

Report of the Assistant Director – Legal & Governance

**Impact of the Arts and Culture Sectors on the Economy of York Update  
Report**

**Summary**

1. This report provides the Economic Development & Transport Policy & Scrutiny Committee (EDAT) with all the information gathered to date by the Task Group set up to examine the Impact of the Arts and Culture Sectors on the Economy of York.

**Background**

2. At a meeting of the Economic Development & Transport Policy & Scrutiny Committee (EDAT) in late June 2016 Members discussed potential topics for scrutiny review during the current municipal year. Members expressed an interest in a scrutiny review on the impact of the arts and culture sectors on the economy of York and asked for a feasibility report to help them decide whether such a review would add value to work already ongoing in the city.
3. This feasibility report was considered by the Committee in July 2016 when Members agreed it was a topic worthy of review and appointed a Task Group comprising Cllrs Cullwick, Looker and K Myers to undertake this work on their behalf. The Task Group was asked to agree a draft remit for the review, with an aim, objectives and timescales and report back to the Committee.
4. The Task Group met for the first time in August 2016 when Cllr Looker was appointed Chair. They also agreed a draft remit and resolved to work towards submitting an Interim Report for EDAT by February 2017. The draft remit is:

## Aim

To understand the value and impact of the arts and culture sectors on the economy of York and examine how they can further increase their impact on economic development and create additional high-value jobs in the city.

## Objectives

- i. To promote cultural amenities in the city for the purpose of attracting economic investment, leading to an increase in high-value jobs and the retention of high-quality employees.
  - ii. To examine the City Council's role within these sectors and assess what further interventions the Council could undertake to support these sectors.
  - iii. To identify ways to facilitate more and better joint working among cultural organisations.
5. The Task Group agreed that the focus of the review was not the quality and content of the city's arts and cultural offer, but the economic benefits they bring, particularly jobs. The arts and cultural offer is a driver for job relocation and York is keen to attract businesses to the city. The Task Group agreed that one of the things that helps encourage people to relocate is the attractiveness of the place they look to locate to. The intention is to maximise the benefits the city already has and seek to take that forward to develop these sectors over the next decade.
  6. The draft remit was endorsed by the full committee at a meeting in early September 2016.

## **Consultation**

7. To progress the review the Task Group agreed to invite representatives from various city organisations for discussions, and have already met with representatives from York@Large; Make it York; York Museums Trust; York Archaeological Trust; York Theatre Royal, City of York Council, the Arts Council, the Guild of Media Arts. The would also like to meet with representatives of other city organisations including the Chamber of Commerce; York Business Improvement District, the National Centre for Early Music, Explore Libraries, Borthwick Institute of Archives, York Minister, the National Railway Museum and Welcome to Yorkshire.

## Information Gathered

8. York's heritage continues to be the centrepiece of its cultural offer. York attracts more than 7 million visitors per year with associated economic benefits to the city and its residents.
9. In December 2014 York was designated as a UNESCO City of Media Arts and a member of the Creative Cities Network. Creative industries represent York's fastest growing sector and add balance to its heritage assets and identity.
10. Data collected by the Business Register and Employment Survey released in September 2016 show that 3,100 are employed in creative industries in York – based on the department of Culture, Media and Sports definition<sup>1</sup> – a slight reduction on the 3,300 employed in the sector in 2014.
11. The figures do not capture the overall impact of these sectors on the local authority. For example, a proportion of the 7 million visitors to the city each year are drawn here by our museums and cultural attractions.
12. In mid-September 2016 the Task Group met with the Chairs of Make It York (MIY) and York@Large.
  - **Make It York** is the city's destination management organisation and has the overarching remit to market the city and its surroundings as an exciting place to live, study, visit and do business. Its remit covers leisure and business tourism, city centre management, festivals and events, business support and inward investment. Visit York is a part of MIY and is the leisure tourism brand. Under the brand Visit York, MIY's aim is to market the city as a must-see world-class destination to the leisure visitor and ensure investment to develop the quality of tourism in York.
  - **York@Large** is the city's cultural partnership. Its members work together to communicate what's happening in York as a way of increasing participation. They also encourage investment in the city's attractions and new events in order to support the local economy and to make York a more lively, creative and active city. The operational plan of York@Large has two general objectives – to raise the wider awareness of contemporary culture and creative

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<sup>1</sup> The Department of Culture, Media and Sports defines the creative industries sector as including advertising, architecture, design, media, IT and computer services, music and publishing.

industries as strengths of York, and to build more effective structures for delivery.

13. York@Large has a remit which defines the cultural sector as three mutually beneficial sub-sectors – heritage, arts and creative industries.

➤ Heritage

Heritage is positioned as main driver of tourism in York, but is over dependent on declining markets, with cultural tourism its biggest opportunity;

➤ Arts

York has an active and vocal arts community, including both individuals and organisations, but this is highly vulnerable to public funding cuts.

➤ Creative Industries

The city is strong in innovation and talent and has some star companies, but the sector is fragile as York lacks support for growth in a company's early stages.

14. The Task Group also learned about the newly formed 'Cultural Leaders Group' which pulls together high-level creative and cultural leaders and managers from the larger organisations in York, including English Heritage, York Museums Trust, Aesthetica, Make It York, the National Trust and the National Railway Museum.
15. Also included in the Cultural Leaders Group is the Guild of Media Arts which was York's first new guild in around 700 years when it was launched in 2015 and now has more than 200 members, including media artists, the heritage sector, cultural makers and creative industries.
16. It was created to recognise and build on York's status as the first UNESCO City of Media Arts in the UK. The Guild's aim is to unlock the full benefits of UNESCO designation and to champion York's growing creative credentials, while providing a platform for members to help solve each others' problems.
17. One of the primary objectives of the Guild, working with Make It York, is Mediale, a major international biennial festival to showcase media arts. This flagship initiative of York's UNESCO designation is due to take place in autumn 2018 and every two years thereafter. Plans for the

inaugural festival include major light commissions alongside interactive pavilions and exhibits that utilise the backdrop of the city. Its 20-day programme will be underpinned by year-long development activity with schools, communities and businesses.

18. The Task Group also noted that collaboration between arts and culture partners had led to events such as Vespertine, a two year project to stimulate the early evening economy through a series of musical performances, light projections and art installations which come to life as shops are closing. The aim is to provide more reasons for people to spend more time in the city in the early evening to get to know its culture in greater depth.
19. This initiative, launched in May 2015, is the result of a partnership established by York@Large, York Theatre Royal and Make it York encompassing 20 of the city's cultural organisations and managed by York Archaeological Trust.
20. Such an event was held in October 2016, combining architecture, archaeology, technology, music and art in a virtual reality experience at the National Centre for Early Music at St Margaret's Church in Walmgate.
21. The Task Group agreed that the city's heritage sector was a main motor for tourism and there is a need to look more at visitor enjoyment. This is being marred by incidents of anti-social behaviour in the city. However, the Task Group noted that when there have been family events in the city, such as Sky Ride, instances of anti-social behaviour were greatly reduced.
22. They agreed that the city needs to be more ambitious and co-ordinated in terms of its arts and cultural offer and these need to be programmed better.
23. However, the offer is incredibly strong with numerous heritage attractions. But, this could also be one of the problems as the city has such an array of riches. If the city has just one heritage asset then all the focus would be on that, but it has many – the city walls, the minster, Clifford's Tower, the Shambles, museums, art gallery and historic buildings – as well as more recent additions to the offer such as the National Railway Museum and the Jorvik Centre.
24. Data produced by Make It York, using the latest annual data available, shows that:

- There were 3,057,097 visits to York's attractions;
- 207,706 were educational visits (7.37%);
- 57% of York's residents have visited a museum / gallery in the last 12 months (51.5% is national average);
- 91% of leisure visitors to York enjoy the ambience of the city;
- 71% visited the attractions;
- 10% took in a festival of event while in York;
- 4% went to a cultural performance;
- 190,000 attended performances at three of York's National Portfolio Organisations (NPO)<sup>2</sup> – York Theatre Royal, the National Centre for Early Music and the Pilot Theatre Company;
- 50.3% of adults in York attended / participated in an arts event / activity at least three times in the last 12 months (national average 43.8%);
- Annual investment in York Theatre Royal, the National Centre for Early Music and the Pilot Theatre Company is £5,092,608 of which 57% is earned income, 8% is private giving and 37% is public subsidies;
- 71% of York residents say that cultural opportunities are important in making somewhere a good place to live;
- York's cultural, sporting and recreational economy is annually worth £75,092,608;
- £8.81 is the median hourly wage for someone working in arts, entertainment or recreation in York (compared to £8.50 in the retail sector, which employs more people than any other sector in York);
- 55% of residents have volunteered in the last 12 months;
- 33% do so at least once a month;
- Across 21 attractions there are estimated to be 2,100 volunteers in the tourism sector in York;
- There were 1,700 volunteers in the 2012 Mystery Plays and more than 700 in both Blood and Chocolate in 2013 and Fog and falling Snow in 2015;
- There were 1,483 full time equivalent places on further / higher education courses relating to culture in York's universities, 677 of the students graduated;

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<sup>2</sup> There are five NPOs based in the city. In addition to York Theatre Royal, the National Centre for Early Music and the Pilot Theatre Company, the city is the headquarters of the National Rural Touring Forum and J-Night, one of the leading producers of world jazz in the North of England.

- 412 businesses in heritage, creative industries and art sub sectors (6,489 York businesses = 6.4%)
- 3,200 jobs in heritage, creative industries and arts sub sector (101,300 total employee jobs = 3.2%).

25. Make It York also found that:

- 77% of visitors return to York;
- £84.8 is the average spend per staying visitor per day;
- There are more than 2,000,000 visitors to visityork.org annually;
- 500,000 visitors a year use the Visitor Information Centre.

### **Creative Industries**

26. Creative Industry is the fastest growing sector in York with more than 250 creative companies employing 3,000 people. More than £100 million has been invested in media arts facilities and resources to support the sector by York's two universities, including the new Department of Theatre, Film and TV in the University of York Campus. In addition the University of York launched the Digital Creativity Labs (DC Labs) in April 2016 – a major £18 million initiative for innovative research in the convergent area of digital and creative technologies.
27. However, figures released on 29 September 2016 show a small decline in the overall number of creative sector jobs:

#### Business Register and Employment Survey

Creative Industry – based on Department of Culture, Media and Sports definition

	<b>2014</b>	<b>2015</b>
Public relations and communication activities	0	0
Advertising agencies	300	500
Media representation	0	200
Architectural activities	200	300
Computer programming activities	300	200
Computer consultancy activities	1700	1200
Book publishing	0	0
Publishing of directories and mailing lists	0	0

Publishing of journals and periodicals	0	0
Other publishing activities	0	0
Publishing of computer games	0	0
Other software publishing	0	0
Specialised design activities	100	100
Photographic activities	0	0
Translation and interpretation activities	0	0
Museum activities	500	400
Motion picture, video and television programme production activities	0	0
Motion picture projection activities	100	100
Sound recording and music publishing activities	0	0
Cultural education	0	0
Support activities to performing arts	0	0
Artistic creation	100	100
<b>Total</b>	<b>3300</b>	<b>3100</b>

28. Figures used in the development of York's Economic Strategy, which was launched in July 2016, show that:

- According to Business Register and Employment Survey (BRES) data from 2014, 3% of York's population were employed in the creative, digital and media sectors. This accounted for around 2,470 people;
- This sector has higher wages than the national average, typically over £15 per hour;
- The creative, digital and media sectors make up 8% of York's Gross Value Added (GVA)<sup>3</sup> ;
- 700 graduates per annum in York from this sector making up part of a growing network;
- York's digital, creative and media sector (information & communication) is forecast to grow by over 20% during the five year period of the plan;

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<sup>3</sup> Gross Value Added (GVA) measures the contribution to the economy of each individual producer, industry or sector in the UK. It is used in the estimation of Gross Domestic Product (GDP). GDP is a key indicator of the state of the whole economy. In the UK, three theoretical approaches are used to estimate GDP: "production", "income" and "expenditure". When using the production or income approaches, the contribution to the economy of each industry or sector is measured using GVA.



- Leading facilities for film production at University of York, with over 100 graduates and postgraduates each year from leading courses.

### **City of York Council (CYC)**

29. In October 2016 the Task Group met with City of York Council's Corporate Director Children, Education and Communities, to gather information to support Objective (ii) of the review.
30. The Task Group was specifically looking at strategies that could be put in place to help enhance the impact of the arts and culture sectors on the city's economy and noted that CYC once had a significant arts and culture team, but this was no longer the case. However, arrangements are in place with other organisations and it is important for CYC to have a voice to avoid a situation whereby provision was too disparate.
31. Members were aware that although it was not the Council's responsibility to provide a cultural offer, it should have an overarching brief. CYC had a role in ensuring that a more coherent approach was taken. The biggest risk would be if the Council did not continue to have an influence in the arts and culture sector – as it was of pivotal interest for the city.
32. The Task Group noted that a lack of a strategy affected the ability to attract funding from organisations such as the Arts Council. When the Arts Council allocated funding it expected a financial contribution from the Council to demonstrate its commitment. The Task Group recognised that it needed to find out more about the form that this match funding might take.
33. Members agreed that the arts and culture sector was important not only for tourism and as an employer, but also in attracting jobs to the city. Whilst the sector in the city is "bumping along" in traditional ways, Members questioned whether York was underperforming in the arts and culture sector and agreed that the city's aspirations and profile should be raised.
34. Initiatives such as Mediale were one of the ways in which different types of people might be attracted to the city but established events, such as the Mystery Plays, are not connected to anything else going on in the city and the Council needs to facilitate a co-ordinated, joined up approach.

35. Members considered whether it would be beneficial for a conference to be arranged to bring together those working in the arts and cultural sectors and encourage more coherent working.
36. They also considered what additional support can be given to start-up businesses in the media arts field and how media arts can be used to look at heritage in a different way. To help achieve this they agreed it would be useful to consider the city's skills strategy.
37. The Task Group agreed on the importance of CYC making a statement of commitment to the arts and culture sector – an articulated vision to recognise its importance to the economy of the city.
38. Subsequently, on 20 December 2016, the Task Group met with the Chief Executive of City of York Council and the Assistant Director Communities and Equalities. The Task Group noted that traditionally the Council had had a defined leisure and culture function with a dedicated team delivering these services. This was no longer the case and its role was now as a participant and collaborator – influencing and linking into the networks that were in place. The Council has a service level agreement with Make it York which is developing a cultural strategy for the city. This includes identifying core priorities for the city and how these can be presented to bodies such as the Arts Council. However, the Task Group recognised that heritage, culture and leisure are more complex in the modern world.
39. Members also noted that the Cultural Leaders group is emerging as a vibrant leader in the cultural sector. While the cultural sector in York, as in other cities, is quite competitive developments had been made in areas such as the sharing of data and the Council's success in helping make that happen is notable. However, it is not realistic for the Cultural Leaders Group alone to set a shared vision and the Council had an important role to play. Even though the Council is no longer a grant-giver it provides a strategic steer for the city. It has signed up to the York Economic Strategy, of which this is a part, and can influence clear priorities. However, it is acknowledged the benefits and outcomes are difficult to measure.
40. The Task Group recognised that one of its objectives is to identify the role played by the Council in these sectors and that it has a huge role in shaping the overall vision. Members were encouraged to note that the Council is showing leadership through the design and master planning of regeneration projects and has a strong custodial role to ensure the quality of the product is not lost. Make It York has a crucial role to play in

strengthening these relationships and productive talks are taking place to evolve the Council's service level agreement. When MIY was established the core message had been that York is a brand and there was a need for city organisations to show greater collaboration. The strong view now is that a key is to tie together modernity and the contemporary cultural offer with the city's heritage, as evidenced by initiatives such as UNESCO, Mediale and the development of digital arts.

41. The Chief Executive stated that she had been having discussions as to whether the city could do more to maximise the benefits of working on a regional basis to promote tourism. This could involve consideration as to how York joined up with Hull, Harrogate and other destinations and how it could benefit from major events on offer in other cities. It was noted that Leeds would be bidding to be the European Capital of Culture for 2023. There is a need to be outward facing as well as remaining aware of what is happening in York. It was important to look at the opportunities to be gained through the Yorkshire brand without losing York's own brand.
42. The Task Group noted there was huge potential in developing the early evening economy and that there are also aspects of the city's heritage which could be better promoted including the city walls, St Leonard's Hospital, an exploration of York's Roman history and further initiatives to increase footfall on the Micklegate side of the river.
43. While tourism underpins many of the city's opportunities, driven by international and wider national visitors, York needs to extend the range of its visitor experiences. There is a worry that the city is not setting its sights high enough and that if it is not agile enough it will be left behind.

### **York Museums Trust**

44. In early November 2016 the Task Group met with the Chief Executive of York Museums Trust (YMT), which runs York Art Gallery, York Castle Museum, Yorkshire Museum, St Mary's and Museum Gardens.
45. Two of York's museums, the National Railway Museum and York Castle Museum, are rated among the best cultural attractions in the country and are included in Trip Advisor's top ten museums. None of the others in the top ten are outside London.
46. However, the Task Group was informed that it was the Arts Council's view that York was not doing enough. Revenue funding was dropping, and whilst the Arts Council understood the reasons for this, there were

concerns. YMT was seeking to persuade the Arts Council that the CYC contribution was reasonable but they were concerned about the situation.

47. The Arts Council do not view York in the same way as some other cities, for example those with high unemployment. YMT is making it clear that York is, however, a low income city. The Arts Council believe that they contribute a lot in view of the size of the city's population and YMT had to make clear that the city also has over 6 million visitors. Organisations working together is the best way to unlock funds and the approach needs to show strong collaboration and that York is a city that values culture.
48. The Task Group noted:

#### YMT's value and impact on the economy of York

- YMT employs about 100 FTE staff at any one time and all staff are paid the Living Wage.
- In 2015 the impact of spend was more than £13m and YMT had an indirect impact on the local economy worth more than 40 jobs.
- 70% of visitors to York Art gallery come from more than 20 miles away, bringing spend to the city.

#### YMT's direct impact on the visitor economy

- In 2015 the impact on the tourist economy was worth more than £15m.
- The five significant tourist attractions run by YMT mean visitors, businesses and residents are impressed by the quality of the city.
- YMT uses its assets to enable significant partnership events that bring people to the city:
  - Illuminating York 2015 culminated in Museum gardens
  - Eboracum Roman Festival, based in Museum gardens, was attended by 28,000 people
  - Playing a full part in the UNESCO City of Media Arts Mediale.

#### YMY's impact on inward investment – making the city a desirable place to live

- 1.7m people a year use Museum Gardens, which have won a Yorkshire in Bloom award four years running.
- Museum Gardens, Art Gallery, Yorkshire and Castle Museums are cultural attractions that impact on investment decisions.

49. It was noted that one of the challenges in York was property prices. The use of heritage buildings for businesses rather than apartments has a beneficial impact on the economy. More investment to create work space will benefit the economy, transforming them into flats will not.
50. The Task Group agreed that developing, shaping and retaining a knowledge base is vital for the city and this is where arts and culture play a part. Major infrastructure and capital projects that create anchor attractions have been shown to support regeneration and growth. Arts and cultural businesses, as compared to other tourism businesses, commission the creative industries such as exhibition designers, engineers, architects designers, IT and digital creative, set designers, and film producers. YMT events and commissions help develop scientific, business and creative talent.
51. By partnering with cutting edge businesses and universities, arts and culture can provide testing grounds for products and the creative environment that enables ideas to be developed for markets.
52. YMT plays a role in commissioning high value jobs such as designers, architects and engineers while helping develop talent through initiatives such as Aesthetica and Mediale and by working with universities and businesses. These projects provide a safe testing ground to help develop scientific and creative talents, such as the collaboration between YMT and the University of York to create a Viking Virtual Reality environment.
53. The Task Group agreed that York had been branded “City of Festivals” and questioned whether this was a good thing. The Food Festival, for example, which although popular with local residents, did not attract visitors in the way that events such as the Ludlow Food Festival achieved. It was acknowledged that the festivals may be useful as a tool for community engagement but consideration could be given as to whether it would be better to hold fewer but better quality festivals. Quality control was important. Members suggested that festivals that may disappoint devalue other festivals. It was noted that many of them were not known outside of the city, although others like Aesthetica did bring in visitors, as did events such as the Liverpool Biennial Festival and the Manchester International Festival.

54. YMT believes in strong collaboration between Arts and Culture organisations and they were working with York Chocolate Story and York Cocoa House on a project for the Castle Museum. However, they considered that Make It York was so big that it was not always the appropriate forum for decision making.
55. It was noted that consideration could be given to establishing two separate groups, one of which would be a broad group of representatives and another smaller group based around Arts Council funding. Make it York has an important role in terms of drawing people to the city. CYC needs to take a strategic role and decide what the city should be like. It is important not to just “let things happen” but rather to set the direction in order to inform decisions. As such it would be useful to appoint someone who can identify funding opportunities and then is able to bring a group together with the relevant skills.

### **York Archaeology Trust**

56. In late November 2016 the Task Group met with the chief executive of York Archaeology Trust (YAT). The YAT portfolio includes city attractions such as the Jorvik Viking Centre, York DIG based in St Saviour’s Church, Barley Hall, the Richard III Experience at Monk Bar and the Henry VII Experience at Micklegate Bar.
57. The Jorvik Viking Centre attracts around 400,000 visitors a year with the combined portfolio attracting around half-a-million visitors a year. The Trust also runs the annual Viking Festival, Europe’s largest Viking festival, which attracts an estimated 40,000 visitors to the city.
58. To extend the scope and reach of its activities into Yorkshire, the Trust merged with the Sheffield archaeological unit, ArcHeritage, and in 2011 the Trust became even larger with the inclusion of Northlight Heritage in Glasgow and Trent & Peak Archaeology in Nottingham under its ownership, allowing it to spread its expertise across Northern Britain. YAT employs around 200 people across the Trust with some 110/120 being employed in York itself.
59. The Task Group noted that while the trust was set up in 1972 to help preserve the vast collection of archaeological deposits in response to threats posed to the city’s archaeological heritage at the time, most archaeology happens in relation to developments and the Trust works with developers on the cultural impact of these developments.

60. Indeed, the Jorvik Viking Centre came into being as a result of a major development in Coppergate which gave archaeologists the opportunity to excavate an area of 1,000 square metres through 2,000 years of history. The Jorvik Centre is located on the very site of the Coppergate dig.
61. The Task Group agreed that York is a world-class archaeological city and it should use this as a driver for economic development as the past is a huge enabler of the future. York is an extraordinary example of a city with a rich history that is also modern and vibrant with a vision for the future. As such the Trust is not about stopping change, it is about managing change.
62. And while York is a flourishing heritage and destination tourism location the offer is not joined up. There needs to be more collaboration in promoting the city as a place of world-class importance.
63. The YAT Chief Executive stressed that the Trust is happy to collaborate with other city organisations and that was reciprocated after the Jorvik Centre suffered badly in the Christmas 2015 floods and other attractions such as the Minster, YMT and the opera house all offered their help.
64. But collaboration and joint promotion is key if the city is to continue to flourish as a destination. For example, YAT decided to promote the attractions at two bars – the Richard III Experience at Monk Bar and the Henry VII Experience at Micklegate Bar – on one ticket and the result was that footfall at Micklegate Bar increased enormously.
65. To help take things forward YAT is looking for a supportive local authority on projects that will be favourable for the city. At the forefront of this is the challenge of trying to understand – and uncover – the city's Roman history.
66. York's international status is built on its Roman foundations and it is believed the city walls stand on the original Roman walls, although this has not been tested for a long time. A project to raise the profile of York's Roman past could have huge benefits for the city.
67. YAS consider it unlikely that a city in which Constantine the Great was acclaimed emperor of the Roman Empire in 306AD would not have had a major palace somewhere in the city, although any remains will be around nine metres below the current ground level.
68. And work to redevelop the city's Southern Gateway could open up exciting possibilities as the banks of the Foss would have been used by

the Vikings and would have been an international gateway during York's Viking era.

69. However, YAT is also concerned about instances of anti-social behaviour in the city centre, particularly at weekends.
70. The Task Group agreed that York is a place of vision and its rich heritage is not a barrier to change but is a driver for further development and that there is space for much more creative dialogue for using the past.

### **York Theatre Royal**

71. York Theatre Royal (YTR) was built on the site of the medieval St Leonard's Hospital and dates back to 1744, which makes it the oldest producing house outside London.
72. At a meeting in early January 2017 the Task Group learned that YTR's core relationship is with the citizens of York and 70-75% of visitors are people from the city. The most recent data puts YTR visitor spend at £3.75m with day and overnight visitors who said YTR was the main reason for their visit contributing £1m. YTR employs 91 FTE staff with 70% living in the CYC area and provides indirectly employment for an additional 21 FTE positions.
73. YTR procures as much as possible from the city area with 55% of goods and services, some £1.6m, are bought locally. The cafe is stocked exclusively by suppliers in the county. Last year YTR reopened after a £6m restoration and the main contractor responsible for the redevelopment was a local company.
74. In addition, YTR hosts theatre companies from around the UK and when they perform they live and spend money in the city. This equates to 950 nights in the city for visiting companies, bringing £800,000 spending into the local economy.
75. The Task Group noted that YTR has developed a creative economy in the city through working with other, such as visiting theatre companies and designers while young theatre companies have been born out of working with YTR. Students graduating from the universities who want to stay in the city are drawn to YTR. It has developed ways to support young companies at no cost to YTR and helps with cash flow and box office management with the aim of making sure talented young people stay in the city.



76. While it is accepted that York is a good city for creative businesses YTR feels, along with arts and culture colleagues, there is a need to shift from traditional to contemporary activities as there is a danger of the city becoming complacent. There are some dynamic places around Yorkshire and York has to compete against them. The Task Group agreed that the authenticity of the city is fantastic but it has to be imaginative in using these unique settings to create memorable cultural events.
77. The Task Group noted that arts and culture expertise had largely disappeared from the council. YTR gets no revenue support from CYC and has lost discretionary rate relief. However, it is important that CYC continues to demonstrate its support of arts and culture in other ways, such as making space assets available, or risk losing financial support from the Arts Council. It also needs to facilitate, through Make it York, greater co-ordination, co-operations and collaboration in the city. The Cultural Leaders Group can also take a leading role in co-ordinating activities in the city.
78. CYC needs to show it has a strategic view with regards to arts and culture and Make It York should be the glue that holds all this together by providing a co-ordinating role for joint funding bids and making sure we make the most of what is available.

### **The Guild of Media Arts**

79. The Guild of Media Arts was created to recognise and build on York's status as the first UNESCO City of Media Arts in the UK and became the first entirely new guild in York for around 700 years. It began holding formal meetings in late 2015 and now has more than 200 members.
80. The Guild's mission is unlock the full benefits of UNESCO designation and to champion York's growing creative credentials and its stated aim is: *"To strengthen York's cultural and creative industries; to nurture the Media Arts designation by ensuring that the UNESCO obligations are met in full and to ensure all our citizens benefit from the opportunities offered by being part of the global Creative Cities Network."*
81. When York was designated UNESCO City of media Arts in December 2014 the motivation was to raise the social, cultural and economic standing of York. The bid promoted York as a place that is culturally-rich and creatively-pioneering, a place where technology and art is used to breath new life into its heritage, where this strength has been cultivated through £100m investment in media arts infrastructure and by becoming

one of the first UK's first Super-Connected Cities, and described how York was committed to using creativity and culture to develop the city further.

82. At a full meeting of the Economic Development & Transport Policy & Scrutiny Committee in January 2017 the Guild clerk and Deputy Master gave a presentation about the work of the Guild and its hopes for the future. During the course of the presentation they were asked specifically by Task Group members about the impact of the arts and culture sectors on the city's economy.
83. The Committee was told that the Guild has links with other UNESCO cities throughout Europe and this international framework provided York with the opportunity to be seen, via the Guild, as a city capable of the creative sector alongside its culture.
84. The Guild was described as a body able to cross technology and the arts to create a strong way forward for economics and business. The kind of jobs it tries to promote are in the high wage bands and includes a lot of women, although many of its members are self-employed so are not captured through PAYE data.
85. The Committee heard that the Guild is creating an environment in which businesses and creative enterprises can flourish using culture and creativity as a driver. Big companies are involved but a focus is also at grassroots level of business that needs help to grow and develop. The city's universities attract incredibly talented people and the aim is to keep them in York.
86. The Guild considers that the city's Local Plan is strong on heritage but less strong on culture and it wants to join that up. The Council has an important role to play in creating the right policy framework to bring additional resources into the city and by being a great facilitator through developing jobs and employment opportunities and promoting the city as a brilliant place to live.
87. The Guild also feels the Council needs to be more rigorous about understanding why people leave the city. York is a small and beautiful city with a good quality of life that people want to live in and businesses value being in York because they can find good, talented recruits. However, many younger people leave the city to pursue their careers. The Guild considers that one of the barriers to keeping young start-up businesses in the city is the ability to provide good premises with the capacity to grow and develop.

## **Arts Council**

88. In late January the Task Group met with the Regional Director of the Arts Council and explained that one of the issues that the TG was keen to explore was the impact that CYC's decision to reduce its contribution to the arts and culture sector could have when the Arts Council were determining funding applications.
89. The Arts Council invests £27 per head of York's population. If capital expenditure is removed (an average of £4m a year) the investment per head of £20.41.
90. The Task Group learned that the Arts Council funded NPOs for four-year periods and had:
  - Provided funding of £1.2m per year for YMT
  - Granted funding of £250,000 per year to the Music Education Hub in the city
  - Given capital funding of £6m to YMT and York Art Gallery
  - Provided funding of more than £26.7 over the past five years, an average of £5.3m a year
91. However, the Task Group noted that the amount of funding granted by the Arts Council was dependent on the city's ambition and commitment, the match funding it was prepared to put forward and the quality of the bid. The financial contribution that the Local Authority was prepared to make to a project was one of the factors that was taken into account when bids were assessed, although other factors were also considered.
92. York has quite high levels of engagement against the national average and this reflects education, the economic situation in the area and childhood experiences. Therefore, in terms of engagement, York is not a priority. However the Arts Council still invests more funding in York than in places such as Doncaster, which is in the bottom 10% in terms of engagement.
93. The Task Group recognised that the speed at which CYC had pulled out of funding for some institutions had caused real concerns for organisations such as York Theatre Royal. While it was recognised that this was because of the financial situation nationally, the Arts Council feels that CYC does not pay sufficient regard to the impact that this will

have on the organisations. It was also noted that funding of arts and culture is very small when compared to other areas of council funding.

94. The Arts Council has publicly stated that it will stand by cities which are investing in arts and culture as local authorities are bigger funders of arts and culture than the Arts Council. It is likely that instances will occur where a complete withdrawal of funding by a local authority will lead to closures as the Arts Council cannot meet the funding gap. In York there is much less matched funding than in some other areas.
95. The Arts Council agreed that impact of arts and culture on the quality of life was a factor that had to be recognised. A major company in Huddersfield had relocated from the city as it did not believe that there was a sufficient cultural offer to attract good staff. The impact of culture on the quality of life could not be disaggregated.
96. It was important for York not to be complacent because of its historical offer. Venice had recognised the need to hold a collection of major international festivals throughout the year even though it had much to offer in terms of history and environment, and the Amsterdam Light Festival, which from 26 November 2015 to 17 January 2016 attracted 850,000 visitors, had been driven by the Chamber of Commerce to increasing hotel bed night occupancy during the winter.
97. In York the budget for Illuminating York had remained static and while the quality had gone up the critical mass had gone down and was spread very thinly over many more high-quality destination points than in other cities. There is a need to make much more of it.
98. The Arts Council stated that if CYC gave a commitment and was prepared to invest, the Arts Council would have to respond, but there has to be commitment and ambition. It was important to ensure that the city does not become complacent – it is a competitive environment and the city cannot rest on its laurels. The Task Group noted:
  - The light festival in Durham is the premier such event in the country. It has become so successful that it was now ticketed, although entry is free.
  - Attendances at events in Hull to mark its City of Culture status had already greatly exceeded expectations. The city has been successful in securing private investment and local businesses have been supportive, recognising its benefits for the city and its

reputation. Consideration could be given as to whether York could look to businesses for support and funding.

- The Bradford Literary Festival has a major private sector investor, but the entry level costs of staging a festival of this scale requires investment of at least £250,000.
- Liverpool has invested heavily in culture but there are concerns as to whether this level of investment can be maintained. A suggestion has been put forward that a hotel bedroom tax of £1 per night should be introduced to be spent on culture.

99. The Arts Council also stated that while the intentions of setting up Make it York had been good, and it was important to look at new models of working, it has been seen as an abdication of ambition by the local authority and its responsibility for culture. It said its relationship with MIY has been “rough” in terms of a lot of funding, with the exception of NPOs.

100. Asked what three things CYC could do to support the arts and culture sectors and their impact on the city’s economy, the Arts Council suggested:

- The city should have real aspirations around culture and what it can do for the city, not just economically but educationally and socially.
- It should have a much clearer strategy about where it wished to focus.
- There should be an understanding of CYC’s role, and the part that it played in investment in arts and culture.

## **Regional**

101. In October 2016 Historic England published Heritage and the Economy 2016 presenting key facts and figures which illustrate the benefits the historic environment brings to the economy.

102. The publication noted that the historic environment is intrinsically linked to economic activity with a large number of economic activities occurring within it; dependant on it or attracted to it. The headline statistics are:

- Heritage directly contributed over £756.5m in GVA in Yorkshire and the Humber in 2013;
- In 2013, there were over 14,400 people directly employed in

heritage in Yorkshire and the Humber ;

- In 2014, heritage tourism generated nearly £1.1 billion in spending by domestic and international visitors in Yorkshire and the Humber;
- Repair and maintenance of historic buildings in Yorkshire and the Humber directly generated £682m in heritage-related construction sector output in 2015.

103. Historic England found that heritage directly contributed over £756.5m in GVA in Yorkshire and the Humber in 2013. This figure increases to over £1.6 billion when direct, indirect and induced heritage GVA is combined. This is equivalent to 1.6% of total GVA in Yorkshire and the Humber.

**Total GVA (m) (Direct, indirect and induced**

Area	2011	2012	2013
Yorkshire & the Humber	£1,980.7	£1,724.4	£1,638.4
% of total GVA for Yorkshire & Humber	2.0%	1.7%	1.6%
England	£21,363	£21.116	£21,697
% of total GVA for England	1.7%	1.7%	1.6%

104. In 2013, there were over 14,400 people directly employed in heritage in Yorkshire and the Humber. Including indirect and induced employment, this number increases to over 28,900. The number of people employed has declined from 32,600 in 2011 primarily due to a decline in heritage construction employment.

105. In 2014, heritage tourism generated nearly £1.1 billion in spending by domestic and international visitors in Yorkshire and the Humber. In total, it is estimated that there were 1.6m domestic overnight trips, 15.5m domestic day trips and 710,000 international visits to Yorkshire and the Humber in 2014.

Heritage-related visitors (2014)	Heritage -related spend (m)	Heritage-related trips/visits (m)
<b>Domestic overnight</b>		
Yorkshire and the Humber	£342	1.60
England	£3,549	15.94
<b>Domestic day</b>		
Yorkshire and the Humber	£457	15.5
England	£4,978	156.43
<b>International</b>		
Yorkshire and the Humber	£295	0.71
England	£9,856	17.38
<b>Total (domestic &amp; international)</b>		
Yorkshire and the Humber	£1,094	17.8
England	£18,383	192.7

106. Compared to the national average, as shown in the figures below, heritage-related domestic visit spending provides a proportionally higher source of tourism income in Yorkshire and the Humber than nationally. Consequently, heritage-related international visitor spend accounts for a significantly lower proportion of tourism income in the region.

### **Distribution of total heritage spend**

% of total domestic and international spend

	<b>England</b>	<b>Yorkshire and the Humber</b>
Domestic overnight	19%	31%
Domestic day	27%	42%
International visits	54%	27%

### **Heritage Construction**

107. Heritage-related construction plays an important part of Yorkshire and the Humber's construction industry and the historic environment forms a vital part of our nation's infrastructure, providing premises for

businesses; homes for residents; and amenities and utilities for communities and visitors.

108. Repair and maintenance of historic buildings in Yorkshire and the Humber directly generated £682m in heritage-related construction sector output in 2015. This is equivalent to 7.1% of total construction output or 22% of the repair and maintenance output.

<b>Yorkshire &amp; the Humber construction output (m)</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>
Heritage-related construction	£734	£705	£720	£792	£682
All Construction	£8,967	£8,573	£8,974	£10,249	£9,584
Heritage as a % of total construction	8.2%	8.2%	8.0%	7.7%	7.1%

### **Nationally**

109. Historic England noted that while Heritage is an important source of economic growth and prosperity it is difficult to monetise and isolate the added value or net impact of heritage from the activities attracted to it or embedded within it.
110. The economic value and impact of heritage can come from a variety of sectors and functions, including: tourism; the demand from the construction sector to service heritage buildings; conservation activity; economic activity in historic buildings; investment in the investigation, research and display of archaeological sites and structures and education.
111. In 2013, heritage directly generated £10 billion in GVA in England. If indirect and induced effects are considered, heritage sectors' contribution to GVA increases to £21.7 billion. This is equivalent to 2% of national GVA. In 2013, there were 164,100 direct heritage jobs in England. If indirect and induced heritage employment is included then this figure rises to 328,700 heritage jobs or 1% of total national employment.
112. In total, domestic and international heritage-related visits generated £18.4bn in expenditure in England in 2014. This level of heritage tourism expenditure contributed £11.0bn in GDP and 285,700 jobs. If indirect



effects are included this rises to £24.2bn in GDP in 2014. Heritage tourism expenditure accounted for 22% of all tourist spending in 2014.

113. Domestic overnight visits: 17% of all domestic overnight trips in England in 2014 or 15.7 million trips were heritage-related trips. Domestic overnight visitors spent £3.6bn on heritage-related trips in 2014.
114. Domestic day visits: In 2014, it is estimated that 12% of the total or 159.4 million day visits were motivated by heritage-related activities. Domestic Day visitors spent £4.97bn on heritage-related day visits in 2014.
115. International visits: There were 15,392,000 heritage-related international visits in 2014. There has been a steady increase since 2010. International tourists spent £9.86bn on heritage-related visits in 2014.
116. Historic England noted the ways in which heritage tourism generates benefits in the local economy. These include:
  - Investing in the historic environment generates economic returns for local places. On average, £1 of public sector expenditure on heritage-led regeneration generates £1.60 additional economic activity over a 10-year period.
  - Visiting heritage generates money for the local economy – for every £1 spent as part of a heritage visit, 32p is spent on site and the remaining 68p is spent in local businesses: restaurants, cafes, hotels and shops.
  - On average, half of the jobs created by historic visitor attractions are not on the site, but in the wider economy.
  - UNESCO estimates the financial benefit of World Heritage Sites (WHS) to the UK to be £85 million per year. The WHS brand is a significant marketing tool, which increases tourist numbers and spend, local employment, house prices and local economies.
  - 14% of visitors stayed in the area as a result of a historic houses/castles attraction, while 15% stayed in the area as a result of visiting other historic properties.
  - Three-quarters of adults (73.2%) in England, or approximately 40 million people, visited a heritage site at least once in 2015/ 16, compared to 69.9% in 2005/06.
  - When asked about their most recent UK holiday in 2015, 63% domestic travellers cited being able to visit a historic building or

monument as their 'sole reason' or a 'very important reason' why they took their holiday.

- Heritage tourism is more popular in Britain, compared with most of Europe – UK citizens have the 4th highest participation rates for visiting a historical monument or archaeological site in the past 12 months (65%) –13 percentage points higher than the EU average.
- 30%of overseas visitors cite heritage as the biggest single motivation for their visit to the UK – the largest single factor for non-business visitors.
- Only shopping (71%), visiting parks or gardens (54%), or going to the pub (50%) were as, or more, popular activities among visitors.
- Heritage-related construction plays an important part in England's construction industry and heritage construction output is estimated at £9.7 billion for 2016.

117. Historic England concludes that tourism is expected to grow in the future. It was estimated in 2013 that the UK tourism economy would grow by 3.8% a year between 2013 and 2018, which is higher than sectors such as manufacturing, construction and retail. By 2015, the total contribution of tourism was forecast at £324 billion and 4.6 million jobs.

118. The Culture White Paper produced by the Department for Culture, Media and Sport and published in March 2016 put the 2014 economic contribution of culture to be £5.6 billion. This contribution from museums, galleries libraries and the arts represents 0.3% of the total UK economy, up 59% (in normal terms) since 2010, a massive increase compared to total economic growth of 16% (in normal terms) over the same period.

119. The number of people employed in the cultural and creative sectors has been increasing since 2011 and now stands at 321,000.

120. The fact that the UK's culture is seen so positively around the world increases its contribution to the economy beyond its direct impact. This is evident in tourism. Research by the British Council shows that cultural attractions are the most commonly mentioned factor in terms of what makes the UK an attractive place to visit while the arts was the third most commonly mentioned reason.

121. The White paper specifically mentions Hull as an example of how cultural place-making can shape the fortunes of regions, cities, towns and villages. Having been chosen as the UK City of Culture 2017, it is now on the Rough Guide list of the top 10 world cities to visit. It is no

coincidence that Hull is attracting new business and jobs. The award of UK City of Culture is expected to be worth some £60 million to the local economy in 2017.

122. A January 2016 government briefing paper on support for the UK's creative industries and their contribution to the economy defined creative industries sector as including advertising, architecture, design, media, IT and computer services, music and publishing.
123. The economic output in the creative industries was £84.1 billion in 2014. Growth in the creative industries has been faster than the overall economy in recent years. Between 2009 and 2014 economic output (in cash terms) of the creative industries increased by 45.9% in total compared with 20.0% for the economy as a whole.
124. There were 1.9 million jobs in the creative industries in 2015, an increase of 3.2% compared with 2014 and up by 19.5% since 2011. An estimated 640,000 of these jobs are in 'IT, software and computer services', with a further 286,000 in 'music, performing and visual arts' and 231,000 in 'film, TV, video, radio and photography'. Creative industries accounted for 5.8% of all jobs in the UK in 2015.
125. 60% of jobs in the creative industries were filled by people who have at least a degree-level qualification compared to 33% for all jobs in the UK.

### **Heritage buildings and modern businesses**

126. A Heritage Lottery Fund study "New Ideas Need Old Buildings" published in 2013 following research across 56 different towns and cities, including York, noted that historic buildings and the historic quarters of major towns and cities are the places where new ideas and new growth are most likely to happen. The research shows that the commercial businesses based in the historic buildings of major cities are more productive and generate more wealth than is the average for all commercial businesses across the whole economy.
127. The research findings back up an idea about economic development that has been understood for some decades – that innovation, new products, new services – indeed, new economic growth – flourish best in cities possessing a good stock of historic, distinctive buildings. It found that businesses can set up in older buildings with lower risk because of lower costs. Older buildings are suitable for a huge variety of business use. They have character and colour, so creating the distinctive leisure quarters of cities and an atmosphere that fosters creativity. All of this

forms to create a 'mosaic' of economic activity that is attractive to workers, visitors and to business owners alike – a rich diversity of use from which the new ideas that economic development depends upon can flow.

128. The research found that:

- More than 130,000 businesses operating in listed buildings in the UK.
- In major cities, historic buildings have a greater concentration of businesses linked to the creative and knowledge economy than across the UK as a whole.
- The areas of cities where there is a higher density of listed buildings also have a higher concentration of businesses linked to the creative and knowledge economy.
- Listed buildings are far more likely to be occupied by the types of independent non-branded business that give places a sense of distinctiveness, authenticity and diversity.
- Listed buildings are highly attractive to entrepreneurs and start-up businesses in the creative and cultural sector. Creative industry businesses based in historic buildings that were surveyed for the research included a very high proportion of start-ups – with over 60% established in the past three years.
- Listed buildings are three times more likely to be used as a fashion retail shop than non-listed.
- Historic buildings are highly suited to a great variety of uses and are now used for a wide range of manufacturing activities from publishing to jewellery and clothing factories – whilst former industrial heritage buildings have been re-used for residential, office, retail and leisure.
- Across the UK, the businesses based in listed buildings are highly productive and make an estimated annual contribution to UK GDP of £47billion and employ approximately 1.4 million people. This represents 3.5% of the UK's GVA and 5% of total UK employment. Not all historic buildings are listed – adding the non-listed would make these figures even higher.
- In the places surveyed, a commercial business based in a listed building generates an average of £308,000 in GVA per year – 4.4% higher than the average for all commercial businesses across the

UK. Rather than being a drag on productivity, listed buildings attract businesses in the most productive sectors of the economy.

- The 'heritage premium' associated with the occupation of these listed buildings – the extra GVA they generate over and above the amount generated by an equivalent number of businesses in non-listed buildings – is £13,000 per business per year.

### **Heritage as a selling point**

129. At the meeting with YMT it was pointed out to the Task Group that the richness of York's heritage had formed a significant part in the marketing of the restored St Leonard's Place – a grade II listed Regency building within the city walls.
130. Its sales brochure states: "York is a forward-looking City that maintains a perfect balance between the charm of a rich heritage and the virtues of modern lifestyle amenities, with fantastic connectivity to London, Edinburgh and beyond. Embedded in the City's historic heart, St Leonard's Place enjoys exceptional views and is well placed to take advantage of York's best assets. The development, within the ancient Roman Walls, rubs shoulders with stunning landmarks, venues of culture, seductive eateries, quality shopping and grand parks, all within the environs of York Minster"
131. It adds: "Founded by the Romans in about AD 71, the City has a historic legacy which is of international significance. As an ancient centre for trade, York had long achieved standing as an important commercial hub. During the Georgian and Regency Periods, arising from the coming of the railways, the City rose to become one of England's most affluent social and cultural focal points, making it a grand and fine place to live. The contemporary York preserves, and builds upon, all of these qualities. It also retains much of its historic character and enjoys a vibrant community spirit.
132. "A collection of beautiful parks and green spaces provide the backdrop for the City, offering peaceful places to relax and stroll. Alongside St Leonard's Place lie the Museum Gardens, a ten-acre botanical park, which was planted as St Leonard's Place was being built and now offers a sense of "country in the City". The nearby Dean's Park, one of York's best-loved spots, offers a quiet and reflective space from which to experience the magnificent Minster. The River Ouse is just minutes away with the infamous New Walk; a stately, tree-lined avenue created during the reign of George II. An artists' garden behind York Art Gallery, linking

to the Museum Gardens, Marygate and Exhibition Square, forms part of this fine array of exquisite spaces.

133. “For those with a love of the arts, there’s much to discover on a short stroll, with York Art Gallery and its national collections of paintings and ceramics, and Yorkshire Museum, which digs deep into the City’s ancient and Roman history. The Theatre Royal, one of the country’s leading producing theatres, is so close it shares your address.”

### **Major Arts and Culture Related Festivals**

134. **Aesthetica Short Film Festival** is a celebration of independent short film from around the world. It supports emerging and established filmmakers by giving them a platform to showcase their work. It is a hub for the film industry and a must-attend festival in the film world calendar. For those working in the industry, it provides a chance to hear from leading international film organisations, discover emerging talent and build future collaborations.
135. The BAFTA qualifying festival returned for its sixth year in November 2016 and screened 400 films as part of its Official Selection and presented a number of Showcase Screenings from leading cultural institutions.
136. **Mediale** is the flagship initiative of York’s UNESCO designation. The first is to take place in autumn 2018 and every two years thereafter. Plans for the inaugural festival include major light commissions alongside interactive pavilions and exhibits that utilise the backdrop of the city. Its 20-day programme will be underpinned by year-long development activity with schools, communities and businesses.
137. In enabling as many people as possible to experience the transformative power of culture firsthand the aim is to build media arts into everyday life in York and to reposition the profile, ambition, excellence and impact of the UK’s programming in media arts. A commitment to the next generation of talent will be at the heart of the festival as they work alongside leading artists.
138. Above all, the proposed festival is about the city coming together to make a statement about its future. A festival of partnerships, it will take a united York to the world and bring the best of the world to York.
139. Partnership with the UK Mediale 2018 offers the opportunity to present world-class arts programming, build relationships and international brand

awareness, inspire staff and customers, and be a part of an exciting moment in York's history.

140. **Vespertine** is an innovative and accessible programme of intriguing, spectacular and unique art events taking place monthly in the early evening gap between work and play. The audience of residents and visitors to York can experience a range of art forms from music and performance to light projections and art installations.
141. As well as offering inspiring experience to the audience Vespertine aims to stimulate the early evening economy by providing more reason for people to spend more time in the city to get to know its cultural depth. It emerged from a partnership established by York@Large, York Theatre Royal and Make it York encompassing 20 of the city's cultural organizations and managed by York Archaeological Trust.
142. **Illuminating York** is the city's biggest annual night-time festival. It enables residents and visitors to explore the city through the imagination of artists, using the medium of light in all its forms. The festival opens up some of York's most famous, most interesting and intriguing buildings by night, to experience them in a completely new way. Outdoors, buildings, spaces and places host installations using light and projection.
143. **York Viking Festival** is recognized as the largest Viking festival in Europe and it a city-wide celebration of York's Viking heritage. Taking place every February half-term, the festival programme of family-friendly events, lectures, guided walks and battle re-enactments attracts 40,000 visitors a year from across the globe.
144. The festival has its roots more than 1,000 years ago when York was under Viking rule and celebrations took place to herald the coming of spring and the end of winter hardships. These celebrations were long forgotten until the 1980s when York Archaeological Trust revived the tradition. It is now in its 32<sup>nd</sup> year and has become a firm fixture in the York calendar.
145. **York Mystery Plays** have entertained residents and visitors to the city since the 1300s. In 2016 the Mystery Plays returned to York Minster for only the second time in their near 700-year history and attracted more than 26,000 people over the course of a five-week run.
146. The plays are essentially a community production, featuring just one paid actor working alongside an army of volunteers, and previous years have seen outdoor performances on pageant wagons at various locations throughout the city.

147. **Eboracum Roman Festival** was first held in 2016 and saw more than 28,000 people attend. Based in the York Museum Gardens, the festival included fighting displays, children's army drills, a Roman camp showing domestic Roman life, stalls selling themed goods, book readings, guest lectures, guided walks to various venues around the city, and a Roman march through the streets of the city.
148. As part of the festival the Yorkshire Museum, home to some of Britain's most important artefacts, ran various activities and workshops. The festival is due to return to York from 1-4 June 2017.
149. **York Festival of Ideas** was launched by the University of York in 2011. The Festival is a partnership between the University and cultural, social and business organisations in the city and at a national level.
150. The objective of the Festival of Ideas is to enhance York's reputation as a city of ideas and innovation by offering the highest calibre of public events to local, regional and visitor audiences and to demonstrate to the widest possible audiences the transformative power of education and ideas.

### **Options**

151. The Committee is asked to note the information in this report and:
- i. Agreed whether there is value proceeding with the review, and if there is;
  - ii. Identify what additional information is required and suggest any other organisations which may make a useful contribution to the review.

### **Analysis**

152. The historic environment is intrinsically linked to economic activity, with a large number of economic activities occurring within it, dependent on it or attracted to it. There is a need to unravel the complex relationships and interdependencies between heritage and economic activity to understand and estimate the value added of heritage.
153. York is a city with a high quality of life to which millions of visitors a year are attracted by its culture and heritage offers. It is also one of the best connected cities through its ultrafast broadband network. This combination makes it idea for people working in the creative sectors who



look to their environment for creativity.

154. York is a world-renowned centre for heritage and culture. It is famous not just for its walls, museums and historic buildings but also for the diversity of its creative industries and the artists, businesses, entrepreneurs, festival organisers and retailers who make the city such an economically successful and exciting place to live.
155. The arts and culture sectors can create additional spending by tourists in two ways. Some visit York primarily to visit arts and cultural attractions, while others take part in arts and cultural activities during trips that are made for other purposes, potentially extending trips and generating additional spending as a result.
156. The direct impact of arts and culture activities has wider economic benefits to other sectors such as those businesses that benefit from spending by visitors and audiences, including shops, restaurants and hotels.
157. Make it York has an important role in terms of drawing people to the city while CYC needs to take a strategic role. Difficulties arise when people are asked to identify opportunities and are then expected to deliver. However, the richness of York's heritage makes it difficult to find a particular focus.
158. York has cultural attractions that are among the best in the UK and these can be used to attract inward investment as well as tourism. The city should also look to protect and utilise its stock of historic buildings so as to attract more growing business that will help drive the city's economic development.
159. CYC needs to be an enabler, having a strategic focus, ensuring effective structures are in place and looking to businesses for support and funding.
160. There is latent complacency in York and it is not felt there is a need for the city to raise its game. There is a belief that people will come to York because of its arts and cultural offer, but this is a competitive market and other cities are doing more to attract visitors.
161. While York has been branded City of Festivals and some of these festivals may be useful as a tool for community engagement, consideration could be given as to whether it would be better to hold

fewer but better quality festivals. Quality control is important and festivals that may disappoint devalue other festivals.

162. The Arts Council has stated that if CYC give a commitment it is prepared to invest in the arts and culture sectors, the Arts Council will have to respond. The amount of funding granted by the Arts Council is dependent on the city's ambition and commitment, the match funding it is prepared to put forward and the quality of the bid. The financial contribution that the Local Authority is prepared to make to a project is one of the factors that is taken into account when bids are assessed.

163. York needs to be more ambitious and co-ordinated in terms of its arts and cultural offer and these need to be programmed better with more effective collaboration between various organisations. CYC has an important role to play in facilitating this collaboration.

### **Council Plan**

164. This report supports A Prosperous City For All; A Focus on Frontline Services and A Council That Listens to Residents elements of the Council's Plan 2015-19.

### **Risks and Implications**

165. There are no known risks or implications associated with the recommendation in this report. Implications arising from the recommendations in the draft final report will be addressed accordingly.

### **Recommendation**

166. Having considered all the information provided in this report the Committee is asked to:

- i. Note the work on the review to date;
- ii. Suggest any additional organisations which might make useful contributions to the review;
- iii. Agree with the Task Group that there is merit in progressing the scrutiny review and meeting the remaining consultees and allow the review be carried over into the new municipal year.

Reason: To enable the Task Group to proceed with work on the agreed scrutiny review.

## Contact Details

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### Wards Affected:

All

For further information please contact the author of the report

### Abbreviations:

BAFTA – British Academy of Film & Television Arts

BRES – Business Register & Employment Survey

CYC – City of York Council

DC Lab – Digital Creativity Laboratory

EDAT – Economic Development & Transport Policy & Scrutiny Committee

EU – European Union

FTE – Full Time Equivalent

GDP – Gross Domestic Product

GVA – Gross Value Added

IT – Information Technology

MIY – Make It York

NPO – National Portfolio Organisation

PAYE – Pay As You Earn

UNESCO – United Nations Educational, Scientific & Cultural Organisation

YAT – York Archaeology Trust

YMT – York Museum Trust

YTR – York Theatre Royal

WHS – World Heritage Sites