared values and virtues, behavioural and social norms and a social fabric in which a society and an economy can function more effectively' (Westwood, 2011, p. 691). Social capital improves the environment within which business transactions take place: business costs are reduced, trading is facilitated between businesses, the costs of public services and infrastructure are lower in areas with high levels of 'civic engagement' (Westwood, 2011, p. 692). Furthermore, knowledge exchange is encouraged as mutual trust is higher and the resultant networks encourage more regular and more effective meetings by potential and actual partners. Conversely, in places where

there is a low level of trust, an indicator of a low level of social capital, collaboration will be more difficult and costly.

An important driver of social capital is civic engagement, and institutions – such as cultural organisations – can maintain, foster and develop social capital. Furthermore, trust is a key component of social capital, and institutions which foster trust and understanding can promote local growth and improved levels of welfare.

Universities, Connectivity and Local Economic Growth

Connectivity and collaboration are increasingly considered important for innovation and growth as a networked economy allows organisations to access external ideas. Universities have been identified as a key source of ideas and the strategic role of universities in stimulating local innovation and economic growth has become a core element of public policy in the UK and other economies (Hughes and Kitson; 2012; Sainsbury, 2007). Much of the impetus came from the drive to develop 'knowledge-driven' economies although more recently the focus has shifted towards promoting recovery from recession and the need to 'rebalance' national and local economies (Kitson et al., 2009). Despite an increasing recognition of the variety of universities and the complexity of knowledge exchange mechanisms, much of public policy remains narrowly focused on promoting 'technology transfer' from universities concentrating on the commercialisation of science through such mechanisms as patents, licences and spin-outs. Whilst technology transfer is important, it is only part of the knowledge exchange spectrum (Hughes and Kitson, 2012).

Recent research has shown that there is extensive knowledge exchange between UK academia and the private, public and third sectors (Hughes and Kitson, 2012). In particular, academics from the Arts and Humanities in the UK are engaged in a wide range of interactions with a wide range of partners (Hughes et al, 2011). In general, this does not take the form of technology transfer through patents, licences and spin-outs but through other mechanisms which include people-based, problem-solving and community orientated activities. There is significant diversity within the Arts and Humanities – with academics from the Creative Arts and Media tending to being the most highly connected to external organisations. Furthermore, for most academics in the Arts and Humanities, connecting with others helps support their research and their teaching.

When evaluating the ways that universities interact with business there is tendency to focus on how academia in the realms of science and technology can improve the innovation performance of firms. But this is an incomplete picture: businesses engage with academics from a range of disciplines often for reasons that are not primarily concerned with the acquisition of technology. And many businesses interact with academics from the Arts and Humanities – and this connectivity with academics from the Arts and Humanities is often combined with collaborations with academics from other disciplines including science and engineering. Although a clearer picture is emerging of the business perspective of connecting with academia, there is less evidence on the perspective of other partners of academia. This study addresses one of these gaps by providing evidence of how cultural institutions innovate and collaborate.

Summary: Culture and Competitive Places

The performances of local economies are the prime determinants of national competiveness (Heseltine, 2013). Although cultural institutions are an important direct source of jobs and economic activity they also play a much broader role in local competitiveness. Arts and culture can improve the identity and attractiveness of place – encouraging the inward movement of labour and businesses. Increasingly, workers want to live in places that not only provide jobs but that also provide amenities and a good quality of life. This includes places with a high level of social capital, in particular civic engagement. Furthermore, many businesses – particularly those that employ skilled workers – are locating near an accessible supply of labour or where their employees want to live. Cultural institutions not only provide important local amenities but spaces for civic engagement and connectivity. Increasingly, the exchange of ideas is seen as important in promoting competitiveness and innovation – and institutions that promote and facilitate connectivity, including universities and cultural institutions, can improve local competiveness.

Section 2: Cultural Institutions: Attractors, Connectors and Creators of Identity

This section provides an analysis of the role of a large sample of cultural organisations in the UK in attracting people and resources into their local area, making connections within their local area and beyond, and helping to understand and create a sense of local and cultural identity. The analysis is based on a sample of 279 cultural organisations that responded to a web survey carried out between October 2012 and Spring 2013.[1] We illustrate some of the points raised with quotations drawn from interviewees for the case studies (discussed in Section 3). These are shown in boxes in the text.

The Organisations in the Survey

The survey respondents employed around 19,000 full-time equivalent staff at the time of the survey and had a combined turnover of £1.3bn. As a group, they attracted over 80 million visitors or audience numbers attending performances and activities associated with their organisation. Exhibit 1 shows that around 53% were public non-profit organisations and around 46% were private non-profit organisations. A very small number were for-profit companies. The largest group of respondents were from the performing arts organisations and venues sector. There were 92 of these and compared to the sample as a whole they tended to be marginally more likely to be private non-profit organisations. There were 66 museums, galleries, libraries and archives and, as might be expected, these were much more likely to be public non-profit organisations. [2]

Exhibit 1   Type of organisation in the Sample

Category	Public non-profit organisation	Private non-profit organisation	For-profit company	N
All	52.7	45.8	1.4	277
Arts Centres and Multiple-use Venues	58.5	41.5	-	41
Museums, Galleries, Libraries and Archives	78.8	21.2	-	66
Performing Arts Organisations and Venues	46.7	52.2	1.1	92
Umbrella Organisations[†]	42.9	57.1	-	28
Other	30.0	64.0	6.0	50
				**

Note: In this and all succeeding tables asterisks below a column indicate significant differences across the rows within the column. (Chi-square for tests of proportions or Kruskal-Wallis 1-way ANOVA for ordinal measures). Asterisks in the bottom right hand corner not below a column indicate statistically significant differences across the entries in columns and rows combined (Chi-square test). *significant at 10%. **significant at 5%.

[†]Organisations providing coordination and support across multiple institutions, e.g. amateur music groups, multiple heritage sites and community cultural activities.

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[1] The survey instrument covered topics ranging from general information about size, location and characteristics of each organisation; their forms of organisational and other innovation, their funding characteristics, their patterns of collaborative activity; the impact that external collaboration had on the performance and characteristics of their organisation and the constraints placed upon their interrelationship with external organisations. Since not all respondents answered all questions in the survey, the number of respondents shown in the tables in this section may be less than 279.
[2] The arts and cultural organisations in the sample received funding from several sources: 80% had received Arts Council funding; 67.6% had received funding from charitable bodies, including universities; and 53.6% had private sponsorship which was of the same order of magnitude as the numbers receiving local government support. The central government was a relatively small part of the funding sources as was European government. Research funding bodies provided finance for around 13% of the sample.

The sample includes a substantial number of organisations which are ranked in the top 50 art galleries and museums in the UK and which have an international profile. It also includes a larger number of smaller organisations employing fewer than 10 people which operate in relatively focused locations. Around 8% of the sample employed more than 250 people. The remaining 92% were small and medium-sized businesses (SMEs) and around 53% of the sample were micro businesses employing fewer than 10 people.

The small number of large organisations account, however, for a very large share of employment, turnover, and visitors/audiences. Thus the top 10% of employers accounted for 73% of employment in the sample, the top 10% in terms of turnover accounted for 73% of sample turnover and the top 10% in terms of visitors/audiences accounted for 70% of all visitors/audiences in the sample.

Exhibit 2 shows that the median number of visitors was 88,000 – but there were large variations across the sample. For the sample as a whole around 28% had more than 250,000 visitors and 19% had fewer than 10,000 visitors (this kind of relatively small scale activity was most prominent for performing arts organisations and umbrella organisations).

The sample as a whole provides a wide cross section of types and scale of UK arts and cultural organisations.

Exhibit 2   Total number of visitors/ size of audience – current year (%)

Category	<10,000	10,000<25,000	25,000<100,000	100,000 <250,000	>=250,000	Median visitor numbers	N
All	19.4	12.6	19.9	20.4	27.7	88,336	191
Arts Centres and Multiple-use Venues	8.8	5.9	32.4	20.6	32.4	100,000	34
Museums, Galleries, Libraries and Archives	7.3	9.1	16.4	20.0	47.3	200,000	55
Performing Arts Organisations and Venues	25.4	20.3	15.3	23.7	15.3	40,000	59
Umbrella Organisations	15.4	15.4	23.1	15.4	30.8	70,000	13
Other	43.3	10.0	20.0	16.7	10.0	14,000	30
					**	**	
Kruskal-Wallis test: The Visitor distribution across the groups is significantly different for Art centres v. Other; Museums v. Perf arts, Other							

Exhibit 3 shows that over three quarters of the organisations had a local area population of more than 100,000 people within a 10 mile radius. In general, therefore, the sample consists of cultural organisations which serve cities or large urban areas.

Exhibit 3 What is the population of your local area (10 miles)?

Category	Fewer than 20,000	20,000 to 100,000	More than 100,000	N
All	7.4	16.9	75.7	272
Arts Centres and Multiple-use Venues	17.5	30.0	52.5	40
Museums, Galleries, Libraries and Archives	4.7	14.1	81.3	64
Performing Arts Organisations and Venues	8.8	11.0	80.2	91
Umbrella Organisations	7.4	14.8	77.8	27
Other	-	22.0	78.0	50
				**

This local catchment area (defined as within 10 miles) is an important locus for the visitors and customers of the arts and cultural organisations in the sample. Thus, in the case of the sample as a whole, Exhibit 4 shows that over 23% of visitors and customers came from the local area. There is nevertheless a wide spread of visitors and customers across regional and national geographies and a significant proportion of around 16% are drawn from beyond Europe.

Arts and cultural organisations thus attract substantial visitors and audiences from their local and regional surrounds but also reach across local boundaries to national and international audiences. They then serve as attractors of international visitors and resources to their localities.

The local area clientele is highest amongst Arts Centres and Multiple-Use Venues along with Performing Arts Organisations and Venues. Their attractor role is much more locally based than Museums, Galleries, Libraries and Archives. In the latter organisations reach extends to Europe and beyond. This in part reflects the presence of a number of large internationally significant national museums and galleries in the sample and highlights their powerful global attractor role.

Box 1   Local, National and International Attraction

According to one Museum curator, *"Obviously most people do come from the city, but they generally come from across [the county] and wider afield. I don't know what the precise percentages are, but it is probably something like 50% from the city, 35% from [the county] as a whole, and then much further afield, some international but also from the rest of England"*.

The relationship between organisation size and local focus is explored further in Exhibit 5. Smaller organisations tend to be more focused on visitors and customers from their local 10 mile area. Thus, for all organisations around 23% of visitors/customers are drawn from the local area. For organisations with fewer than 10 employees the percentage is over 57% whilst for organisations with over 50 employees this share is only 17%. The reverse is true for the share of international visitors from the Rest of Europe and the Rest of the World.

These characteristics of the arts and cultural organisations sector suggest that they play an important local role not only in terms of serving local communities, but also in the case of large organisations and the museums and art galleries sector, attracting a global clientele to their locations. The importance to an organisation of understanding its clientele is particularly significant when major changes are proposed.

Box 2   Understanding Community Needs

"[What is driving our analysis] is the plans for development of this site, and I think we really can't understand what audiences we can tap into as part of that development until we understand our current audiences and where they're coming from. And then identifying the potential gaps, because obviously we want to develop this site, but we don't want to just develop it without any kind of understanding of who is going to use it, and how they're going to use it".

Exhibit 4   % of visitors/customers from each type of organisation by geographic area

	Local area (10 miles)	Administrative region	Rest of the UK	Rest of Europe	Rest of the world	All areas	N
All	23.5	28.4	22.1	10.3	15.8	100.0	158
Arts Centres and Multiple-use Venues	62.9	26.0	8.3	1.8	1.0	100.0	28
Museums, Galleries, Libraries and Archives	15.6	26.4	23.7	12.6	21.7	100.0	44
Performing Arts Organisations and Venues	38.1	30.0	23.8	4.6	3.5	100.0	52
Umbrella Organisations	29.4	42.4	17.2	8.1	2.9	100.0	11
Other	41.3	16.3	30.9	5.7	5.8	100.0	23

Exhibit 5   % of visitors/customers from each size of organisation by geographic area

Employment size	Local area (10 miles)	Administrative region	Rest of the UK	Rest of Europe	Rest of the world	All areas	N
All	23.4	28.4	22.1	10.3	15.8	100.0	156
<10	57.6	17.7	17.2	3.9	3.6	100.0	74
10<50	43.7	29.2	20.1	4.0	3.0	100.0	35
50+	17.0	29.7	22.9	11.8	18.6	100.0	47

Organisational Objectives

In considering the role of arts and cultural organisations as attractors, connectors or creators of identity in specific locations, it is important to identify their objectives and how they may contribute to those roles.

Exhibit 6 provides an overview of the different objectives pursued by the organisations in the sample as a whole and for each of the separate arts and cultural organisation sectors (based on a scoring system of 1-5). As might be expected, the most frequent objective is to provide a cultural experience for the public (4.8) and this is the most important objective for arts centres, museums, galleries etc. and for performing arts organisations and venues. It is somewhat less important for the group of umbrella organisations who tend to more frequently emphasise encouraging non-traditional visitors and developing new ways of engaging with audiences. Other objectives that were highly rated include: developing new ways of engaging with audiences (4.6); encouraging non-traditional visitors (4.4); and supporting the creation of new artistic work (4.3). The evidence shows the depth of commitment to innovation in engaging with the public in the arts and cultural organisation sector and encouraging audiences to participate in cultural activities. This is closely related to questions of access to cultural activity across the variety of social groupings.

Box 3   Community Engagement: Schools

A contemporary art gallery describes one of its programmes of activity as follows: *"We are taking the […] Exhibition around 30 schools, primary, secondary, inner-city, rural, across [the] district. We will probably get to about twenty nine thousand people. But we are not just taking the exhibition into the schools, we are working with an ex history teacher, who was involved at the beginning of the project, linking it with the National Curriculum, linking it with History, English, Art, IT. It is a huge two-year project. […] There will be talks [by the artist]. So we are going out round the schools, but part of it is they will be coming back in here, learning how a gallery works, hopefully be comfortable, thinking, oh yeah, a gallery is for us. We will have an exhibition of their work here in the studio. So we are hoping it is about deeper, more meaningful relationships."*

In terms of the role these organisations play as connectors in their local communities, the generally high scores for providing a space for social interaction and for innovative ways of engaging with new audiences are particularly notable. Similarly the high scores for providing a platform for different national perspectives and holding and presenting public knowledge are important for creating and understanding cultural and local identities.

The survey also asked about a number of objectives with a more specific community focus. As shown in Exhibit 7, the most highly rated objectives were: developing partnerships with the communities (4.2); developing inquiring minds in children (4.1); and increasing understanding between communities (3.9). For the sample as a whole, around 79% of respondents argue that developing partnerships with communities was very important or important to them. Taken as a whole, the evidence shows a deep engagement with communities by the arts and cultural organisations and strong involvement in networking and connecting activities across those communities.

The survey respondents were also asked more specifically about their contribution to the economic development of their local area (within 10 miles of their organisation). The evidence shown in Exhibit 8 (based on a scoring system of 1 to 5) indicates the wide range of contributions through which cultural organisations affect the economic development of their local area. For the sample as a whole, the most highly rated contributions were: improvements to the quality of life (4.5); providing activities of interest to the public (4.4); acting as a catalyst for creative activities (4.2); and generating a sense of place (4.0). These are centrally important "attractor" roles played by these organisations and they contribute to the cultural identity of place. More economically focused objectives in relation to generating tourism and helping the purchase of goods and services from local businesses tended to be cited less frequently alongside helping local residents to develop or improve their skills.

The surveyed organisations were, however, also asked whether they had recruited undergraduate, graduate or postgraduate students in the last three years. Here too there are substantial local connections. A high proportion of the organisations had made graduate recruitments over that period (72% for the whole sample). For the sample as a whole, 49% had recruited graduates educated in the local area, 44% educated in the administrative region and 55% for the rest of the UK. Just under 20% had recruited European educated employees and around 10% had been educated in the rest of the world. The labour market on which these institutions draw is therefore very dispersed and ranges from the immediate local area to the international market. There are, however, substantial links to the local university base with around half the sample recruiting graduates from the local area.

Exhibit 6   How important are the following objectives to your organisation? Mean score of 1-5 (where 1 is of no importance and 5 is very important)

Category	Provide a cultural experience for the public	Provide a space for social interactions	Encourage non-traditional visitors/ audiences to participate in cultural activities	Develop new ways of engaging with audiences	Hold and present public knowledge	Protect cultural artefacts for now and for the future	Support the creation of new artistic work	Provide a platform for the expression of different cultural perspectives	N
All	4.8	3.8	4.4	4.6	3.8	3.1	4.3	3.9	196
Arts Centres and Multiple-use Venues	5.0	4.5	4.9	4.8	3.9	3.1	4.7	4.2	26
Museums, Galleries, Libraries and Archives	5.0	4.0	4.4	4.6	4.8	4.5	3.7	3.8	52
Performing Arts Organisations and Venues	4.9	3.6	4.4	4.6	3.1	2.4	4.8	3.9	56
Umbrella Organisations	4.2	3.0	4.0	4.1	3.7	2.6	3.7	3.5	21
Other	4.7	3.7	4.5	4.4	3.4	2.5	4.6	4.2	41
	**	**	**		**	**	**		

Kruskal-Wallis test: The Cultural Experience distribution across the groups is significantly different for Art centres v. Umbrella org; Museums v. Umbrella org, Other; Perf arts v. Umbrella org

Kruskal-Wallis test: The Social Interactions distribution across the groups is significantly different for Art centres v. Perf arts , Umbrella org

Kruskal-Wallis test: The Audience Participation distribution across the groups is significantly different for Art centres v. Umbrella org

Kruskal-Wallis test: The Public Knowledge distribution across the groups is significantly different for Museums v. All Other groups

Kruskal-Wallis test: The Protecting Cultural Artefacts distribution across the groups is significantly different for Museums v. All Other groups

Kruskal-Wallis test: The Creation of New Work distribution across the groups is significantly different for Museums v. Perf arts, Other; Perf arts v. Umbrella org

Exhibit 7   How important are the following community-related objectives to your organisation? Mean score out of 1-5 (where 1 is of no importance and 5 is very important)

Category	Increase understanding and dialogue between different communities	Develop partnerships with communities	Integrate disadvantaged people into the community	Assist in the development of community capabilities and skills	Develop inquiring minds and curiosity among school children	Develop adult independent learning	Involve members of the community in developing activities/exhibitions/displays	N
All	3.9	4.2	3.8	3.7	4.1	3.4	3.5	196
Arts Centres and Multiple-use Venues	4.1	4.7	4.0	3.9	4.6	3.8	3.9	26
Museums, Galleries, Libraries and Archives	3.8	4.2	3.7	3.6	4.6	4.2	3.8	52
Performing Arts Organisations and Venues	3.9	4.2	3.9	3.7	4.0	3.0	3.4	56
Umbrella Organisations	3.9	4.1	3.8	3.8	3.5	3.1	3.4	21
Other	4.0	4.1	3.8	3.5	3.6	3.0	3.2	41
					**	**		

Kruskal-Wallis test: The Inquiring Minds distribution across the groups is significantly different for Art centre v. Other; Museums v. Umbrella org, Other

Kruskal-Wallis test: The Adult Learning distribution across the groups is significantly different for Museums v. Perf arts, Umbrella org, Other

Exhibit 8 What are the contributions your organisation makes to the economic development of your local area (10 miles)? Mean score of 1-5 (where 1 is of no importance and 5 is very important)

Category	Generate tourism	Purchase goods and services from local businesses	Help local residents to develop or improve their skills	Source of ideas for the local economy	Provide activities of interest to the general public	Contribute to the quality of life	Provide a platform for networks of people and activities	Act as a catalyst for creative activities	Generate a sense of place	N
All	3.4	3.2	3.4	2.9	4.4	4.5	3.9	4.2	4.0	193
Arts Centres and Multiple-use Venues	4.1	3.9	3.8	3.7	4.9	5.0	4.3	4.7	4.6	26
Museums, Galleries, Libraries and Archives	4.3	3.2	3.4	3.1	4.7	4.7	4.0	4.1	4.4	52
Performing Arts Organisations and Venues	3.0	3.1	3.2	2.8	4.2	4.4	3.7	4.1	3.7	56
Umbrella Organisations	2.7	2.8	3.3	2.7	3.7	3.9	3.5	3.5	3.6	20
Other	2.7	2.8	3.4	2.7	4.4	4.5	4.0	4.4	4.0	39
	**	**		**	**	**				

Kruskal-Wallis test: The Generating Tourism distribution across the groups is significantly different for Art centres v. Perf arts, Umbrella org, Other; Museums v. Perf arts, Umbrella org, Other

Kruskal-Wallis test: The Purchasing Locally distribution across the groups is significantly different for Art centres v. Other

Kruskal-Wallis test: The Source of Ideas distribution across the groups is significantly different for Art centres v. Perf arts, Other

Kruskal-Wallis test: The Providing Activities distribution across the groups is significantly different for Art centres v. Perf arts, Umbrella org

Kruskal-Wallis test: The Quality of Life distribution across the groups is significantly different for Art centres v. Perf arts

Collaboration and Connectivity

The role of arts and cultural organisations as key networking and connecting institutions is reflected in their range of collaborative activities. This is a two way relationship with some interactions designed to improve the output of the arts and cultural organisations, and those organisations in turn providing important connective links to other organisations in the private and public sector. For example, the respondents were asked whether they had collaborated in the last three years with external organisations in order to improve their performance or organisation (Exhibit 9). For the sample as a whole, the most important pattern of collaboration was to work with other organisations engaged in similar activities. This was followed by collaboration with charities and third sector organisations, and by HEI based academics, universities and higher education institutions where around three quarters of the sample as a whole cited collaborating with these types of organisations. This was around the same proportion that cited collaborating with clients, customers or visitors. It was much higher than the proportion which collaborated with suppliers of materials and services. There were statistically significant differences across sectors with museums and art galleries typically more involved in collaborations than other sectors.

This is a significant difference in the overall pattern of collaboration for the sample as a whole than that typically exhibited by the private sector. In the private sector customers, clients and firms in the same line of business tend to be in order of magnitude more important than HEI based academics, universities and HEIs. This suggests that there is a relatively richer set of interactions connecting arts and cultural organisations and universities than is the case with private sector organisations.

Arts and cultural organisations responding to the survey were also asked about the extent to which they had collaborated with a range of creative industries in the past three years (Exhibit 10). For the sample as a whole, over three quarters reported collaboration with video, film and photography and over 70% reported collaboration with the music sector. The highest rate was for 86% of organisations collaborating with the visual and performing arts. Over 58% reported collaboration with radio and TV. There were some interesting and statistically significant variations across arts and cultural organisations in these patterns. Thus, arts centres and multiple-use venues tended to be more intensive collaborators with advertising and architectural firms and with the crafts sector. As might be expected, museums, galleries, libraries and archives were more likely to report collaborations with the art and the antique sectors (56%) and with the design sector (57%) which is higher than for the other groups of arts and cultural organisations. There is a very high engagement across all sectors with video, film and photography as well as with music and the visual and performing arts. Taken as a whole, the responses again represent a rich pattern of connections with HEIs and with a wide variety of creative industries.

Box 7   Arts and Cultural Organisations as Connecting Institutions

"Wider partnerships are also really important to us. Especially here, our partnership is with the […] Theatre and the [performance arts group]. Also our partnership with the University […] is important, because we work very closely with students who quite often respond to the art exhibitions we have here, who come and use the collections and work with them. And we also have a partnership with national organisations like the British Museum." (museum director)

"We are at the moment embarking on a study with the Health Studies Department of the University […] looking at film therapy and how dementia sufferers can benefit from using archive film in particular, but not exclusively." (visual arts organisation)

"The research was undertaken through [an HEI] with a group of museums in [a region] of England and pupils were tracked. One of the things that we particularly specialise in is immersive learning, using historical situations, for children to engage with, so that they will cover a range of issues to do with... You know if it was life in the workhouse, then you would be looking at the history of the workhouse. What it felt like to be an inmate. How that would affect you? The pros and cons of workhouses and so on. This study looked at education attainment and the conclusions are very clear, that as a result of this immersive learning attainment levels went up. And it was particularly marked with boys and with children who were not attaining very well in the classroom, who had learning difficulties." (museum curator)

"We have four what we call sub regional youth dance hubs that we support with a little bit of cash every year, and those hubs are made up of people working for local authorities dance companies, maybe the health sport sector, and art sector venues. Those hubs meet regularly. They have an action plan that they try to deliver, so they themselves are responsible in their localities to encourage and support youth dance. As part of their agreement with us for this little bit of cash, they put on a youth dance platform every year, minimum. So we reach young people through them. Then on an annual basis we hold one big regional youth dance showcase." (dance organisation)

Exhibit 9   Has your organisation collaborated with any of the following to improve your performance or organisation within the last three years?

	Organisations engaged in similar activities as yourselves	Suppliers of materials, services etc	Clients, customers or visitors	Consultants	HEI-based academics, universities and HEIs	National Government	Local Government, including Devolved Administrations	European Government	Charities/ Third sector organisations	Other organisations	N
All	92.9	59.6	74.1	67.7	75.3	26.8	60.5	15.4	76.4	58.2	226
Arts Centres and Multiple-use Venues	90.3	54.8	61.3	58.1	71.0	23.3	74.2	12.9	90.3	65.5	31
Museums, Galleries, Libraries and Archives	96.5	71.9	91.2	73.2	89.3	51.8	77.2	24.6	80.7	60.4	57
Performing Arts Organisations and Venues	94.0	62.7	64.6	70.3	75.8	13.8	56.1	12.3	77.6	50.8	67
Umbrella Organisations	91.7	58.3	62.5	75.0	58.3	37.5	50.0	25.0	62.5	55.0	24
Other	89.4	43.5	80.9	60.0	69.6	11.1	42.2	4.5	67.4	62.8	47
		*		**		**	**	**	**	*	

Exhibit 10 Has your organisation collaborated with any of the following creative industries within the last three years? (%)

	Advertising	Architecture	Art & Antique	Crafts	Design	Designer Fashion	Video, Film & Photography	Music	Publishing	Software, Computer Games & Electronic Publishing	Radio and TV	Visual & Performing Arts	N
All	40.7	33.6	31.2	34.1	50.9	14.7	77.4	70.9	52.1	36.2	58.9	86.4	221
Arts Centres and Multiple-use Venues	56.7	50.0	50.0	63.3	43.3	11.1	80.0	83.3	50.0	32.1	53.3	90.0	30
Museums, Galleries, Libraries and Archives	47.4	47.4	56.1	43.9	57.1	33.3	82.5	61.4	72.7	61.1	70.2	84.2	57
Performing Arts Organisations and Venues	47.7	24.6	15.4	20.0	53.8	9.1	80.0	81.5	41.5	25.4	57.8	95.4	65
Umbrella Organisations	21.7	26.1	17.4	34.8	39.1	5.0	52.2	60.9	39.1	13.0	43.5	78.3	23
Other	21.7	22.2	17.4	22.2	50.0	7.5	78.3	64.4	50.0	34.9	57.8	78.3	46
	**	**	**	**		**	**	**	**	**		*	

Knowledge Exchange and Connections with Universities

Connections with Academic Fields and Disciplines

In view of the high degree of connectivity with the university sector, it is of particular interest to examine the links in more detail. The respondents were asked to indicate which academic fields in HEIs have been most important to their organisation in terms of knowledge and/or their other activities in the last three years. As shown in Exhibit 11, for the sample as a whole, the most important academic field was creative and performing arts (75%). The Humanities was most frequently cited by museums, galleries, libraries and archives (75% compared to 38% for the sample as a whole). Such organisations were also more likely to cite Social Sciences (36% compared with 24%) and also Engineering and Science (37% compared with 13%). Education was cited frequently by all cultural organisations, but in particular by museums, galleries, libraries and archives (48% compared to 38% in the sample as a whole).

These data show that although the Creative and Performing Arts and the Humanities are dominant academic fields, there is also frequent use of relationships with the Social Sciences, Engineering and Science, and the Educational fields. The arts and cultural organisations therefore connect with a wide range of academic disciplines in terms of knowledge exchange and other activities.

Exhibit 12 provides further insight on the connections with academia for those organisations where the Creative and Performing Arts are most important. For this group, Drama and Theatre Studies (49%) and the Visual Arts (48%) were the most frequently cited. In the case of Drama and Theatre Studies, these were particularly important, as might be expected, for the performing arts organisations and venues sub-group (78%). In relation to the Visual Arts, arts centres and museums, galleries, libraries and archives were the most likely to cite this disciplinary connection.

Exhibit 13 provides further insight on the relationship with academia for those organisations where the connections with Humanities are most important. For this group, the most frequently cited disciplines were Cultural and Museum Studies (53%), History (48%), History of Art (40%) and Languages and Literature (39%). Naturally, Cultural and Museum Studies were most frequently cited by the museums, galleries, libraries and archives group as was also true in the case of History and the History of Art. Archaeology was cited by 29% of the respondents who had indicated Humanities as an academic field. This discipline was, as might be expected, most frequently cited by museums, galleries, libraries and archives. They were also the most frequent users of the Library and Information Studies academic field.

Box 8   Connecting with the University Sector

One Museum curator, for example, enumerated many different links with local HEIs. *"A number of our staff are research associates in the World Art Faculty [at an HEI]. And in fact we work with a lot of other Schools, [including] history and teacher training and English. A number of people from [one] Faculty are working with us helping to deliver the Events programme associated with magical worlds, our current exhibition. So lots of things. I did an audit of links with [that HEI] once and it just got silly. We have a fairly formal arrangement with [the University's visual arts centre] but with the University as a whole I investigated trying to put this on a more formal basis, but that didn't really get anywhere. Unlike with [another HEI], where we have a formal arrangement. They have a giant museums pass that covers all their students and staff, and their students also come regularly for induction here."*

Exhibit 11 Which of the following academic fields have been most important for your organisation in terms of knowledge and/or other activities in the last three years?(%)

	Creative and Performing Arts	Humanities	Social Sciences	Engineering and Science	Medical Sciences	Education	N
All	75.7	38.1	24.0	18.1	10.2	37.9	202
Arts Centres and Multiple-use Venues	75.0	42.9	17.9	25.0	7.1	33.3	28
Museums, Galleries, Libraries and Archives	59.6	75.0	36.2	36.7	16.7	47.9	52
Performing Arts Organisations and Venues	96.7	10.0	13.3	6.7	3.4	32.2	60
Umbrella Organisations	66.7	33.3	28.6	4.8	9.5	35.0	21
Other	70.7	31.7	27.5	14.6	14.6	39.0	41
	**	**	*	**			

Exhibit 12 Which of the following disciplines have been most important for your organisation in terms of knowledge and/or other activities in the last three years? (Those who selected Creative and Performing Arts as having been most important in terms of knowledge activities) (%)

	Dance	Design	Drama and Theatre Studies	Media	Music	Visual Arts	N
All	25.5	22.9	49.0	32.9	35.4	47.9	145
Arts Centres and Multiple-use Venues	21.1	15.8	36.8	36.8	52.6	73.7	19
Museums, Galleries, Libraries and Archives	6.7	26.7	13.3	23.3	20.0	76.7	30
Performing Arts Organisations and Venues	31.5	24.1	77.8	26.4	38.9	20.4	54
Umbrella Organisations	50.0	28.6	38.5	35.7	42.9	42.9	14
Other	25.0	18.5	44.4	51.9	29.6	55.6	28
	**		**			**	

Exhibit 13 Which of the following disciplines have been most important for your organisation in terms of knowledge and/or other activities in the last three years? (Those who selected Humanities as having been most important in terms of knowledge activities) (%)

	Archaeology	Classics	Cultural and Museum Studies	History	History of Art	Languages and Literature	Law and Legal Studies	Library and Information Studies	Linguistics	Philosophy	Theology, Divinity and Religion	N
All	29.2	18.1	52.8	47.9	40.0	38.6	1.4	20.0	11.6	12.9	14.7	72
Arts Centres and Multiple-use Venues	9.1	27.3	36.4	27.3	18.2	36.4	9.1	9.1	9.1	9.1	9.1	11
Museums, Galleries, Libraries and Archives	45.9	18.9	73.0	70.3	62.9	34.3	-	28.6	14.3	17.1	14.7	37
Performing Arts Organisations and Venues	16.7	16.7	16.7	16.7	-	16.7	-	-	16.7	16.7	16.7	6
Umbrella Organisations	16.7	-	33.3	40.0	33.3	50.0	-	-	-	-	20.0	6
Other	8.3	16.7	33.3	16.7	16.7	58.3	-	25.0	8.3	8.3	16.7	12
	**		**	**	**							

The Range of Knowledge Exchange and Connector Mechanisms

We have seen that the arts and cultural organisations in the survey reported relatively high rates of collaboration and connectivity with higher education institutions. These comprise a range of connecting interactions which can be categorised into three groups: people-based, problem-solving and community-based.

Exhibit 14 shows the analysis of their responses in relation to people-based activities. For the sample as a whole, the most important people-based relationship was participation in networks involving HEIs. This was 69% for the sample as a whole and as high as 89% for museums, galleries, libraries and archives. This was followed by attending conferences which have HEI participation where 65% of the sample as a whole reported taking part in such activity. Once again, this was highest amongst museums, galleries, libraries and archives where 87% reported such activity. Museums, galleries, libraries and archives were also most likely to be involved in supervising in-course student projects, funding internships and studentships and knowledge transfer partnerships. Over 80% of museums, galleries, libraries and archives reported this kind of people-based activity with HEIs. This group were also extremely active in relation to the organisation of invited lectures and/or brainstorming sessions with HEIs. Performing arts organisations and venues tended to have somewhat lower frequencies of interactions with HEIs. Even in these cases over 50% reported supervision of students and attending conferences with HEI participants, and over 60% were involved in the participation of networks involving HEIs. Taken as a whole this represents a very wide range of people-based connector activities linking arts and cultural organisations with higher education institutions.

Box 9   Connectivity: Placements and Employment

At one HEI, *"we established a partnership quite early on with [a theatre], which is now thriving. Very student-focused really so it was about placements, audience development, about collaboration. So for example our third years used to do consultancy projects with the [theatre]. They looked at, say, greening and engaging with young people. So we embedded it into the curriculum and into assessments which worked very, very well, particularly in terms of employability"*.

A dance organisation described its *"artist membership scheme and we have a student rate. So we see ourselves as the bridge between leaving higher education and trying to make your way into the industry. So next month we will organise an evening, which is the best of student choreography from all the different higher education institutions. […] Artistically [the students] get very comfortable working in their own studios in front of their own peers in front of their own staff, and then they need to make that leap. How can they engage with an agency like us? If they get to do [this performance evening] and they get to present their work here, they get to meet other people"*.

Exhibit 15 shows problem-based knowledge exchange activities. Once again, a wide variety of such interactions was identified: for the sample as a whole, the most frequent form of activity involved the provision of expert advice (49%). This was followed by getting informal advice from HEIs on a non-commercial basis (41%); this shows the important non-transactional nature of such relationships and is mirrored in similar work for the private sector where the provision of informal advice by academics is a highly valued and important form of interconnection. A third of the sample reported joint research with HEIs where original research was undertaken by both partners. With the exception of the relatively low frequency personnel secondments and consultancy services activities there were statistically significant differences across sectors. Museums, galleries, libraries and archives tended to be most active in terms of hosting external HEI based researchers, conducting joint research, doing contract research with HEIs, being involved in research consortia involving HEIs, getting informal advice from HEIs and providing expert advice themselves. They were also more likely to be involved in the joint creation of physical facilities with HEIs and to be involved in joint publications with them. This may in part be related to their relatively greater scale compared on average to organisations in the other sectors. Overall the survey reveals a very frequent pattern of problem-solving connector activities linking HEIs and public sector arts and cultural organisations.

Box 10   Problem-solving: Brokering Connections

One visual arts-based organisation played an important role in bringing the BBC into partnership with a unit of the local university. *"[The HEI unit is] just investing £1m in an outside broadcast truck and a television studio. […] I brought the BBC outside broadcast lead [here] some months ago to look at this, and now the BBC outside broadcast people from London are working with the University to establish the UK's first dedicated outside broadcast training centre. So people will be able to come and study outside broadcast in [this city]. Would it have happened without [my organisation]? Well it might have done, but my role is there to make these connections really."*

Exhibit 14 Has your organisation engaged in any of the following people based activities with Higher Education Institutions (HEIs) within the last three years? (%)

	Training staff through enrolment on HEI courses or through personnel exchange	Supervising in-course student projects; funding internships and studentships; KTPs	Joint curriculum development with HEIs	Attending conferences which have HEI participation	Attending conferences organised by HEIs	Participation in standard setting forums involving HEIs	Participation in networks involving HEIs	Sitting on advisory boards of HEIs	Organising invited lectures and/or brainstorming sessions with HEIs	Involvement with Enterprise Education	N
All	23.2	58.9	24.9	64.7	52.2	14.8	69.1	23.0	51.9	8.4	207
Arts Centres and Multiple-use Venues	22.2	64.3	25.9	60.7	57.1	14.3	67.9	28.6	53.6	10.7	27
Museums, Galleries, Libraries and Archives	40.7	81.1	44.2	87.0	79.2	21.6	88.9	44.0	84.6	10.2	54
Performing Arts Organisations and Venues	19.4	53.2	14.5	52.5	35.5	3.2	62.3	11.3	30.6	3.2	62
Umbrella Organisations	19.0	38.1	4.8	71.4	57.1	15.0	71.4	14.3	38.1	4.8	21
Other	9.3	46.5	25.6	53.5	37.2	23.8	53.5	16.3	48.8	14.0	43
	**	**	**	**	**	**	**	**	**		

Exhibit 15 Has your organisation engaged in any of the following problem solving activities with Higher Education Institutions (HEIs) within the last three years? (%)

	Hosting external or HEI-based researchers on a short or long-term basis to address specific needs of your organisation	Personnel secondment (short- or long-term) to HEIs	Joint research with HEIs (original research work undertaken by both partners)	Contract research by HEIs (original research work done by HEIs)	Research consortia involving HEIs	Consultancy services by HEIs (no original research is undertaken)	Getting informal advice from HEIs on a non-commercial basis	Providing expert advice	Use of HEIs for prototyping and testing	Joint creation of physical facilities with HEIs (such as new cultural spaces, labs, campus building, etc.)	Dissemination of knowledge through joint publications with HEIs	N
All	29.4	5.4	33.3	11.9	20.3	3.9	41.2	49.3	10.1	8.1	26.9	204
Arts Centres and Multiple-use Venues	34.6	11.5	34.6	3.8	19.2	4.0	26.9	30.8	7.7	14.8	22.2	26
Museums, Galleries, Libraries and Archives	51.9	9.6	55.8	17.6	41.2	9.6	61.5	65.4	12.0	18.4	47.1	52
Performing Arts Organisations and Venues	21.0	3.3	16.1	9.7	8.2	3.2	37.1	48.4	8.1	-	18.0	62
Umbrella Organisations	4.8	4.8	28.6	5.0	14.3	-	23.8	40.0	4.8	10.0	15.0	21
Other	23.3	-	32.6	16.3	16.3	-	39.5	46.5	15.0	2.4	23.8	43
	**		**		**		**	**		**	**	

Exhibit 16 Has your organisation engaged in any of the following community based activities with Higher Education Institutions (HEIs) within the last three years? (%)

	Provision of public exhibitions	Provision of public permanent displays	Provision of public performances/ showings	Giving public lectures/talks	Running public workshops	Community-based arts	Provision of community based sports	Involvement with schools projects	N
All	45.5	13.9	54.9	67.6	57.4	41.4	1.0	46.5	202
Arts Centres and Multiple-use Venues	55.6	14.8	48.1	66.7	59.3	44.4	3.7	48.1	27
Museums, Galleries, Libraries and Archives	77.4	32.1	59.6	96.2	71.2	38.5	-	53.8	53
Performing Arts Organisations and Venues	18.0	3.2	64.5	54.8	62.9	47.5	1.7	47.5	61
Umbrella Organisations	20.0	10.5	28.6	30.0	25.0	28.6	-	30.0	20
Other	51.2	7.5	52.4	69.0	46.3	40.5	-	42.9	41
	**	**	*	**	**				

The extent of community-based activities involving HEIs is shown in Exhibit 16. For the sample as a whole, the most frequent activity was giving public lectures and talks (68%). This was followed by running public workshops (57%); provision of public performances and showings (55%); involvement in schools projects (47%) and the provision of public exhibitions (46%). As might be expected, museums, galleries, libraries and archives were most frequently involved in the provision of public exhibitions (77%); whilst performing arts organisations and venues were most frequently involved in the provision of public performances and showings (65%). Museums, galleries, libraries and archives were dominant in relation to giving public lectures and talks with over 96% of respondents reporting such community-based activities. In addition, 71% of such organisations ran public workshops. Community-based arts were more frequently reported (48%), as might be expected, by arts centres and performing arts organisations. There was widespread involvement across all the organisations in terms of involvement with school projects. It is clear that the arts and cultural organisations surveyed have a rich and wide set of community-based interrelationships with higher education institutions and that these may contribute both to the attraction of their localities as a place to live and work and to the development of a distinctive sense of local identity and culture.

Box 11   Community Commitment

Indicating its level of commitment to the community, one HEI pointed out that *"we try and get to every school in [the locality], well a minimum of once, but in some cases we might be in 10 times in a year, doing work with a whole range of age groups"*. In addition, *"Particularly the [local] Theatre is phenomenally good at outreach activity and we try and partner up [with them] as much as we can"*.

The Impact of HEI Connectivity

In addition to allowing an analysis of the number and types of connections between arts and cultural organisations and the HEI sector the survey also provides data on the impact these connections have on the arts and cultural organisations. As shown in Exhibit 17, the main impacts for the sample as a whole were: strengthening the organisation's reputation (66%); providing new insights (66%); and developing new contacts (65%). Only around 13% said that it had very little or no positive impact and in no case was a negative impact reported. There were statistically significant variations across sectors in relation to new project impacts and new contacts in the field. Museums, galleries, libraries and archives were the least likely to say that relationships had very little or no positive impact and they were relatively more frequently found to report positive impacts along each dimension, apart from obtaining new insights where the proportion of 73% for museums, galleries, libraries and archives was around the same as that for arts centres and multiple-use venues (74%). The extensive interrelationships with HEIs provide a very wide range of benefits for substantial proportions of the organisations involved in such interrelationships.

The respondents were also asked about the range of objectives over which they assessed impact. As shown in Exhibit 18, for the sample as a whole, 84% of the organisations felt that interactions with HEIs had a significant positive impact on their organisation's activities as a whole – a proportion which was over 96% in the case of museums, galleries, libraries and archives. The most important set of objectives against which impact was assessed were: cultural objectives (80%); wider business objectives (61%); and qualitative information (60%). Technical specifications, such as specific project indicated technical standards, were relatively little used in the sample but were more important in museums, galleries, libraries and archives where over 30% reported assessing impact in terms of such objectives. Around 40% of the sample assessed impact in terms of enhanced access to public funds and this proportion was highest for arts centres and for museums, galleries, libraries and archives (52% and 48% respectively). Assessing impact in terms of research objectives was highest amongst museums, galleries, libraries and archives (58% compared with 34% for the sample as a whole). This is consistent with the extent to which these arts and cultural organisations tended to connect with the Arts and Humanities Research Council and other research related activities.

Exhibit 17 In the last three years, what impact has your involvement in knowledge exchange activities with Higher Education Institutions (HEIs) had on the nature of your business and kind of research that you do? (%)

	It has led to new projects with HEIs	It has strengthened the organisation's reputation	It has given our organisation new insights	It has led to new contacts in the field	It has had very little or no positive impact	It has had a negative impact	N
All	50.6	66.3	66.3	65.1	12.7	-	166
Arts Centres and Multiple-use Venues	63.2	68.4	73.7	63.2	15.8	-	19
Museums, Galleries, Libraries and Archives	67.3	76.9	73.1	78.8	7.7	-	52
Performing Arts Organisations and Venues	29.2	58.3	58.3	56.3	16.7	-	48
Umbrella Organisations	46.7	53.3	53.3	73.3	20.0	-	15
Other	50.0	65.6	68.8	53.1	9.4	-	32
	**				*		

Exhibit 18 Taking all interactions of your organisation with Higher Education Institutions, do you believe they have a significant positive impact on your organisation's activities? (%)

	Have the interactions with HEIs, had a significant positive impact on your organisation's activities?	In assessing impact do you use measures related to:						N
		Investment objectives (such as access to public funds)	Wider business objectives (such as sales, visitors/ audiences)	Technical objectives (such as project specific indicators, technical standards)	Qualitative information (unexpected by-products of interaction, learning experience, etc)	Cultural objectives (enhanced understanding and presentation of collections/ performances, etc)	Research objectives	
All	84.1	39.6	61.0	23.6	59.9	80.2	34.1	182
Arts Centres and Multiple-use Venues	81.0	52.4	85.7	28.6	57.1	85.7	38.1	21
Museums, Galleries, Libraries and Archives	96.2	48.1	69.2	36.5	71.2	90.4	57.7	52
Performing Arts Organisations and Venues	75.5	32.1	58.5	17.0	52.8	73.6	18.9	53
Umbrella Organisations	77.8	33.3	44.4	16.7	55.6	72.2	16.7	18
Other	84.2	34.2	47.4	15.8	57.9	76.3	28.9	38
	*		**	*			**	

Section 3: Culture, Competitiveness and Local Economic Development: Evidence from Four Cities

The evidence from the survey of cultural institutions shows that cultural institutions believe that they: make major contributions to their local economies; are highly innovative; are highly connected; and have strong links with universities, in particular with the arts and humanities. To provide more evidence on the connectivity and impact of the arts, humanities and cultural institutions, this section reports the results of case studies of four cities: Norwich, Ipswich, Leeds and Bradford. It sheds light on the dynamics of connectivity and knowledge exchange in different locations; it also provides evidence of the impact of the arts and humanities on local competitiveness as an *attractor* of skilled labour and capital, as a *connector* through the exchange of ideas and the provision of space and opportunity for civic engagement, and as a *source of identity* through the building of cohesion and trust.

The four case studies draw on interviews with key stakeholders in Norwich (20), Ipswich (16), Leeds (18) and Bradford (17) involved in local government; the higher education sector; private sector business; and arts and cultural organisations, supported by a variety of documents, reports and online material from public, private, and third sector organisations.

Exhibit 19 provides a brief summary of relevant key attributes in the four cities. Discussion in the following sections of the impact of arts and humanities in the four case study cities is arranged around the three themes of *source of identity, connector* of organisations and ideas, and *attractor* of people and investment.

Arts and culture as a source of identity

Turok et al (2004) noted that cities are in competition against each other in a variety of ways, one of which is the staging of 'episodic markets' – essentially factors of cultural capital – i.e. the hosting of cultural festivals, international conferences or conventions, major sporting activities and similar types of events. Major events can draw people and organisations together around a sense of cohesion, to potentially lasting effect. Meanwhile Florida (2002, 2003, 2004) sees tolerance as a social condition that contributes to the building of human capital, as creative people, bringing with them their energy, skills and innovative ideas, are attracted to live in places exhibiting tolerance.

Norwich was awarded UNESCO City of Literature status in 2012, one of only six cities in the world with such an accolade. This designation, the culmination of a decade of effort by many different stakeholders to develop the city's cultural profile, now forms the spearhead of Norwich's cultural impetus to economic and social development. Culture and heritage are key themes used in promoting the city to the outside world, and culture is seen by Norwich City Council as a key attribute in relation to business retention and promoting tourism: *'Norwich's culture is a fundamental part of its identity and an essential element of the city's national and international reputation'* (Greater Norwich Development Partnership, 2013).

Exhibit 19 Summary characteristics of the four case study cities

	Norwich	Ipswich	Leeds	Bradford
Region	Eastern	Eastern	Yorkshire & Humberside	Yorkshire & Humberside
Local Enterprise Partnership	New Anglia	New Anglia	Leeds City Region	Leeds City Region
City population	132,500	133,400	751,000	506,800 (entire metropolitan district)
Economic base	Financial services; digital/ creative industries; life sciences (Norwich Research Park)	Financial services; ICT (Adastral Park); port services/ logistics/storage	Public administration, education and health; finance and insurance; legal services	Headquarters to major financial services and manufacturing companies; local SME culture
University provision	University of East Anglia (est. 1963), Norwich University of the Arts (uni status since 2012)	University Campus Suffolk (est. 2007, degrees validated by UEA and U. of Essex)	University of Leeds (est. 1904); Leeds Metropolitan University (est. 1992), Leeds Trinity (est. 2012)	University of Bradford (est. 1966)
Heritage	Medieval city (at the time, second most important after London); many ancient buildings; historic cathedral	England's oldest Anglo-Saxon town; Tudor mansion housing significant Gainsborough and Constable art collection	(Former) centre of wool/textiles production and trade; industrial expansion after industrial revolution; birthplace of Marks & Spencer; 'corporate city'	5,800 listed buildings (many former wool warehouses); important role in development of British film; Bronte country; Saltaire UNESCO World Heritage Site
Key cultural institutions/attributes and attractions	UNESCO City of Literature (since 2012); Norfolk & Norwich Festival; Writers' Centre Norwich; Sainsbury Centre for Visual Arts; theatres	Waterfront development; emerging 'cultural hub'; street festivals; DanceEast; New Wolsey Theatre	Numerous theatre/dance/art organisations serving the region; Leeds Arena (opened 2013); New Dock creative industries area; Trinity shopping centre (opened 2012)	UNESCO City of Film; National Media Museum; Alhambra Theatre; City Park (water feature and performance space); surrounding countryside
Competitive challenges	Prosperous, yet suburbs with high areas of deprivation and under-achievement; geographical location seems 'too far' for senior managers to relocate from e.g. London	Less visited than surrounding coast and countryside; before UCS, students left for university and stayed away; need to raise low self-image; competing with pull of "too near" London	Seeking to overcome 'corporate city' image and become 'Best City in the UK' (external marketing has underplayed cultural offer); very high levels of deprivation in parts of city	Significant areas of inner city deprivation (vs. affluence in nearby towns); low employment rate (associated with the ethnic mix); young, fast-growing population; empty shops/offices

The importance of winning the UNESCO City of Literature award is recognised across local government, higher education, and business, as well as in the arts community. One stakeholder from the arts and cultural world, for example, identified 'place making', and enhancing Norwich's profile nationally and internationally, as important beneficial factors. Out of the (unsuccessful) bid process for European Capital of Culture 2008 designation came the 'cultural roundtable', which brought together organisations in Norwich that had a strong understanding of the importance of culture and events, and out of which grew the economic aim of attracting business, growing the city, and stimulating tourism; as well as reaching out to those on lower incomes to ensure that they too have access to the arts and culture. Importantly, the impetus towards a sharper focus on culture gained during that first bid process was not allowed to lapse (as it did in some of the other contenders for the 2008 award), leading instead to a further bid to become UK City of Culture 2013 – a competition for which Norwich was short-listed. Norwich City Council was a key driver in all the bids, with the continuity in their roles of certain key participants in the process also an important factor.

The key benefit to Norwich of the UNESCO City of Literature designation envisaged by stakeholders is that it provides a cultural 'brand' for the city, strengthening its external, cultural profile, stimulating tourism, and feeding through into wider economic and social success. This perspective echoes the motivations behind the European City/Capital of Culture (ECCC) projects in Glasgow and Liverpool, although the permanent nature of the UNESCO designation (rather than the year-long ECCC status) enhances the opportunity to generate long term 'cultural branding' success. Stakeholders from both the arts and cultural world and from local government concur that 'branding' is a major benefit of City of Literature designation. To emphasise this status, all the 'Welcome to Norwich' signs on the approaches to the city are to bear UNESCO City of Literature branding.

For **Ipswich**, the challenge to build an identity based around culture and the arts is greater than for Norwich. Whereas the latter is the magnet city for the hinterland of Norfolk, Ipswich must compete – as many stakeholders remarked – for residents' and visitors' attention not only with other cities in the vicinity but also with central London (Ipswich to Liverpool Street station takes just over one hour by train) and, increasingly, Stratford in the east end of London. It is widely accepted among the key actors interviewed for this research project that the 'cultural offer' of Ipswich, and indeed its physical environment and its image, until recently, has not been at the level necessary to present a sufficiently attractive external image. One stakeholder said *'we don't have a great self image, or a great national image'*. So there has been, and still is, a consensus among key players in Ipswich that enhancing its cultural capital – its arts and cultural base, and the vibrancy of the sector – is a central element in improving Ipswich's economic performance and the town's competitiveness. Ipswich Borough Council itself was *'keen to enhance the perception of Ipswich'*, and this vision for the town was laid out in "Ipswich economic development strategy 2012 – 2026" (Ipswich Borough Council, 2012). The same sentiment was expressed by a leading stakeholder who argued that how people perceived Ipswich, and the image that they have of it, is important. Culture is central to this: *'...some of those quality of life things, of which culture plays a big part, is important. You can go and see the odd occasionally decent thing at the theatre and the like'*.

This viewpoint led to a concerted attempt in recent years in Ipswich to use arts and culture as a means of improving economic and social performance, and this has involved the local borough council, the new University (University Campus Suffolk, UCS), various arts organisations, Ipswich Central (the Business Improvement District delivery company), and various other private sector companies. The arrival in Ipswich of a university institution in 2007 was heralded by the design and creation of a signature building in the prestigious Waterfront development intended to present the future of the town, with the dance academy DanceEast moving into a similarly high profile new building at the opposite end of the development in 2009. Across the town centre lies the emerging

cultural hub, focused on Ipswich Museum, the New Wolsey Theatre Studios, and nearby Christchurch Mansion, and efforts are now concentrated on creating pedestrian-friendly links between this hub and the Waterfront in order to facilitate the flow of visitors and encourage them to see and sample more of what Ipswich has to offer.

The 'cultural offer' in Ipswich has improved significantly in recent years, in terms of the range of arts and cultural activities available, in terms of the physical infrastructure in which it has to operate, and in terms of the wide support that it is now receiving from local authorities, the education sector, and sections of the business community. There are concerns, however, that the identity of Ipswich still needs to be improved and some stakeholders argued that aspirations among young people in Ipswich remain too low. Furthermore, although collaborations and the activities of the new university had improved cultural provision, future prospects were likely to be blighted by cuts in public funding.

Leeds has long been an economic success story and is widely recognised as having one of the most diverse economies in the UK. It is also both ethnically and culturally diverse, and has faced challenges in the past to social harmony. The ambition of the city's leaders now is to develop sustainable economic growth and create a 'new' city, the new Leeds, the '*Best City in the UK*' by 2030 (Leeds City Council, 2009). Arts and culture are a central mechanism of this intent to create the 'Best City'. Among the key priorities, according to one stakeholder, are to improve the 'physical fabric' of Leeds; to enhance the navigability of the city centre and accessibility of all its physical assets and facilities, including those south of the River Aire; to project Leeds' assets, attractions and strengths much more strongly externally; to provide employment opportunities for young people; and to develop a child-friendly city. The focus of the city's leaders is not only to encourage inward investment into key economic sectors (finance and business services, health and healthcare, and the digital and creative industries), but also to build the city's cultural capital and to develop and project the profile of the city effectively – and thereby achieve recognition for the city's wealth of cultural assets as well as for its economic attributes.

Although Leeds offers a vast and multi-faceted array of cultural amenities, ranging from world class museums and festivals through renowned music, dance and art institutions to magnificent stately homes, the city is probably better known outside the corporate world for its highly developed retail 'offer', which ranges from street markets to designer shops and the newly opened Trinity shopping centre. One stakeholder regretted that, despite Leeds being a *'magnetic city for the North of England'*, it lacks a strong cultural identity, while another argued that it had not maximised cultural opportunities. One example was that it had failed to capitalise on the Leeds International Piano Competition: the *'council hardly recognises it now'*. Others remarked that, in relation to its cultural wealth, the external promotion effort – the 'profile' – of Leeds was insufficient. One stakeholder, for example, said: *'Leeds has a great cultural offer, but it hasn't always projected it well'*.

Arts and culture, as a sector, incorporates a vast array of activities, ideas and approaches, from high art to street art. One stakeholder argued that the internal and external perception of Leeds as the 'corporate city' had influenced the approach to the promotion of arts and culture in the city, and this had led to a focus on 'prestige' projects, with little attention to grassroots, local, hidden and ethnic minority artists and that, as a consequence, the artistic energy and talents of the city itself were not being maximised. Nevertheless, support from Leeds City Council has been a significant factor in growing the cultural capital of Leeds. In modern times, the council has demonstrated considerable commitment to the building of cultural capital in various forms, including arts and cultural organisations such as Northern Ballet and the West Yorkshire Playhouse. Furthermore, stakeholders interviewed mentioned, on numerous occasions, the energy and enthusiasm of particular people in the driving forward of the arts and culture renewal projects in Leeds. This extended to key players in

arts organisations, but also in local government organisations, in the universities, and in the private sector. Indeed, recognition of the importance of cultural capital has recently led to Leeds' successful bid against Barcelona, Edinburgh, Florence, and Venice to be the host city for the start of the Tour de France 2014. A 100-day cultural festival will precede the actual cycle race.

Among the four cities studied here, **Bradford** is the most evidently multi-cultural city. Like Leeds, it has suffered periods of social disharmony. It is a city with a young and growing population, with clear implications for future economic needs amid the problems of de-industrialisation. Although the city centre is just 20 minutes by train from central Leeds, the metropolitan district of Bradford encompasses seven smaller towns and wide tracts of the Yorkshire Dales in addition to the city of Bradford itself. The Bradford Prosperity and Regeneration Partnership (BPRP) and Bradford City Council (BCC) believe that *'making Bradford city centre a competitive and attractive location is vital to the economy of the whole district'*. BPRP and BCC's economic approach recognises that the city centre is the *'key economic driver for the district. Its success is pivotal to the prosperity of the whole city and the district overall'* (BPRP and CBMDC, 2011).

Like Norwich, Bradford made a bid for wider recognition of its cultural identity and heritage as UK City of Culture 2013, but it withdrew from the competition on the grounds that the estimated financial commitment, if successful, of £10 million was too high (news.bbc.co.uk/1/hi/England). Nevertheless, the City of Culture project helped to bring together cultural organisations in Bradford – as one stakeholder said, it was *'a vehicle for galvanising energy, be it business, communities, visitors...business were very involved...schools had a real life project to get involved in...supporting the artists, and the arts organisations, brilliant'* – and it seems to have acted as a prelude to a successful bid to become the world's first UNESCO City of Film. This designation, which capitalises on the city's links to the development of British cinema and the presence of the National Media Museum, has become a guiding force in Bradford's culture-focused renewal. It is hoped a number of economic benefits will follow, not least by increasing the number of people who spend time visiting Bradford city centre rather than heading directly to the UNESCO World Heritage Site at Saltaire or to Bronte Country. The UNESCO City of Film designation is also seen as important in terms of 'branding' for the city. As one stakeholder said, it is about creating the right 'profile' for Bradford.

Linked with UNESCO City of Film status in creating that profile is City Park, an emblem of Bradford's cultural renaissance which opened on 24 March 2012. A public meeting and performance space right in the city centre, City Park is ringed by the National Media Museum, the Alhambra Theatre, Impressions Gallery, Bradford 1 Gallery, St George's Hall, and Bradford Cathedral and creates a 'cultural hub' in the city centre. It is used regularly for exhibitions, themed markets, cultural events, concerts and screenings on a big screen. In 2012, City Park won the accolade of 'Best Place in the UK and Ireland' from The Academy of Urbanism (en.wikipedia.org/wiki/Bradford_City_Park). Vindicating the council's (locally much-criticised) decision to make the capital investment, the park has become a meeting place for all and a space for social interaction of which local people can be proud. One stakeholder said, for example, that it had *'opened up a completely new set of people into the city centre that weren't there before...It is a very good multi-cultural mix as well. Not just Pakistani and Indian, but also Polish, Eastern European, Africans... it is a very used space by all of the community'*. Ideas of shared space, experienced in social harmony, are redolent of Florida's theories on 'tolerance', a key part of which is a ready acceptance of minorities, ethnic or otherwise. Meanwhile the *Bradford District Economic Strategy 2011-2013* argues that City Park will provide *'an opportunity to change the way the city centre is perceived by investors, employers, communities and individuals'* (BPRP and CBMDC, 2011). Culture is important in creating this new identity, an opportunity to change the way the city is viewed by others, and the way it sees itself.

Arts and culture as a connector of ideas and organisations

Many stakeholders interviewed referred, on numerous occasions, to the dynamism, vision, and enthusiasm of particular people in driving forward projects across the whole spectrum of the arts and culture renewal in **Norwich** – not only key players in arts organisations, but also at the city council, in the third sector, at the University of East Anglia (UEA) and at Norwich University of the Arts (NUA – including in its previous guise as the Norwich School of Art and Design). The impact of UEA, and particularly its pioneering and now world-renowned creative writing courses, was vital in contributing to the cultural, particularly literary, milieu which was the precursor to the bids. This, in itself, was a reflection of the ethos of the university. As one stakeholder explained, the university wanted to work with the city. From the late 1980s onwards, it began to organise meetings, readings, and visits by writers. It ran a week-long meeting with writing workshops, bringing writers, literary agents and editors to Norwich. Activities were directed as much to people living in the city as to students. An annual international seminar was developed, attracting writers from all over the world, and there were readings in the city as well as the university. People could meet writers. From this point, the idea began to emerge of Norwich applying for UNESCO City of Literature status.

Four key factors led to the success in securing that designation for Norwich, all of which revolve around the idea of connections. First, the city had a vibrant cultural 'offer' and a cultural milieu which provided the seedbed from which bids for the UNESCO and other city-designation awards could be launched. Second, city council leadership was a major element in promoting success, building on and fostering the initiative and enthusiasm within the city that came out of the first bid experience. Indeed, the council displayed foresight in its approach, drawing on its vision of Norwich as a culturally vibrant city. Third, through successive bids to different city awards, continuity and expertise developed and, in a reflection of the importance of human capital, committed people with vision were able to take forward Norwich's cultural development. The fourth important element was effective partnership-working.

Stakeholders interviewed commented on how closely the city council had worked with cultural leaders on the project. The Writers' Centre Norwich (WCN) – which works with writers, readers, and 'diverse communities' on 'ongoing' and 'one-off' events (see www.writerscentrenorwich.org.uk) – led the partnership that won the City of Literature designation. Norwich's two universities played a key role, and City College and the county council were also closely involved. Arts Council England was very supportive. Norfolk Museums and Archaeology Service actively supported the bid through the connection of their collections with literature, and through their own creative writing activities. One stakeholder from the arts and cultural world described how the European Capital of Culture bidding process had brought together the city, the theatre, the festival, and cathedral, as well as various small community-led organisations. This close partnership working had led not only to the successful UNESCO City of Literature bid but also to increasing success and popularity for the Norfolk and Norwich Festival. The Forum, for instance, is linked to the wider cultural scene in Norwich through its connection with the Festival. It also interacts with the National Portrait Gallery, which is bidding for funding from Arts Council England to stage an exhibition of images of poets and associated educational work for which the Forum would be the venue.

Overall, there are strong interconnections across the arts, cultural and higher education world in Norwich. The city council is represented on the UEA council, for example. Norfolk Museums and Archaeology Service works in partnership with UEA to provide placements, and the service is represented on the Board of Norwich University of the Arts. It also works closely with Norfolk and Norwich Millennium library, with the Norfolk and Norwich Festival, and with the Sainsbury Centre for Visual Arts.

Until recently, the lack of a local higher education presence in **Ipswich** was one of the principal weaknesses identified in relation to the economy of the town and the surrounding sub-region, according to a study examining the prospects for a unitary authority in 2008 (SQW Consulting, 2008). The lack of a higher education institution in the area had also led to low aspirations, argued one stakeholder and, additionally, to an outmigration of talent as young people moved away to look for opportunities without any compensating inward migration. In the past, he said, *'young people left the town to go to university. They didn't come back, so this was a drag on the economy. Now, with the university there, that will begin to change, but it will be a long haul. There should have been a university 40 or 50 years ago.'* Another stakeholder argued that the lack of a local university base had contributed to low aspirations, and expressed dismay that Suffolk had not had a higher education institution until now: *'Suffolk did not have a university, which is probably... it is extraordinary, isn't it? You just can't think we didn't have anything.'*

The arts and cultural and educational sectors have seen considerable development in recent years, with the establishment of the new University Campus Suffolk (UCS), the revitalisation of Suffolk New College, the further education college, and the establishment or renewal of locally-based arts organisations including DanceEast, New Wolsey Theatre, Ip-Art, Ipswich Film Theatre, Gecko Theatre Company, Red Rose Chain and, recently, the SPILL Festival. In September 2011, UCS opened to the community its new creative arts hub known as 'Atrium Studios'. Atrium Studios aims to provide affordable rented studio and office space to graduates, alumni, and the community, as well as offering seminars, showcases and exhibitions. It has the full support of the UCS School of Arts and Humanities (www.ucs.ac.uk).

A key mechanism for implementing arts-based economic and social renewal has been through the development of partnerships. In recent years, partnerships and linkages between arts organisations and the local authority – and, indeed, with the new university and with other organisations – have been much more strongly developed, and have clearly made a major impact in driving forward projects. Alongside the funding that has been made available by the public sector in different forms, and the private sector investment that levered in, the strengthening of partnerships and linkages has been one of the key catalysts in driving the newly strengthened arts and cultural sector in Ipswich. For example, despite early differences over the name and content of degree work, UCS has developed an 'institutionally very good' relationship with DanceEast, according to one stakeholder. The Pacitti Company also has links to UCS, both to the Arts and Humanities school and the Business school.

One important partnership which straddles the arts, business, and local authority sectors is the Vision Group, incorporating UCS, business representation, and representation from the local authority. The Vision Group is a sub-group of Ipswich Central, a private company which works in close collaboration with Ipswich Borough Council, and which runs the town's Business Improvement District (BID), acting as the BID's delivery mechanism. An important goal of the partners is to achieve a reorientation of the town from an east-west axis to a north-south axis, linking the emerging 'cultural quarter' on the northern side of the town to the Waterfront quarter (home to DanceEast and UCS) in the south. The Vision Group is one channel through which UCS has fostered its links with the local business sector. The group has given a high profile to the arts, so as to coordinate existing activities in order to demonstrate that they are already 'extraordinary'. It sees clearly the economic potential of arts and culture, because *'these clusters and creative industries are really beginning to build in terms of jobs'*.

Unlike Norwich and Ipswich (and Bradford), **Leeds** has more than a century of university presence and, since 2012 when Leeds Trinity University was granted full university status, now boasts three higher education institutions. The University of Leeds, the longest established, is a major national

and international higher education institution, while Leeds Metropolitan University is a major civic university, established in 1992 from the former Leeds Polytechnic. They contribute to national and international research, to the stock and development of human capital in the city, to the development of cultural capital through their interactions with arts organisations, and to knowledge transfer through their interactions with businesses. They are involved in numerous partnerships that have an impact on the economic, social, and cultural development of Leeds. According to one stakeholder, Leeds Metropolitan University previously developed many partnerships across the city with the cultural sector and, especially, with groups in relatively deprived parts of the city although these partnerships were currently not being pursued as strongly at institutional level. Nevertheless, individuals within the university were still actively involved in this work. At an informal level Leeds Metropolitan University and the University of Leeds cooperate with each other.

Partnership working has also been important in efforts to promote the city, with the central organisation involved here – Leeds and Partners (which replaced the council-run Leeds Inspired organisation) – comprising a partnership of business, local government, and academia. Both Leeds Metropolitan University and the University of Leeds are represented. Leeds and Partners is working with Visit England to promote the city. There is also inter-organisational cooperation and partnership working across other areas involving business, government, universities, and arts organisations to establish and develop cultural capital. West Yorkshire Playhouse, for example – nationally-renowned, experimental, innovative – is the product of collaboration many years ago between the University of Leeds and arts organisations, with Leeds City Council eventually also adopting a supportive role. Since then Leeds City Council has reached out to other organisations within the arts and cultural world.

The approach to **Bradford's** successful bid for UNESCO City of Film designation was governed by partnership working, and that partnership-working approach continues. According to a major stakeholder, the bid was put together by Bradford Council's Department for Regeneration and Culture in partnership with the National Media Museum, the University of Bradford and Screen Yorkshire. The current City of Film board of directors includes the city council, the University of Bradford, the National Media Museum, and Bradford Breakthrough, a grouping of leaders of businesses and public sector organisations in the city that works to raise external awareness of Bradford. Wider partnerships exist across the cultural world in Bradford and operate to bring tangible benefits. City of Film works with Bradford Festival, for example, and the National Media Museum, working with Bradford College, organises the annual Bradford Animation Festival, the UK's longest-running, and probably the biggest, animation festival in the UK. During the most recent annual Bradford International Film Festival, run by the National Media Museum in partnership with Virgin Media, there were free film showings on the big screen in City Park.

Bradford City Council has an established relationship with the University of Bradford, particularly around media. Ever since its early days as an institute of technology, the university has focused on knowledge transfer and collaboration with industry partners. Its Media School works closely with the National Media Museum, putting on an industry weekend during the Animation Festival that brings together practitioners, academics and students to focus on developments in the games industry. The Creative Skillset Media Academy, located in the Media School, offers accredited courses in television programming and digital film-making, and requires students to work on real industry commissions during their degree programmes. Projects include a virtual walkthrough for the National Media Museum, website design for Bradford Breakthrough, short films for Bradford Council, the Council of Mosques and the BBC, as well as mobile apps and promotional videos. Research is also being developed under City of Film auspices, with the University of Bradford funding research into the impact of film on literacy in Bradford schools.

Arts and culture as an attractor of people and investment

The creation of specific centres devoted to culture may contribute to social vibrancy and interaction – 'buzz' – and this in itself might have a beneficial impact for some businesses and, presumably, helping to create a positive milieu. The City Park in Bradford – an open space in the centre of the city with an intriguing water feature, where performances and festivals can be held – as well as the Tetley building in Leeds, the Waterside development in Ipswich and the Forum building in Norwich are examples of iconic buildings or spaces that act as a focal point for attractive cultural events.

Human capital is widely recognised as important in relation to economic performance, although schools of thought vary in their perspectives on how high-level human capital can be fostered or where appropriate attracted and deployed so as to maximise economic potential and performance. Regional Cities East (RCE), a representative body of six local authorities in the east of England, expresses the same optimism as Florida in the ability of the creative class to generate wealth in the specific places to which they are attracted (Florida, 2002, 2003, 2004; RCE, 2010). Further, RCE's findings chimes with Florida's belief that creative people are attracted to places where there is diversity, and diversity is a good proxy for tolerance, which is a key factor in attracting creative people.

Regional Cities East saw the UNESCO designation as assisting **Norwich** in 'attracting creative people, increasing cultural diversity' (RCE, 2010, p.20). Many key actors in Norwich similarly see culture as an important element in helping to attract skilled workers, or human capital, to the city. For example, one stakeholder believes that the future lies in culture and knowledge based industries, and that this means attracting people to live in the city. Norwich has great natural strengths in this direction: *'a liveable city, we have got countryside, if you want to be in the countryside. We have got coast. So it is quite a positive mix really'*.

The Norfolk and Norwich Festival (NNF) stages a significant arts festival in the UK every May, now reputed to be the fourth biggest in the country. Supported by Arts Council England, Norfolk County Council, and Norwich City Council, since April 2012 NNF has held Arts Council England National Portfolio Organisation status and is one of 10 Bridge Organisations with a mandate to develop arts and cultural opportunities for children and young people in the East of England. Norwich is also home to the Sainsbury Centre for Visual Arts, an art gallery and museum on the campus of the University of East Anglia (UEA), and the first major public building to be designed by Norman Foster; Norwich Cathedral; the Writers' Centre; six theatres and 1,500 historic buildings; and it has associated socially-orientated organisations, such as The Garage, which use cultural themes to engage with marginalised groups and in outreach work. Norwich's museums, part of Norfolk Museums and Archaeology Service, which has 11 museums and two study centres across the county, are another major cultural element attracting visitors to the city.

The flagship project of the UNESCO City of Literature programme is the International Centre for Writing. This will eventually be housed in the centre of Norwich, in Gladstone House, a council-owned eighteenth-century Georgian building granted to Writers' Centre Norwich on a 25 year lease. In the centre of the city is The Forum, a millennium project community building completed in October 2001, which houses the Norfolk and Norwich Millennium Library, the biggest library in Britain in terms of number of visits and, across the country, lending per head of population. Its atrium hosts numerous temporary exhibitions and acts as a performance space for part of the NNF programme and other city festivals.

The importance of human capital to economic performance is widely recognised among **Ipswich** stakeholders. Many key actors, also, see culture as an important element in helping to attract skilled workers, or human capital, to the town, and this belief underpins many of their strategies for promoting economic advancement. One stakeholder interviewed for this project clearly took this perspective, saying: *'One of the challenges, and it's not just us, because it's the public sector typically, is attracting people to the area at senior management-ish level'*. Another agreed with this, arguing that Ipswich offers an attractive living environment, was a good place to raise a family, and the issue was about how to market the town effectively. The building of cultural capital, therefore, is seen as a mechanism for the attraction of human capital. This resonates strongly with the ideas of Florida and what might be termed the 'amenity human capital school' where skilled workers are viewed as being attracted to places which are well-endowed with cultural amenities. And from the cultural sector in Ipswich itself, another stakeholder argued that arts should be seen as integral to the well-being of communities, and also as an 'offer': *'...you need attractions. You need arts culture...and not be embarrassed by the arts, but see it as kind of central to the life of a city. Also it attracts people to live and work there. Businesses need arts and culture... and sport and leisure activities to attract great employees. That is critical, that whole mix has to happen to keep a city vibrant, because then that attracts restaurants and shops. We are all part of that infrastructure.'*

For there to be a vibrant arts and cultural scene, there need to be artists and people involved in culture as a professional activity. Again, until recently, it was widely perceived that Ipswich did not provide the right kind of opportunities to allow artists and others involved in culture to flourish and thrive. It could not compete on this front with bigger cities. One stakeholder argued, for example, that: *'the East has not been considered as an area of vibrancy for artists, for all the opportunities they have felt have been centred in the larger cities like London, Birmingham, Nottingham, Newcastle. So it is all about trying to bring some more opportunities for artists so that they can reside here and work here...'* Another stakeholder, also involved in the arts, had a similar perspective. When he arrived in 2000, the Wolsey Theatre, one of Ipswich's two main theatres at the time, was closed, but she remained optimistic about the future of culture in Ipswich even then. *'But if there is nothing, there is only one way to go'*, she said. The now-vibrant New Wolsey Theatre has made a name for itself commissioning exciting new dramatic works alongside a programme of theatre by touring groups; and it fulfils a nurturing role for other performance art activities at its Studios.

Efforts to create an arts and culture-led renewal of Ipswich are now well-established though are still at a relatively early level in their implementation. The type and extent of impacts and results from arts and cultural projects and approaches will not be fully evident until arts and cultural organisations, and educational institutions, have had chance to establish themselves further in the new cultural, economic and social milieu that Ipswich is seeking to create.

Leeds City Council recognises the importance of culture in the city, not least to the economy of the city. One stakeholder said that there had been *'a very conscious and active decision to protect'* the arts and culture budget, even in these times of expenditure constraints, out of a recognition of the economic importance of culture. Culture is what makes cities *'distinctive'*, said the stakeholder and, importantly in terms of attracting high level human capital, makes people want to *'come and live and work in Leeds'*. Consequently, the City Council arts and culture budget has suffered far less than it has in some other cities. Leeds Initiative, a public, private and community partnership led by the City Council – now no longer operating after a review of partnerships in the city – claimed an influential role in encouraging the wider city council to recognise the importance of culture to the city's image, which in turn acted as a catalyst, unleashing 'strong unified support from powerful elements of the business and public sector for Leeds to restore, celebrate and build on our cultural infrastructure, assets and communities' (www.leedsinitiative.org).

The three universities, with their intellectual capital and contributions to creativity, and their enormous student population are important attractors for the local economy. One stakeholder said the universities are *'absolutely essential...we are very proud of the universities'*. Universities are recognised as important in relation to 'skilled mobile labour', which brings a high level of human capital that cities compete to attract (Turok et al, 2004, p.18). According to one stakeholder, Leeds performs well as a city in retaining the graduates from its universities to work across the full range of economic and cultural activities, and is *'one of the best in the country'* on this front. For example, two graduates of the University of Leeds fine arts programme stayed on in the city and opened Project Space Leeds in disused office space as a gallery and exhibition space for the contemporary visual arts. By building strong relationships in the private sector they then succeeded in raising investment to complement capital funding from Arts Council England to acquire and renovate the iconic former Tetley Brewery headquarters building as a contemporary arts centre. 'The Tetley' will open in autumn 2013 as an important new cultural hub with the potential to become a nationally significant draw for visitors that rivals Glasgow's Centre for Contemporary Arts.

The development of cultural capital in Leeds in the modern era has had a dramatic impact on the physical environment of the city centre, providing a new ambience of what might be termed 'cultural chic'. A cornerstone of this is the huge and majestic Royal Armouries Museum and surrounding Clarence Dock (now called New Dock) alongside the River Aire, with its development of residential apartments created from former warehouses and industrial buildings, pedestrianised walkways, shops, restaurants, and decorated narrow boats. This part of Leeds has been transformed from an industrial area reflecting physical and economic decline into a chic residential and cultural space. The opening of the new First Direct Arena in the city centre in summer 2013 rectified Leeds' shortcomings (compared with comparable cities such as Manchester and Birmingham) with regard to a major concert venue, according to one stakeholder. The same stakeholder argued, however, that there was still a lack of suitable space in the city for conferences, trade shows or exhibitions: *'If you wanted to hold a conference for a 1,000 people you can't, there isn't anywhere'*. This was a barrier, he thought, to Leeds becoming a 'world class city'. It also has implications for the city's ability to maximise on business tourism, potentially a high value market.

Leeds has had great success economically, and ranks as one of the most competitive cities in Britain, though it is not without economic and social challenges. It already has a panoply of cultural assets, and many of these are put to use to attract residents from the more deprived parts of the city into the centre to study dance (at Yorkshire Dance, for example) or theatre (at the West Yorkshire Playhouse), while Northern Ballet's academy allows aspiring ballet-dancers from across the region to pursue their ambitions locally. Leeds continues to build its cultural capital still further, in its ambition to really become the 'Best City in the UK'.

Bradford has a vibrant and wide ranging cultural and heritage 'offer'. It boasts great architectural heritage in the city centre, stemming from its majestic industrial past as the *'woollen textile capital of the world'* (BPRP and CBMDC, 2011). It has 5,800 listed buildings, compared with the 2,376 in the City of Bath, a World Heritage Site (www.english-heritage.org.uk). Bradford is home to the National Media Museum, among the most visited museums outside London (BPRP and CBMDC, 2011); numerous festivals, including the Bradford Festival, Ilkley Literature Festival, Keighley Festival, Saltaire Festival, the Bradford Animation Festival and Bradford International Film Festival. Moreover, Bradford is culturally distinctive. The Bradford Mela, for example, now a part of Bradford Festival, is a celebration principally of South Asian culture that takes place in June in the city centre. Established in 1978, it was the first such event in Europe (although many places now stage a Mela).

'Cultural capital' is a *'key part'* of Bradford's economic strategy, according to one stakeholder. Bradford city centre suffered badly from de-industrialisation and poor retail facilities (especially

compared with nearby Leeds) – although it is hoped that the Westfield shopping centre, expected finally to be completed at the end of 2015 (after a long hiatus owing to the recession), will help to bring people into the city centre. One objective of the council's economic policy is to attract visitors and encourage their spending in shops, restaurants, and tourist attractions, according to the city council's Department of Regeneration and Culture. Bradford needs to overcome the problem of visitors ignoring the city itself and heading directly to the key tourist sites of Haworth in 'Bronte Country' and the textile mill and village of Saltaire, a UNESCO World Heritage Site since 2001.

Securing UNESCO City of Film status for the city of Bradford itself is therefore an important achievement, underlining Bradford's very strong links to the development of the British film industry, both through the early presence of film production studios in the city and in the invention and manufacturing of some of the early projection systems. In October 2012 the National Media Museum discovered in its archives the world's first colour film, which had lain undisturbed in the tin for 110 years; in a major find for the film world, this showed that colour film had been used much earlier than previously thought. Many films for cinema and TV programmes have been filmed in Bradford over the years, including *Billy Liar* and *The King's Speech*, and TV series *The Syndicate*, offering scope for film 'trails' around the city. This heritage points the way for the creation of associated small businesses in the digital and cultural industries, building on links with graduates from the university and capitalising on the enterprise culture of the local Asian population. Bradford has a 'strong culture of enterprise', acknowledged in the council's *Bradford District Economic Strategy 2011-2013*, that has seen the district *'generate the fastest growth in self employment of any local authority in the UK over the past five years'* (BPRP and CBMDC, 2011).

There are many positive factors at work in the Bradford economy, and in its society more generally. These positive factors will aid it in overcoming the challenges facing the economy in relation to unemployment, deprivation, and inequality, and will help in the creation of a new, post-industrial, possibly post-retail, identity.

Section 4:   Conclusions and Implications

The evidence from the survey of cultural organisation shows them to be highly innovative and connected to wide range of collaborators. These collaborators include: organisations engaged in similar activities; charities and third sector organisations; academics; and clients, customers and visitors. There are a number of aspects of the collaborative activities of cultural organisations that should be emphasised. First, the high overall level of collaboration – particularly compared to that of the private sector as revealed in comparable studies (Hughes, et al, 2011). Second, many cultural organisations collaborate with creative industries – and the latter have been identified as an important sector for future growth and economic rebalancing. Third, the level of collaboration with academia is higher than that of private sector business. This collaboration tended to be highest with academics from: the Creative and Performing Arts; the Humanities, and Education. Furthermore, the knowledge exchange with academia comprised a wide spectrum of mechanisms, which included: participating in networks; expert and informal advice; and supervising student projects. The extent of knowledge exchange in the realm of community based activities was much higher than that undertaken by private sector business, including: lectures; public performances; public workshops; and public exhibitions.

The objectives of cultural institutions are much wider than most private sector commercial organisations. The results from the survey revealed a range of highly rated objectives, including: providing a cultural experience; developing new ways of engagement; widening participation; developing partnerships; and developing inquiring minds of children. These objectives are aimed at increasing social and human capital, and creating more engaged and tolerant communities. And the organisations in the survey believe that their activities make a substantial contribution in these areas, in particular by contributing to local development by: improving the quality of life; providing activities for the general public; acting as a catalyst for creative industries; and generating a sense of place.

The evidence from the four case studies cities helps to shed light on how cultural organisations contribute to local development – as well as providing independent verification of the results of the survey. The case studies show that the arts and culture are an important part of the local community and the local economy. Increasingly, culture provides: a dynamic driver for change and a source of cohesion. Arts and culture acts as an attractor, connector and source of identity. As an *attractor* it encourages the inward movement and retention of skilled labour and capital. As a *connector* it can provide space for connectivity, civic engagement and the exchange of ideas. As a *source of identity* it can be source of cohesion and trust. Cultural institutions tend to be highly connected within their local communities and beyond. Despite globalisation, there is an increasing focus on localism and the local delivery of national economic outcomes. Cultural organisations are often at the heart of their local communities, and their activities can produce not only a better quality of life but also be a source of economic competitiveness.

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