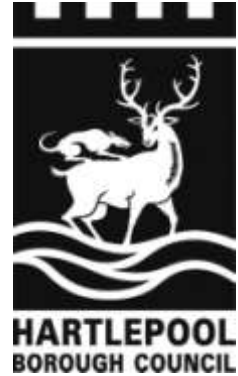


REGENERATION SERVICES COMMITTEE AGENDA



Friday 11 March 2016

at 2.00 pm

in Committee Room B, Civic Centre, Hartlepool

MEMBERS: REGENERATION SERVICES COMMITTEE

Councillors S Akers-Belcher, Clark, Cook, Cranney, Lindridge, Morris and Thompson

1. APOLOGIES FOR ABSENCE

2. TO RECEIVE ANY DECLARATIONS OF INTEREST BY MEMBERS

3. MINUTES

- 3.1 To receive the minutes of the meeting held on 29 January 2016 (*previously published*)

4. BUDGET AND POLICY FRAMEWORK

No items.

5. KEY DECISIONS

No items.

6. OTHER ITEMS REQUIRING DECISION

- 6.1 Carr/Hopps Street Housing Regeneration Area Proposals – *Assistant Director, Regeneration*



- 6.2 Church Street Townscape Heritage Scheme – *Assistant Director, Regeneration*
- 6.3 Hartlepool Town Hall Theatre – Child Performers’ Policy – *Assistant Director, Regeneration*
- 6.4 Justice for Coalfields Campaign and 132nd Durham Miners’ Gala – *Assistant Director, Regeneration*

7. ITEMS FOR INFORMATION

- 7.1 Youth Employment Initiative Programme – *Assistant Director, Regeneration*
- 7.2 Tees Valley Unlimited Cultural Task and Finish Programme – *Director of Culture, Events and Leisure, Stockton Borough Council*

8. ANY OTHER BUSINESS WHICH THE CHAIR CONSIDERS URGENT

FOR INFORMATION:

Date of next meeting – Friday 20 May 2016 at 9.00 am in the Civic Centre, Hartlepool



REGENERATION SERVICES COMMITTEE

11 March 2016



Report of: Assistant Director (Regeneration)

Subject: CARR/HOPPS STREET HOUSING REGENERATION
AREA PROPOSALS

1. TYPE OF DECISION/APPLICABLE CATEGORY

1.1 Non-Key decision.

2. PURPOSE OF REPORT

2.1 To seek authority to refer decision making on the next stage of the Carr/Hopps Street development straight to Finance and Policy Committee on the 14th March 2016.

3. BACKGROUND

3.1 The Carr/Hopps Street area is the final Housing Regeneration area in Hartlepool requiring regeneration and development. The area comprises the streets of Jobson, Rodney, Richardson, Hopps and Blake and lies off Hart Lane to the south side of the North Cemetery. The area extends approximately 1.8 hectares and includes almost 200 terraced properties.

3.2 A number of decisions have been made by Regeneration Services Committee and Finance and Policy Committee. The most recent of these went to Finance and Policy on the 16th October 2015. This report outlined a brief history of the site including background to strategy, funding, acquisition of property, progress on selective demolition and proposals for redevelopment. The report set out in detail the responses received at open tender from potential developers for the delivery of the scheme. The development brief, selection methodology and all developer submissions were outlined and Committee approved the sale of the site to the preferred developer on the grounds set out in the Heads of Terms. It was agreed that the proposed developer would be granted a exclusivity period during which they would carry out site viability study work, the results of which would be shared with the Council.

4. PROPOSALS

- 4.1 The preferred developer is currently progressing the financial viability assessment and this is expected to be available to share with the Council by the end of February 2016. Originally progress reports and decisions have been made by Regeneration Services Committee however the decision on the preferred developer was taken by Finance and Policy Committee given the potential financial implications. It is therefore proposed that Regeneration Services Committee provide the authority to refer decision making straight to Finance and Policy Committee in this instance (this will be a key-decision(test (i)) Ref RN3/16). The decision required by Finance and Policy Committee will be to approved the preferred option following the outcome of the full financial viability assessment.

5. RISK IMPLICATIONS

- 5.1 There are no risk implications relating to this report.

6. FINANCIAL CONSIDERATIONS

- 6.1 There are no financial considerations relating to this report.
- 6.2 In considering the issues outlined in this report Members are reminded that significant additional Government Grant cuts will be made over the period 2016/17 to 2018/19. As a result the Council faces a budget deficit for the next three years of between £16.3m and £18.3m, depending on the level of Council Tax increases approved by Members over this period. The recommended strategy for managing the 2016/17 budget position is predicated on the use of significant one-off resources to provide a longer lead time to make permanent budget reductions and the following table summarises the annual budget deficits. Detailed proposals for achieving 2017/18 and 2018/19 budget reductions will need to be developed. Any additional budget pressures will increase the budget cuts which will need to be made and will need to be referred to the Finance and Policy Committee for consideration.

	Revised Forecast based on actual grant cut and 1.9% Council Tax increase £'m	Revised Forecast based on actual grant cut and 1.9% Council Tax increase and 2% Social Care Precept £'m
2016/17	4.749	4.179
2017/18	9.638	8.663
2018/19	3.945	3.443
Total	18.332	16.285
Cut as %age 15/16 budget	21%	19%

7 LEGAL CONSIDERATIONS

- 7.1 There are no legal considerations relating to this report.

8. CHILD AND FAMILY POVERTY

- 8.1 There are no child and family poverty implications relating to this report.

9. EQUALITY AND DIVERSITY CONSIDERATIONS

- 9.1 There are no equality and diversity considerations relating to this report.

10. SECTION 17 OF THE CRIME AND DISORDER ACT 1998 CONSIDERATIONS

- 10.1 There are no Section 17 considerations relating to this report.

11. STAFF CONSIDERATIONS

- 11.1 There are no staff considerations relating to this report.

12. ASSET MANAGEMENT CONSIDERATIONS

- 12.1 There are no asset management considerations relating to this report.

13. RECOMMENDATIONS

- 13.1 It is recommended that Regeneration Services Committee provide the authority to refer decision making straight to Finance and Policy Committee (Forward Plan Reference No. RN3/16) in relation to the preferred developer appointment for the Carr/Hopps Street Regeneration Area.

14. REASONS FOR RECOMMENDATIONS

- 14.1 The previous decision on the selection of a preferred developer was made by Finance and Policy Committee.

15. BACKGROUND PAPERS

- 15.1 Finance and Policy Committee 16th October 2015

Regeneration Services Committee 31st July 2015
Regeneration Services Committee 23rd October 2014
Regeneration Services Committee 24th October 2013

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REGENERATION SERVICES COMMITTEE

11 March 2016



Report of: Assistant Director (Regeneration)

Subject: CHURCH STREET TOWNSCAPE HERITAGE SCHEME

1. TYPE OF DECISION/APPLICABLE CATEGORY

1.1 Non key decision.

2. PURPOSE OF REPORT

2.1 The purpose of the report is to update the Committee on the successful bid made to the Heritage Lottery Fund for a Townscape Heritage Scheme in Church Street.

3. BACKGROUND

3.1 Church Street has struggled to find a role since the relocation of the main retail core to Middleton Grange Shopping Centre and is currently dominated by a large number of vacant premises and a failing night time economy. The street presents a poor image with low vitality and a lack of daytime uses.

3.2 Attracting investment to enable private sector growth is crucial for Hartlepool to improve its economic resilience and competitiveness. The creative industries and digital media are important components of a drive towards a diversified and dynamic economy, one which can retain and attract graduates and talent who can start-up, grow and create successful businesses and jobs in Hartlepool.

3.3 The Church Street area has been identified as a key priority within the Hartlepool Vision which identifies the key regeneration aspirations for the town.

3.4 In September a bid was submitted to the Heritage Lottery Fund (HLF) for £1.2 million. The project will conserve and rejuvenate historic buildings within Church Street, improve the local environment and see the creation of new community projects aimed at raising awareness of the history and

heritage of the area and the significant role it played in the development of Hartlepool today.

4. PROPOSALS

4.1 The project comprises the following:

4.1.1 Building Grants

The project will conserve and repair buildings in Church Street. Priority will be given to bringing vacant property back into use, in particular those buildings which are considered to be at risk.

Building owners will be encouraged to carry out repairs and works to properties to restore traditional details. In some cases this could be minor works such as replacing modern windows with those of a more traditional design or looking at alternative security measures for shop fronts to allow traditional details to be restored.

4.1.2 Public Realm

Church Square is used for community gatherings within the town centre. The space is also being developed for use as part of festivals and activities over long weekends, with the introduction of small specialist markets.

The Square provides the setting for key listed buildings in the area, including Christ Church, the Municipal Building and Leadbitter and is the location of the second phase of the Cleveland College of Art and Design development.

It is proposed that this area will be the focal point for public realm works to enhance the setting of the buildings, create a more pedestrian friendly environment and offer a space which can be more easily utilised for public events. The works will include,

- Redefining the area around the Church to provide it with a space which can be used as an expansion of the building and re-connect the building with its setting which has been lost.
- The installation of an area of stone paving to identify the area to the front of Christ Church as the focal point of the public space.
- The provision of seating areas flanking the public space to define its boundaries, and encourage users of the Square to linger in the area.

The resurfacing of paving and roads around the area will assist with connectivity in the area and clearly define vehicular and pedestrian areas.

4.1.3 Activities

Consultation was carried out with business owners, local interest groups and education establishments in the area to inform the bid. It is proposed that this continues with two groups formed,

1. a business group to provide an opportunity for businesses to feed into the project and see that their aspirations for the area are aligned with those of the local authority, and

2. a panel of representatives from local interest groups and educational establishments to guide the activities associated with the project.

Community activities proposed include:

- Guidance for owners of buildings in the area detailing appropriate materials and building techniques used on historic property.
- Workshops to provide an opportunity to learn traditional skills to assist with understanding maintenance needs of buildings.
- Research on the development of the area using historic maps
- A building recording project will be carried out.
- An oral history project to record the memories of residents and people who worked in the area, particularly focusing on the railways and docks.
- A project focusing on ideas to re-use empty buildings in order to compare intergenerational solutions for buildings.
- Short films will be made recording the works that are proposed in the area.

4.1.4 Future Management

There has, in the past, been a lack of guidance in relation to carrying out alterations to shopfronts and commercial premises. In December 2014 this was rectified with the adoption of the 'Shop Fronts and Commercial Frontages Design Guide' which sets out the authority's aspirations for commercial premises.

The feasibility of introducing a Local Development Order (LDO) to the street to encourage property owners to make positive changes where previously they may have been discouraged by the need to engage professionals to submit planning applications is currently being investigated.

A particular issue is the introduction of poor signage and advertisements in the area. The introduction of an area of special control for advertisements will be explored.

4.1.5 Next Steps

The HLF has awarded a first-round pass and a development grant of £40,100 towards the £50,100 cost of developing the second round Townscape Heritage application for Church Street Conservation Area. The scheme will now need to be worked up further with a second-round submission made to HLF. An indicative timetable outlining the works required is attached in **Appendix 1**.

- 4.1.6 Once a detailed project plan for the Development Phase of the project is drawn up it will be brought back to this Committee for agreement, prior to the final submission of the second round submission.

5. RISK IMPLICATIONS

- 5.1 A first-round pass means that money has been set aside by the HLF for the scheme. The funding has been earmarked for the Church Street Project, subject to a number of conditions attached to the offer being fulfilled and the successful delivery of a fully worked up second round submission. The Timetable attached in **Appendix 1** includes actions to ensure the conditions are met where appropriate. Throughout the development phase progress will be monitored by HLF.

6. FINANCIAL CONSIDERATIONS

- 6.1 The amount awarded to the scheme is fixed at the first round. Although the total costs of the scheme may change, the second round grant request may not increase during the development period.
- 6.2 In addition to the funding from HLF, match funding of £355,000 has been set aside as match for this project. £10,000 of this will be used in the Development Phase.

7 LEGAL CONSIDERATIONS

- 7.1 There are no legal considerations relating to this report.

8. CHILD AND FAMILY POVERTY

- 8.1 There are no child and family poverty implications relating to this report.

9. EQUALITY AND DIVERSITY CONSIDERATIONS

- 9.1 There are no equality and diversity considerations relating to this report.

10. SECTION 17 OF THE CRIME AND DISORDER ACT 1998 CONSIDERATIONS

- 10.1 There are no Section 17 considerations relating to this report.

11. STAFF CONSIDERATIONS

- 11.1 A Townscape Heritage Officer post will be created to develop and implement the project, funded through the phase 1 development grant. This will be carried out in line with the recruitment proceedings set out in the HLF Guidance.

12. ASSET MANAGEMENT CONSIDERATIONS

- 12.1 There are no asset management considerations relating to this report.

13. RECOMMENDATIONS

- 13.1 That Committee agrees to the indicative timetable for the development phase and the recruitment of an Officer for the Church Street Conservation Area Townscape Heritage Project.

14. REASONS FOR RECOMMENDATIONS

- 14.1 The potential benefits that could accrue from the project are extremely high, and it will complement the other proposals being developed for the Church Street area.

15. BACKGROUND PAPERS

- 15.1 There are no background papers relating to this report.

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APPENDIX 1**PROPOSED TIMETABLE FOR DEVELOPMENT PHASE**

Task	Timescale
Engage Townscape Heritage Officer	March – April 2016
Establish project website	April 2016
Undertake detailed building surveys	April – June 2016
Hold at least three public consultation events	April – October 2016
Develop an Activity Plan outlining Community Projects	April – October 2016
Establish two consultation groups 1. business representatives 2. local interest groups and educational establishments	May 2016
Tender contract for public realm work	May – June 2016
Update the Conservation Area Management Plan for Church Street Conservation Area	May – November 2016
Develop detailed plans for the public realm work	June – November 2016
Develop detailed plans for the building grant scheme including, application forms, offer letters, contracts etc	July – November 2016
Collect and collate baseline information for monitoring the delivery phase	September – November 2016
Prepare Second Round Bid for delivery stage	October – December 2016
Report to Regeneration Committee on the draft Second Round Bid.	November 2016
Submit Second Round Bid	January 2017

REGENERATION SERVICES COMMITTEE

11 March 2016



Report of: Assistant Director (Regeneration)

Subject: HARTLEPOOL TOWN HALL THEATRE – CHILD PERFORMERS POLICY

1. TYPE OF DECISION/APPLICABLE CATEGORY

1.1 Non-key decision.

2. PURPOSE OF REPORT

2.1 The terms and conditions of usage for the Town Hall Theatre were produced with reference to The Children and Young Persons Act 1933 & 1963 and The Children (Performance) Regulations 1968. The Children (Performances and Activities) (England) Regulation 2014 has now been introduced which means that some of the current policies in place in the venue need to be addressed.

3. BACKGROUND – CURRENT POLICY

- 3.1 The User must not leave the premises until all show participants have vacated the premises. All children under 13yrs of age should vacate the premises by 10 pm and those of 'compulsory school age' of 13yrs and over by 10.30pm on weeknights and weekends. Unforeseen circumstances could extend this timeframe within limited criteria, but is not to be enacted for each performance due to poor scheduling.
- 3.2 Where a show involves children of a compulsory school age, or younger, the User/Show Producers must operate a 'door policy' for access into the backstage area to ensure that no unauthorised person enters the backstage area. External and internal doors to the back stage area must be monitored at all times by a competent person who will challenge anyone who is suspected not to be authorised to enter the back stage area.
- 3.3 Where a show involves children of a compulsory school age, or younger, the User must have an agreed 'point of collection' where parents will collect their children after the show. This 'point of collection' must not be the within back stage area. The User should inform the Town Hall Theatre Duty

Manager of where this 'point of collection' will be so that staff can advise parents should they be approached.

- 3.4 Where a show involves children of a compulsory school age, or younger, alcohol must not be brought on to the premises. Any alcohol purchased from the Empire Bar must not be taken into the back stage area. This is a strict No Alcohol Zone

4. PROPOSALS

- 4.1 The Children (Performances and Activities) (England) Regulation 2014 now states that children aged 4yrs and under have to leave the place of performance (not just the stage, but the dressing rooms too) by 10pm, but those aged 5yrs and above can take part in performances until 11pm. As a duty of care and as a corporate parent, officers would suggest that the Theatre's policy remains as previous, with the possible exception of single night performances. Officers appreciate that many dance / music groups only have one production each year for one week, but many try to fit so much in to each show, with young children in 8-9 different routines, that an extension of the finish times especially for those aged 5-12yrs, could adversely impact upon their welfare, punctuality or education.
- 4.2 Only authorised staff, chaperones and parents must enter the back stage area.
- 4.3 Children are only allowed to be at the place of performance for no more than 1 hour before the start of the production
[The Children (Performances and Activities) (England) Regulation 2014]
- 4.4 The maximum total hours of performance or rehearsal for ages 0- 4 is two hours, ages 5-8 three hours, and ages 9+ five hours
[The Children (Performances and Activities) (England) Regulation 2014]
- 4.5 If there are immediate Child Performance Licensing problems which cause the Local Authority to undertake extra work to resolve the issues, the hirer will be charged £50 per hour (at the request of the Child Employment and Licensing team, which is in the Child and Adult Services Department).

5. RISK IMPLICATIONS

- 5.1 There are a number of risks in this report relating to non-compliance with The Children (Performances and Activities) (England) Regulation 2014, however, these risks relate to the hirers and not Hartlepool Borough Council.

6. FINANCIAL CONSIDERATIONS

- 6.1 There are no financial considerations relating to this report.

7 LEGAL CONSIDERATIONS

- 7.1 There are a number of legal considerations in this report relating to non-compliance with The Children (Performances and Activities) (England) Regulation 2014, however, these risks relate to the hirers and not Hartlepool Borough Council.
- 7.2 The organisations and individuals hiring the Town Hall Theatre face fines of up to £1,000 or 3 months imprisonment per child for breaching the law pertaining to this Act.

8. CHILD AND FAMILY POVERTY

- 8.1 There are no child and family poverty implications relating to this report.

9. EQUALITY AND DIVERSITY CONSIDERATIONS

- 9.1 There are no equality and diversity considerations relating to this report.

10. SECTION 17 OF THE CRIME AND DISORDER ACT 1998 CONSIDERATIONS

- 10.1 There are no Section 17 considerations relating to this report.

11. STAFF CONSIDERATIONS

- 11.1 In the past five years there has only been one occasion where the Child Employment and Licensing Team have attended a performance at the Town Hall Theatre, therefore it is not considered to have any major staffing implications.

12. ASSET MANAGEMENT CONSIDERATIONS

- 12.1 There are no asset management considerations relating to this report.

13. RECOMMENDATIONS

- 13.1 It is recommended that Members adopt the proposals as outlined in Section 4 of this report.

14. REASONS FOR RECOMMENDATIONS

- 14.1 The changes to the law in this area are largely designed to aid professional shows by increasing the time that child performers can remain on stage. It is felt that the Council should adopt a policy that although within the law, protects the children and young people from activities that could adversely affect their welfare, punctuality or education.

15. BACKGROUND PAPERS

- 15.1 There are no background papers relating to this report.

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REGENERATION SERVICES COMMITTEE

11 March 2016



Report of: Assistant Director (Regeneration)

Subject: JUSTICE FOR COALFIELDS CAMPAIGN AND 132ND
DURHAM MINERS' GALA

1. TYPE OF DECISION/APPLICABLE CATEGORY

Non-key decision.

2. PURPOSE OF REPORT

- 2.1 To update members on the actions taken following the Council decision to support the Justice for coalfields Campaign and consider how the Council would support the 132nd Durham Miners' Gala.

3. BACKGROUND

- 3.1 Hartlepool Borough Council has recently made representation to the Prime Minister expressing support to the Justice for Coalfields Campaign which seeks to put right the wrongs with former coalfield communities in the North East and nationally (see **Appendix 1**).

4. PROPOSALS

- 4.1 It is proposed that a full-page advert inside the 132nd Durham Miners' Gala Souvenir Brochure is secured to promote Hartlepool as both an exciting visitor destination and also supporter of this large-scale event.
- 4.2 The 132nd Durham Miners' Gala is a large-scale public celebratory event which will attract in excess of 130,000 into the region in July 2016. An advert in the popular Souvenir Brochure will reach out to these visitors and promote Hartlepool as an exciting nearby destination as well as a useful hub for staying visitors to consider when booking travel accommodation.

5. FINANCIAL CONSIDERATIONS

- 5.1 A single full-page in the Souvenir Brochure costs £650. This can be accommodated through existing Tourism Marketing budget for 2016-17.

6. LEGAL CONSIDERATIONS

- 6.1 There are no legal implications to consider.

7. STAFF CONSIDERATIONS

- 7.1 There are no staff considerations.

8. EQUALITY AND DIVERSITY CONSIDERATIONS

- 8.1 There are no equality and diversity implications.

9. SECTION 17 OF THE CRIME AND DISORDER ACT 1998 CONSIDERATIONS

- 9.1 There are no Section 17 Implications.

10. IMPACT ON CHILD / FAMILY POVERTY

- 10.1 There are no specific impacts on child/family poverty.

11. RECOMMENDATIONS

- 11.1 That the report is noted and approval granted to support the 132nd Durham Miners' Gala Souvenir Brochure by confirmation of a single, full-page advert costing £650, to be paid from Tourism Marketing budget 2016-17.

13. CONTACT OFFICER

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Your Ref:



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17th February 2016

Rt Hon David Cameron MP the Prime Minister
10 Downing Street
LONDON
SW1A 2AA

Dear Prime Minister

I have been asked by my Council to write to you expressing our support for the Justice for Coalfields Campaign which seeks to put right the wrongs with former coalfield communities in the North East and indeed across the country as a whole. This includes: -

- making a formal apology for the actions of the then Conservative Government during the time of the strike
- setting out the details of the interactions between the Government and the Police at the time
- releasing all information about Government / Police communications around Orgreave, with a proper investigation which might go a little way to rebuilding public confidence.

I would go on to add that this should be concluded before the 30th anniversary of Orgreave on June 18th this year.

As I am sure you will be only too well aware, papers released under the 30 year rule reveal that despite denials by the Government at the time, there was a secret hit list of some 75 pits earmarked for closure, which would have cost 65,000 jobs.

They also expose Conservative attitudes towards hard working people engaged in an industrial dispute simply to fight to protect their livelihoods and local communities. They were considered as 'the enemy within' a phrase used by the then Prime Minister, Margaret Thatcher, which more than adequately amplified the Conservative Government's feelings towards hard working miners.

One need only to look back 30 years to the events as they have now been revealed to see the way in which the miners were treated and historically the way they were treated by both colliery owners and past governments of all political persuasion, whether in the early 1900^s, during the interwar years, and in particular at the time of the General Strike to highlight that in some political quarters today, the attitudes towards hard working people have changed very little.

Cont... ..

My Council firmly believes that now is the right moment for you as Prime Minister to show great leadership by proving that public perception of the Conservative Party having no respect for hard working people has in fact changed, and that the attitudes displayed toward miners, whether by Winston Churchill following the First World War or Margaret Thatcher during the 1980^s no longer reflect the current Conservative Government's position.

Perhaps as a final observation, and as a point of reflection, might I suggest a book entitled 'Tommy Turnbull – A Miner's Life' by Joe Robinson, which may go some way to providing the kind of social backdrop to the struggles miners have had throughout history to earn a decent wage, have decent and safe working conditions and to help build what were sustainable, vibrant local communities.

I very much look forward to your reply.

Yours sincerely

A handwritten signature in black ink, appearing to read 'C. Akers-Belcher', with a long horizontal flourish underneath.

Councillor Christopher Akers-Belcher
LEADER OF HARTLEPOOL BOROUGH COUNCIL

REGENERATION SERVICES COMMITTEE

Friday 11th March 2016



Report of: Assistant Director (Regeneration)

Subject: YOUTH EMPLOYMENT INITIATIVE PROGRAMME

1. TYPE OF DECISION/APPLICABLE CATEGORY

1.1 For information.

2. PURPOSE OF REPORT

2.1 To update Members on the current position of the Youth Employment Initiative (YEI) Programme including the Council's match funding requirements.

3. BACKGROUND

3.1 In January 2013, the European Commission created the Youth Employment Initiative (YEI) Programme in order to tackle the high levels of youth unemployment across member states. EU funding will be specifically targeted at regions in which the youth unemployment rate exceeds 25%. The initiative will have a budget of €6 billion for the programme period from 2014 to 2020. Of the funding, €3 billion will come from a dedicated Youth Employment budget line complemented by at least €3 billion more from the European Social Fund.

3.2 The Tees Valley qualifies for additional funding under the EU YEI and has a notional allocation of £10.9m which has been equally matched by £10.9m from the Tees Valley ESF allocation. The ESF element of the funding needs to be locally matched and due to the Tees Valley's Transition Region Status we are required to provide £7.2m of match. This means that the total programme budget will be around £29m.

3.3 The YEI Programme will support young people aged 15 to 29 years across the Tees Valley with progression into education, training, employment and self-employment. The programme was due to commence on 1st October 2015 with all delivery needing to be complete by 31st July 2018 (with three months for project closure to 31st October 2018).

- 3.4 On the 22nd April 2015, the Department for Work and Pensions (DWP), as the Managing Authority for YEI, issued three Open Calls to commission ESF / YEI projects. Following this announcement, the Council was approached by a number of partners and agreed to act as the Accountable Body to submit Outline Applications for all three Open Calls as part of a Tees Valley Consortium.
- 3.5 On the 27th July 2015, the Council was informed by DWP that it had been successful in reaching the Full Application Stage for Open Call 2 and Open Call 3 which had a full contract value, including local match, of £22,140,535 and Full Applications were submitted by 4th September 2015.

4. CURRENT POSITION

- 4.1 Since the submission of the Full Applications, DWP has requested significant detailed information relating to the projects including a granular financial breakdown for the full contract value. Over the past five months the Economic Regeneration Team has been working very closely with Tees Valley Unlimited and Delivery Partners to ensure all information provided meets the compliance requirements of DWP. Through this process a number of Delivery Partners chose to withdraw and the final submission was made to DWP on Wednesday 3rd February 2016 which reduced the total contract value to £19.293m, as detailed below.

Table 1: Comparison of the Contract Value

	Original Application £'000	Latest Submission £'000
Open Call 2 – Tees Valley Pathways	19,832	17,623
Open Call 3 – Tees Valley Routeways	2,309	1,670
Total	22,141	19,293

- 4.2 This means a final total contract value for both Open Calls of £19.293m which comprises £7.2m of ESF, £7.2m of YEI and £4.8m of local match funding contribution. Through this funding, the project will support 6,615 young people aged 15 to 29 years across the Tees Valley.
- 4.3 On 3rd February 2016, both applications were submitted to Tees Valley ESIF Shadow Board where members agreed that the activities were a 'strategic fit' for the needs of the sub-region. DWP has now accepted the Shadow Board's recommendations and will make a final decision in the next month.

5. FINANCIAL UPDATE

- 5.1 As stated in the Finance and Policy Committee Report on 21st September 2015, the Council as the Accountable Body will be responsible for ensuring that all of the grant conditions are complied with which includes all monitoring and evidence requirements.
- 5.2 Due to the changes in the overall contract value, the Council's element of delivery activity has been revised for external and internal provision and the table below provides a summary of the latest submission against the original application

	Original Application £'000 (Including Match)	Latest Submission £'000 (Including Match)
HBC – External Provision This relates to the contract value for Delivery Partners in Hartlepool.	1,761	1,335
HBC – Internal Provision This relates to the contract value for the Council to deliver activity and the cost for employing the dedicated YEI project team.	1,914	2,553
Total HBC Contract Value	3,675	3,888
HBC Match Funding (on Internal Provision Element Only)	478	638

- 5.3 The Council will be contributing £638k of match funding for the delivery of the YEI Programme which comprises £302k of cash match and £337k of in-kind staffing contribution. The cash match funding will consist of Economic Regeneration Reserves, Adult Education Reserves and approved Public Health grant funded initiatives. The additional cash match required will be funded from earmarked reserves held within Adult Education. These reserves relate to ring-fenced grants, and in accordance with the conditions of the grant, they must be used to support specific adult education and training initiatives such as the YEI programme. The scheme will have no additional impact on the Council's General Fund Budget.
- 5.4 The Council is in the process of undertaking due diligence checks on all of the delivery partners and the Finance and Legal sections will support the preparation of legal agreements to clearly set out the financial responsibilities of each Delivery Partner and LA.

6. RISK SHARING AGREEMENT

- 6.1 As stated in the Finance and Policy Committee Report on 21st September 2015, a Risk Sharing Agreement has been developed which will ensure that all five Tees Valley Local Authorities benefitting from the programme will be responsible for any risk associated with clawback conditions in the contract.
- 6.2 The percentage of overall risk borne by each Local Authority in the Tees Valley is based on the percentage of unemployed young people within each locality. The changes outlined in the report therefore, do not affect the percentage of risk for Hartlepool i.e.14.51%; however the reduction in the overall contract value has meant that the overall financial risk to the Council has reduced accordingly to a maximum of £3.2m.
- 6.3 The Risk Sharing Agreement is currently with the five Local Authority Chief Solicitors for comment. The Council will ensure the Risk Sharing Agreements are signed by each Local Authority prior to the Council signing the contract with DWP.
- 6.4 As Accountable Body the Council will be responsible for managing the project and ensuring that each Local Authority and Partner is aware of the conditions of the grant and that robust monitoring arrangements are put in place for the project as a whole. The Council has experience of managing similar ESF projects and the additional project staff will provide the resources required for a scheme of this size. The programme is payment on actual expenditure incurred and 10% of the funding will be retained by DWP until the final audit has been completed.

7. LEGAL CONSIDERATIONS

- 7.1 The full legal implications will not be known until the contract is received from DWP and it will be at this stage that the Council's Legal, Procurement and Financial Teams will become involved in reviewing this document and supporting with the development of SLAs for each of the delivery partners.

8. STAFF CONSIDERATIONS

- 8.1 The Council is currently in the process of recruiting staff on behalf of the five Local Authorities to form part of the YEI Project Team. Staff will only commence when the grant offer letter has been signed.

9. CHILD AND FAMILY POVERTY

- 9.1 This funding will positively contribute to tackling the longer term causes and consequences of child and family poverty by preventing young people from becoming long term NEET by supporting them into a positive

destination of education, employment, training and self employment/business start up.

10. EQUALITY AND DIVERSITY CONSIDERATIONS

10.1 This funding will provide opportunities for young people, particularly amongst vulnerable groups such as those shown below: -

- Looked after children and care leavers;
- Young offenders (including those leaving the secure estate);
- Teenage parents;
- Young people with specific learning difficulties and/or disabilities;
- Young people with mental health issues, and;
- Young people with drug and alcohol misuse issues.

11. SECTION 17 OF THE CRIME AND DISORDER ACT 1998 CONSIDERATIONS

11.1 This funding will positively contribute to Section 17 by providing education, employment and training opportunities for young people including individuals who may have been identified as high risk of offending.

12. RECOMMENDATIONS

12.1 Members are recommended to: -

- Note the contents of this report and the current position of the YEI Programme;
- Note that a further update report will be submitted once clarification is received on the outcomes of both applications.

13. BACKGROUND PAPERS

13.1 Finance and Policy Committee Report – 21st September 2015

14. CONTACT OFFICER

14.1 Damien Wilson
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REGENERATION SERVICES COMMITTEE

11 March 2016



Report of: Director of Culture, Events & Leisure at Stockton
Borough Council

Subject: TVU CULTURAL TASK AND FINISH PROGRAMME

1. TYPE OF DECISION/APPLICABLE CATEGORY

1.1 For information.

2. PURPOSE OF REPORT

2.1 To inform Members that Reuben Kench, Director of Culture, Events & Leisure at Stockton Borough Council has been invited to the Regeneration Services Committee meeting to provide an update on TVU Cultural task and finish programme.

3. BACKGROUND

- 3.1 In recognising the considerable cultural and historic assets within Tees Valley the devolution deal agreed that Government would work with Tees Valley and Arts Council England to examine how Arts Council England funding could support Tees valley's economic growth through culture.
- 3.2 In taking this forward it has been agreed that Tees Valley with DCMS will work in a tri-partrite way with Arts Council England to consider funding issues and how to support economic growth through culture. The Director of Culture, Leisure and Events at Stockton Borough Council is leading this work.
- 3.3 The background to the devolution ask for culture relates to the July 2015 report of the TVU Tees Valley Culture Task and Finish group chaired by Professor Graham Henderson (see **Appendix 1**). A successor group and governance framework, the Culture Thematic Group (see **Appendix 2**), has now been developed to oversee the implementation of the report recommendations, bid for City of Culture 2025 and implementation of the devolution plans.

4. THE CULTURE THEMATIC GROUP

- 4.1 The Culture Thematic Group (CTG) will be responsible for overseeing the strategic direction and implementation of the recommendations of the TV Culture Task and finish Group and the associated action plan including determining the way forward for the UK City of Culture bid for 2025. It will be chaired by a member of the Tees Valley Leadership Board – in future a member of the TV Combined Authority – to ensure synergy with the strategic policy direction of the Local Enterprise Partnership and the Combined Authority.
- 4.2 The CTG will also be responsible for delivery of aspects of the TV Devolution deal as they relate to culture, reporting to the TV Combined authority.
- 4.3 It may also provide guidance to TVU Leadership Board on cultural matters affecting the Tees Valley, including its representation in north east England policies.
- 4.4 The DCMS group, which is made up of local authority culture and leisure lead officers will actively support the objectives/recommendations relating to cross conurbation marketing and jointly with the TV Communications Group will oversee the implementation of the recommendations on programming in the Tees Valley.

5. RECOMMENDATIONS

- 5.1 Members views and comments are welcomed.

6. CONTACT OFFICER

Reuben Kench
Director of Culture, Events and Leisure
Stockton Borough Council

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Tees Valley Culture

Task and Finish Group Final Report:



Tees Valley Culture Task and Finish Group

Final Report

Foreword

Following a seminar in June 2014 attended by business leaders, academics, local authority officers and representatives of the cultural sector, a Task Group was established by the TVU Leadership Board to attempt to progress a number of key aspects of the cultural agenda here in the Tees Valley with a view to maximising the contribution that culture and the creative industries could make towards ‘place-shaping’ social inclusion and future economic growth.

A powerful consensus quickly emerged that our image, reputation and cultural offer are going to be increasingly critical if we are to: attract and retain the right companies, the right investment, the right labour force, top quality students, and visitors. Reassuringly however, it also became clear from the work of the group that the 5 boroughs boast an impressive, and growing, array of existing and emerging cultural assets, events, festivals, etc. which have probably not been fully exploited in the past in terms of the way in which they could have been used to promote the attractiveness of the area as a place to visit, to live or to do business – and hence as a valuable lever to attract inward investment and visitors to the area.

The work of the Task and Finish Group, has been steered by the core Group members but has been enthusiastically progressed through a number of thematic sub-groups convened by members of the Group, which have drawn upon the knowledge and expertise of colleagues from the five Councils, from arts organisations, health and social care agencies, business, the University and the College of Art and Design.

It is clear from our work that there is significant enthusiasm and energy within the Tees Valley to drive progress towards securing, consolidating, and capitalising upon a strong creative arts and culture sector, not just for its own sake but the wider benefit of the economy and the community. Towards that end, a number of core outcomes, recommendations and suggestions for future action have emerged and whilst there remains work to be done the Group now feel able to present to the Leadership Board a clear

overview of the current situation and some options (with milestones and resource requirements) to take this agenda forward.

The attached papers therefore seek to set out, for the Board's consideration, the significant progress that has been made towards identifying both the key issues that need to be addressed and a series of distinct proposals for future action.

Amongst our recommendations, I would particularly draw your attention to our suggestion that place making and promotion should be adopted as a core function of the Combined Authority/LEP (including exploration of the establishment of a destination management organisation (DMO) with private sector stakeholders) and the proposal that we explore the potential benefits of making a bid for UK City of Culture 2025, aligned with the 200th anniversary of the first passenger railway.

It has been a great honour and pleasure to have chaired the Task Group, and may I close by thanking all of the members of the group, and its sub-groups, and all of the other stakeholders who have contributed to our work since the group was established.

Professor Graham Henderson CBE
Task Group Chair

Executive Summary

Introduction

This work, supported and engaged in by a wide range of interests, emerged from a shared belief that arts and culture have a significant role to play within our Strategic Economic Plan for the Tees Valley. The fact that a diverse range of people have contributed, formally or informally to the work of the Task and Finish group, is further testament to the power of that belief, and the ambition to make it a reality.

The TVU Leadership Board and originating group were always clear however, that they were not interested in strategies per se, as much as they were interested in action. And with resources under pressure it was also agreed that this agenda and the responsibility for driving that action forward, is a shared one, with Teesside University, the Local Authorities, Tees Valley Unlimited, Arts Council England, Cleveland College of Art and Design, and Tees Valley Arts all making an important contribution to the work to date.

Task and Finish participants were also clear that they were not seeking to legislate for or direct the arts and cultural priorities of the five local authorities more that, within the established principles of subsidiarity they were seeking to identify the things that if considered collectively would benefit all.

In that same vein the work does not seek to make any definitive statements about what should be considered culture. From a purely practical point of view it has been decided not to address sport within this programme, but there is a clear acknowledgement that the Tees Valley has some very significant sports assets and that participating or watching sport is a hugely important aspect of people's lives.

There are important conclusions that have been reached and are to be tested out now in a final round of consultation, there is immediate action, but there is also a framework of priorities for the partners to take forward.

The Task and Finish group has been well served by the work, going on in parallel, of the North East Cultural Partnership to bring together a Case for Culture, and there has been extensive cross fertilisation of ideas and views. This is particularly to be welcomed as there is little doubt that within the region, the Tees Valley has not always secured the resources and support to capitalise on its unique assets and address its needs.

Tees Valley, characterised by its industrial heritage and framed by rugged coastline and beautiful moorland with the winding River Tees at its heart, has quietly been reinventing itself as a place with cultural assets and events that appeal to wide audiences, and that speak of its ambition to be a diverse, vibrant and exciting place to live, work and visit.

There are three goals for action:

To be a destination – a place people know about, like living in, want to move to or visit – because of its cultural assets, events, environment and lifestyle;

To be a place of choice for artists and creative businesses to set up and grow – because of the support, spaces, and opportunities to network with other creative people;

To be a place that understands and deploys arts and culture in sustaining inclusive and healthy communities, where arts interventions are actively used to support education, health and well-being, and skills for employment;

This report and supporting action plan summarises a set of proposals for how these goals will be realised, where leadership will rest and how resources will be secured to ensure delivery.

Attached are three papers and recommendations from the three work streams represented in our goals.

1. Destination and place making
2. Social inclusion
3. Business growth

In summary our work has demonstrated the following:

The Tees Valley has many important cultural assets, important because of their artistic importance and value, important because they preserve vital elements of our history and identity, and important because they enable us to present a view to the world that challenges tired preconceived notions of what we are.

Destination and place making

Defining Key assets

All our cultural assets have value; from our smallest community arts project to our highest profile events. However, a small sub-set has the potential to change perceptions about the place and reach national and international audiences. These assets could be used strategically to promote the Tees Valley.

Agree to develop a marketing strategy for the Tees Valley that derives its weight from an agreed set of significant assets

The Potential Role of Public Art

The areas public art is of regional and national significance in terms of scale, quality and proximity of pieces. It is therefore important to give further consideration to its potential.

A formal exploration in to the potential for the ‘giants’ should be revisited, led by the Combined Authority / Teesside University.

Events and Festivals

We believe there is an opportunity to link our current festivals and events, to expand our local audience base and have better connectivity between our communities in the Tees Valley. This will also increase the sense of Tees Valley as a single place and foster greater ownership of our key cultural assets.

Each of the major festival’s commissioners should be invited to respond to the proposal that they support satellite elements in other parts of the Tees Valley where the potential satellite host is prepared to fund the additional costs.

Key cultural event programmers, including local authorities are encouraged to submit information to the public facing ‘Festivals of the North East’ website, and also to contribute advance programming information to the planned non-public section of the above site (development of this site is being pursued by the North East Cultural Partnership).

UK City of Culture

The aim of UK City of Culture programme is to encourage the use of culture and creativity as a catalyst for change, to promote the development of new partnerships and to encourage ambition, innovation and inspiration in cultural and creative activity.

The Tees Valley is recognised internationally for its innovation and creativity and 2025 is particularly significant as we celebrate the bicentenary of the birth of passenger rail and its importance in the story of the railway history. This opportunity will allow us to connect our contemporary strengths to our historic achievements, galvanise communities and institutions around shared ambitions, and achieve a step change in perceptions of the place amongst national and international audiences.

Partners within TVU to declare intent to submit a bid for UK City of Culture 2025, and begins the process of wider consultation on the bid and programme priorities.

Marketing and Destination Brand and Programming

The way a destination is presented can be the difference between being known, being invisible, being visited and being passed by. Ultimately a clear and coherent set of practical, meaningful and distinctive tourism objectives and aspirations lie behind brands unique features. The challenge of promoting the conurbation as a single destination highlights competing allegiances, identities and loyalties between the sub centres

Partners within Tees Valley give consideration to the preferred function, shape and resourcing of a DMO, as part of a brand development strategy

The local authorities agree to develop a collaborative approach to programming and marketing cultural events and attractions

A framework or a mechanism for cross conurbation marketing should be agreed between DCMS Officer Group and the Heads of Communications Group

Social Inclusion

The role of arts, culture and creativity in achieving social impact is increasingly well documented. Engaging with cultural and creative activity has the power to affect personal change in individual participants, facilitate community and civic engagement and to deliver significant outcomes in relation to educational attainment, health and well-being and economic benefit.

The Tees Valley includes some of the most deprived areas in the UK. Complex and multiple deprivation indicators relating to health, finance and access to education can lead to marginalised individuals and communities who feel that they do not have a stake in society and that their capacity to change things is low.

Partnerships and frameworks

Work is ongoing, led by Teesside University and Tees Valley Arts, to further develop partnerships and business models that will enable the arts and culture to be used more

systematically to support health, wellbeing, and employability. In particular there is a need to address the scale and process gaps between cultural practitioners working in this field and the standard commissioning and procurement approaches.

Develop a consortium approach or a framework of suppliers to support cultural practitioners and arts organisations to meet the requirements for bids and tenders, including Big Lottery/TVU commissioned work with workless individuals.

Undertake a cultural sector training needs analysis leading to the development of a CPD offer and targeted business support.

Analysis of partnerships and networks (existing and potential) required facilitating a coherent offer in the Tees Valley that will deliver positive outcomes and evidence results.

Further development of knowledge and capacity in new business models such as Social Enterprise, designed to deliver a sustainable cultural eco—system delivering both high quality arts experiences and social inclusion/impact.

Mapping and Evidence

The partnerships, frameworks and potential business models will need to relate to the existing profile of the sector, to be bespoke and fit for purpose. Further work is to be undertaken to map the sector and its work and impact with regard to social inclusion.

Further consultation with commissioners, providers, arts and cultural organisations and other key stakeholders to map the sector and determine demand and supply relating to arts interventions which achieve social impact.

Leadership in supporting the sector to deliver new ways of thinking, new ways of working and new business models which recognise the value of arts and cultural practice in achieving social impact.

Development of an evidence portfolio to be considered by all of the five Health and Well-being Boards with a request for a “pledge” to explore the value of arts based interventions in tackling public health, worklessness and mental health issues.

Align with national initiatives to support a Social Inclusion agenda in arts and culture, such as the North East Cultural Partnership Case for Culture and The Warwick Commission – Enriching Britain: Culture Creativity and Growth.

Business Growth

The cultural and creative business sector nationally is one of the fastest expanding sectors; it grew by 10% in 2012 and constituted 5.2% of the UK economy (DCMS January 2014).

The sector is relatively weak in the Tees Valley, so there are opportunities for growth. Over 10,000 people are employed in the digital and creative sector. Tees Valley has an ambition to create 25,000 net new jobs in Tees Valley over the next 10 years and 2,000 of them are forecast to be in the digital sector with a further 1,000 in tourism / leisure businesses.

The aim of this work was to draw together ideas from a variety of businesses in the cultural sector to identify blockers and issues that, if addressed, would improve the economic performance and offer of the sector and, thereby, improve economic and social outcomes for residents and businesses.

Tees Valley Unlimited to identify creative businesses, establish relationships and analyse business support and networks relevant to the sector

TVU to include digital and creative businesses in the Tees Valley Business Compass ERDF open call for business growth.

Resources and Capacity

Capacity, resources and skills are variable across all partners and it will prove useful to undertake an audit to establish what skills and capacity we have within the Tees Valley. This, in turn will give us the understanding of what additional resources we may need to fulfil any future work.

Partners within TVU give active consideration to assigning the resources required to build on the engagement and momentum represented in this report and to implementing the recommendations.

Arts Council England support a proposal to build capacity within the Tees Valley to take forward the recommendations within this report

The next steps will be a presentation to the Tees Valley Unlimited Board, followed by a follow up event to the 2014 Tees Valley Cultural Summit on 28th July. It is anticipated that the action plan is “signed off” at that point, and action progresses.

It is not at this point planned to continue with the Task and Finish group, but rather to review as work on the priorities develops what sort of model of partnership would best add value.

Task and Finish Group Membership

Professor Graham Henderson, Vice Chancellor and chief Executive, Teesside University
Cllr David Budd, Mayor of Middlesbrough (and co-chair NE Cultural Partnership)
Jonathan Blackie, North East Cultural Partnership
Jane Tarr, Director, Organisational Resilience and Environmental Sustainability, Arts Council England
Sharon Paterson, Assistant Dean (Business Engagement and Partnerships) Teesside University
Gerda Roper, Dean of School of Arts & Media, Teesside University
Rowena Summerville, Director Tees Valley Arts
Patrick Chapman, Head of Employability and Enterprise, CCAD
Reuben Kench, Head of Culture, Leisure & Adult Learning, Stockton Council
Margie Stewart-Percy, Cultural Partnerships and Strategy Coordinator
Michael Lavery, Director of Marketing and Student Recruitment, Teesside University
Ada Burns, Chief Executive, Darlington Borough Council
Linda Edworthy, Director of Strategy and Investment, Tees Valley Unlimited
Neil Kenley, Director of Business Investment, Tees Valley Unlimited

The actions arising from report recommendations are contained within action plans. Supplementary papers and discussion pieces produced as part of the development of this report are also available. These include Tall Ships (John Mennear); Footloose (Stella Hall), Tees Valley Giants (Matthew Jarrat), TVU Business Growth Action Plan, Cultural Creative Business Size Support. To request a copy of the Action Plan or the supporting reports contact Margie Stewart-Piercy, Tees Valley Cultural Partnership and Strategy Coordinator, Stockton Borough Council: margie.stewart-piercy@stockton.gov.uk

Detail Reports;

PLACE SHAPING AND OUR DISTINCTIVE OFFER

Summary

The Tees Valley Culture and Economic Growth Task and Finish group has explored a range of issues around culture's contribution to place shaping. This paper makes a series of recommendations relating to maximising the impact of key cultural assets and developing the Tees Valley as a destination.

Suggested actions and areas for further work **Appendix 1 and background papers from which** arguments are drawn **Appendices 2-5** were included as part of the original report, but are removed from this combined report.

Background

A seminar in June 2014, hosted by Teesside University and attended by business leaders, academics, local authority officers and representatives of the cultural sector, considered the potential contribution of culture to our economic aspirations. A powerful consensus emerged; if we are to recruit and retain the right companies, the right investment, the right labour force, top quality students, and visitors, our image, reputation and cultural offer is critical.

Culture's contribution was defined as relating primarily to place shaping, inclusive workforce development, and cultural business growth. These three strands have been the subject of separate working groups and this is the report of the place shaping strand.

Detail

The starting hypothesis is that the Tees conurbation has cultural assets and characteristics that can and do have a positive impact on the area's ability to attract visitors, investors, businesses and talent, but to maximise the impact they have we need to strengthen some, add new ones in certain areas, and promote them differently. Furthermore, if we are to optimise the impact of these cultural attractors and raise the (positive) profile of the place (singular) then we must address the twofold problem of our identity and the weakness of destination marketing capacity for the Tees Valley.

Defining our key assets?

Any attempt to definitively list the key cultural assets will be fruitless since the context they will be used in will vary and thus those that are 'key' will change.

The potential impact of culture on economic growth through place shaping is likely to be a function of our ability to reach and change the views of key audiences. These audiences may be geographically dispersed specialists, such as the potential overseas digital animation entrepreneurs who might be attracted by the globally significant Animex Festival at Teesside University, or be the broader potential skilled workforce of other English regions who might view the collection of facilities as offering the quality of life that convinces them to look for work here.

There are a number of established cultural events and attractions within the Tees Valley that could be described as distinctive or unique, and of a scale in either visitor numbers or media profile that would result in them being known beyond the immediate vicinity, and potentially therefor having the desired effect on perceptions of the place. However, it is difficult to define objective criteria by which our key assets might be selected. A one size fits all approach will not offer us the flexibility we need and many of the quality marks we use regularly within arts, culture and heritage only offer a basic standard to adhere to. It is also valid to mark out differences between offers on the levels of regional, national and international significance for the visitor.

Although there must be mobility between these, the ability to understand and define our key assets in terms of regional, national and international significance is important and offers us a better understanding of markets and audiences.

It is proposed that the following serve as a measure of regional, national or international importance:

- Arts Council England National Portfolio Organisation (NPO) status, this denotes a national importance in terms of quality of work, relevance to audiences, strategic role.
- Museum Partner Museum (MPM) status
- Arts Council England Designation scheme: This scheme identifies and celebrates collections of outstanding resonance – that deepen our understanding of the world and what it means to be human. The Tees Valley currently does not have any designated collections.
- ACE Museum Accreditation
- Areas of Outstanding Natural Beauty (AONB) a UNESCO-endorsed accolade awarded to areas with world-class geology
- All venues must be signed up to the VAQAS scheme through VisitEngland

These measures are assessed by others and criteria are fixed. In addition we would propose using measures relative to:

- Average audience levels from outside the Tees Valley
- Typical levels of national or international media coverage (measured by value)
- Significance to an international specialist field/subject such that those in that field would cite it as of international significance

In addition events and attractions must be 'market ready';

- *Products must be up and running and open to the public **now** as a quality product*
- *The product must be ready for marketing investment **now***

Key Cultural Assets

Using the above criteria each of the following cultural facilities or events attracts visitors from beyond the Tees Valley, or is an Accredited Museums or ACE National Portfolio Organisations;

- Middlesbrough Institute of Modern Art (MIMA),
- Hartlepool Historic Quay (National Museum of the Royal Navy),
- Festival of Thrift,
- Stockton International Riverside Festival (SIRF),
- Animex,
- Darlington Civic Theatre,
- Hullabaloo Theatre Company
- ARC,
- Preston Hall,
- Dorman Museum,
- Kirkleatham Museum
- Head of Steam

In addition to these fixed events or sites there are two possible key assets that are less well defined but equally powerful;

- The natural landscape including the river, combines moorland, hills, coast and cliffs, with estuarial sites of national significance for wildlife
- The industrial heritage of railways, iron, steel and bridge-building

The physical environment within and between our towns and villages acts as a network of multifunctional open spaces, including formal parks, gardens, woodlands, green corridors, waterways, open countryside and coastline. The opportunities offered to us through these

not only brings opportunities for leisure and sport but also links together our wildlife areas and our industrial heritage of railways, iron and steel.

The Tees Valley engineering history including bridge building and railways puts the Tees Valley alongside contemporary industry and gives us a unique story and a place in history that has international appeal.

We should consider a way of grading the landscape which may include any designated landscapes, scheduled monuments, listed buildings, registered historic parks and gardens and battlefields, Areas of Outstanding Beauty and areas of Special Scientific Interest.

In recent North of England tourism discussions, the themes of landscape, culture and heritage, have emerged as the characteristics of the North which are believed to provide a marketable offer in international tourism terms. These themes would provide vehicles for the promotion of a slightly wider list of Tees Valley assets around themes. The Stockton Darlington Railway heritage offer provides a good example of the potential of thematically connected sites or events.

It is therefore proposed that landscape and heritage are added to the set of significant assets.

There is a longer list of assets which may be of value in promoting the place; they can be used as supporting products in any marketing exercise.

The next stage involves consultation with stakeholders and general public about our suggested cultural assets list, testing levels of ownership and interest in these and other attractions.

The question whether or not a football club constitutes a cultural asset may be debated, but it should be acknowledged that Middlesbrough Football Club can and does make a considerable contribution to place shaping and place marketing, and of course, it attracts a significant number of visitors from beyond the Tees Valley. We also need to consider other ways that clubs support the place shaping agenda, for example the use of the club as a music venue or conference facility.

Potential new or emerging assets

There are several major attractions that are expected to be developed in coming years which would be likely to contribute to the place shaping objectives. The following cultural developments would, once completed, constitute additional cultural assets;

- Kirkleatham Estate, incorporating the stables, walled gardens and grounds,
- Middlesbrough Sports Village featuring a velodrome and athletics track,
- Skytrail high ropes attraction in conjunction with the existing Tees Barrage facilities,

- Hullabaloon centre of the excellence for children's theatre in Darlington,
- Middlesbrough Town Hall venues
- The combined sites, buildings and artefacts associated with the Stockton to Darlington Railway and the birth of steam passenger rail.

A brief outline of some of these projects is available in the supplementary **Appendix 2**.

It is also agreed that other assets, events and attractions, including sport, are celebrated and marketed as important contributors to quality of life.

TVU is not defining this work within administrative boundaries, but reaching out where appropriate in to other local authority areas.

Recommendation 1. Agree to develop a marketing strategy for the Tees Valley that derives its weight from an agreed set of significant assets

Sport and Active Leisure

Whilst we understand and appreciate the value of sport, the focus of this work is on the arts and culture. The group believe they are underutilised and have the potential to make a greater contribution to economic growth.

Understanding the difference sport and active leisure offers us both opportunities for place shaping and tourism. Formal and informal activities offer different opportunities for engagement and support both place shaping and tourism. Taking part in formal and informal clubs and activities gives great opportunities.

We do need to develop, programme and market these offers to build both our built and landscape offer and tie in to our festival and events programme.

The Potential Role of Public Art

The areas public art is of regional and national significance in terms of the scale, quality and proximity of individual pieces, including Temenos by Anish Kapoor, Bottle of Notes by Claes Oldenburg, and Brick Train by David Mach. Sitting within a North East England collection of large scale public art these might be promoted to a national audiences and may contribute to visitors reasons to come to the Tees Valley.

Temenos was conceived as the first of 5 Tees Valley Giants, a set of site specific works by an artist of world renown, one in each of the Tees Valley Boroughs. If realised, Tees Valley Giants would be a world class landmark collection attracting global visitors and media coverage. The Giants would have major international visitor pull and would undoubtedly be utilised in any list of key cultural assets being drawn up to market the Tees Valley.

The project is summarised in the supplementary **Appendix 3**, and a case can be made for resurrecting its original ambition. Whilst the cost and political capital investment required may be high, the return would be transformational. If our aim is to cement a Tees City Region status, in the context of a national government move toward city identities and powers, The Giants would be emblematic.

For the ‘giants’ to be successfully re-launched there would need to be a sequence of discussions, presentations and debates which generated support, quantified the anticipated benefits and addressed any risks.

Recommendation 2. A formal exploration in to the potential for the ‘giants’ should be revisited, led by the Combined Authority / Teesside University.

New events and festivals

The desire to scan the horizon for ‘footloose’ events and to bring in ready-made attractors of large audiences has been expressed across the North East. The conclusions of earlier regional and Tees Valley work around finding the right location for the right event, backing our authentic indigenous product, and being clear about frameworks and shared objectives if we choose to collaborate on large events, all remain pertinent to current consideration of new events. These factors would be built into a framework for Tees Valley event development and collaboration.

Commentaries on the experience of the Tees Valley Tall Ships in 2010, by John Mennear, former Hartlepool BC Assistant Director, and on the footloose event opportunities in general by Stella Hall, Independent Festival Director, have provided significant insight. Their analysis can be found in the supplementary **Appendices 4 and 5** respectively.

These commentaries demonstrate that there is real potential value, but also real hidden costs and risks in staging large one-off events. There are also objectives for the event ‘owner’ that are not always compatible with the hosts objectives. These can be minimised or accommodated through compromise but are commonly overlooked at the point of bidding or expressing interest in the event.

Another common oversight is the amount of time required to fully exploit the opportunity of the visiting event. An assumption that the event is a ready-made one leads to an approach which can fail to ensure a legacy other than that of media profile and perceptions.

The capacity to attract large events and optimise their impact for the whole Tees Valley requires structures for collaboration and marketing which are not currently in place.

The next phase must be designed to enable the Tees Valley to generate greater impact from existing and visiting events, building audiences, packaging related visitor experiences, connecting events across the conurbation and investing jointly in events so that they serve as marketing tools for the destination. The challenges in doing so and recommendations to support these are outlined later in the report.

It may be advantageous to develop our capacity to pursue sponsorship and also to maximise opportunities for participation across a group of our major events. This could be considered as part of the capacity building process linked to the Capital of Culture opportunity.

It may be possible to access additional ACE funding for this collaborative marketing and participation work, however a match contribution from local authorities and other partners would be required.

Accolades or designations which reflect existing characteristics, and which celebrate the presence of a range of cultural assets may not be events in themselves, but they bring a focus of attention to a place. The year-long national and European Capital of Culture status awards are run on a cycle, with 4 years between each UK Capital designation. If the Tees Valley City Region were to bid for UK City of Culture status, the process of developing the bid could be unifying and inspiring, supporting efforts to build audiences and raise the profile of the place.

The potential for the Tees Valley to pursue the status of UK City of Culture in 2025, utilising the bi-centenary of the 'Birth of Passenger Rail' as a unifying feature of the bid, offers the opportunity to assess our current capacity, put in place programmes to strengthen our position, and align efforts toward a clear and compelling vision. City of Culture preparations strengthen the case for matching investment from national funders, including Arts Council England and the Lottery distributors.

Initial analysis of the UK City of Culture opportunity suggests we have a strong starting position and the right time-frame in which to generate widespread support and a very credible bid.

The five local authorities have agreed to fund a .5 post to support the development of our culture and economic growth work for an initial phase. This work will be coordinated by the Tees Valley DCMS Officer Group and report through the Directors of Place, linking with their other place shaping work and the Live Work Play prospectus.

If greater collaboration and joint working emerges in the context of a 2025 bid, additional capacity would need to be created and the Combined Authority would be the most appropriate vehicle for this.

Recommendation 3. Each of the major festival's commissioners should be invited to respond to the proposal that they support satellite elements in other parts of the Tees Valley where the potential satellite host is prepared to fund the additional costs.

Recommendation 4. Key cultural event programmers, including local authorities are encouraged to submit information to the public facing Festivals of the North East website, and also to contribute advance programming information to the planned non-public section of the above site (development of this site is being pursued by the North East Cultural Partnership).

Recommendation 5. Partners within TVU to declare intent to submit a bid for UK City of Culture 2025, and begins the process of wider consultation on the bid and programme priorities.

Marketing and Destination Branding

The way in which a destination presents itself to the world, not only through the key messages or images we convey but through the experience visitors have and the emotive invitations we present, can be the difference between being known and being invisible, being visited and being passed by.

A destination brand, often misunderstood as a logo stating the name of the destination, is in fact an important symbol for the destination and a 'promise' of the quality of experience a visitor can expect. Nevertheless the brand name and visual identity is a vital reflection and frames a destination's character, competitive identity and strategy.

Ultimately a clear and coherent set of practical, meaningful, and distinctive tourism objectives and aspirations lie behind a brand's unique features. Through its presence, the brand showcases the destination to the world far beyond simply slogans and symbols, making the desired connection with target audiences. Brand development requires thoughtful, responsible commitment to the long-term identity – and offer - of our conurbation as a destination.

The challenge of promoting the towns and communities of the conurbation as a single destination, or of promoting the cultural assets as belonging to and signifying the key cultural attractions of the place, highlights competing allegiances, identities, and loyalties between the sub-centres.

If Darlington seeks to promote its town's retail heart it will market the Dolphin Centre and Civic Theatre as part of the mix. Seeking to attract shoppers and visitors to Middlesbrough, the Council will reference mima, Town Hall venues and Dorman Museum. Redcar and Cleveland is currently raising the profile of its coast and moorland by promoting them as being part of Yorkshire, much of it does lie within the North Yorkshire Moors National Park.

Stockton is striving to attract people to its redeveloped town centre through marketing of events like SIRF and the Cycling Festival.

If our aim is to use the key assets to promote the Tees Valley, we must either redirect our promotional effort away from the association with our towns and Boroughs, or add an additional layer of promotion of the conurbation.

This place promotion function is the subject of debate and it is reasonable to argue that the Combined Authority or the LEP might lead the development of a new destination marketing organisation (DMO) or grouping, given our stated ambitions for talent retention and investment attraction.

Work is currently underway to assess the DMO need and opportunity and to evaluate the proposals put forward by the Tees Valley Tourism Alliance. The conclusions of this should inform the next step in relation to the promotion of the cultural assets.

Recommendation 6. Partners within Tees Valley give consideration to the preferred function, shape and resourcing of a DMO, as part of a brand development strategy

Teesside University's Department of External Relations is completing some market and creative research and development work to outline how we might approach collaborative marketing and also to share examples of good practice and the different creative approaches (including the creation of 'mood boards').

Programming across the key assets

The extent to which coherent programming across the key assets can take place, as with the question relating to destination promotion, is partly a function of willingness and motivation. It is possible to make thematic connections and align events, exhibitions, performances etc. There have been good recent examples across the Tees Valley such as the co-commissioned exhibition and outdoor theatre production to mark the centenary of World War 1, and the Festival of Engineering that was staged as part of the Festival of the North East. However, the engagement with such collaborations is typically uneven or asymmetrical, with some Boroughs or institutions engaging more fully than others, depending on the extent to which the event serves the local need or priorities.

The Tees Valley has world class distinctive cultural events which continue to grow and thrive. Programming will support these and future events and has the potential to increase our audiences and promote in a way that changes the perceptions of the Tees Valley external ly whilst raising the aspiration of our residents.

At its simplest it ought to be possible to coordinate programming in an attempt to clashes of timing between major events. This has also been raised at a regional level and a shared, non-public web-based diary for event planners is being explored. (this is covered in the Festival and Events section)

Recommendation 7. The local authorities agree to develop a collaborative approach to programming and marketing cultural events and attractions

Recommendation 8. A framework or a mechanism for cross conurbation marketing should be agreed between DCMS Officer Group and the Heads of Communications Group

SOCIAL INCLUSION

Context

The role of arts, culture and creativity in achieving social impact is increasingly well documented. Engaging with cultural and creative activity has the power to affect personal change in individual participants, facilitate community and civic engagement and to deliver significant outcomes in relation to educational attainment, health and well-being and economic benefit. The arts can be a highly effective way to engage with disengaged communities working best when taken to where people are, both geographically and socially.

The Tees Valley includes some of the most deprived areas in the UK and faces challenges such as poverty, poor health and life expectancy and educational under-attainment. Complex and multiple deprivation indicators relating to health, finance and access to education can lead to marginalised individuals and communities who feel that they do not have a stake in society and that their capacity to change things is low.

The Warwick Commission report on the Future of Cultural Value published earlier this year noted:

“The key message from this report is that the government and the Cultural and Creative Industries need to take a united and coherent approach that guarantees equal access to everyone to a rich cultural education and the opportunity to live a creative life. There are barriers and inequalities in Britain

today that prevent this from being a universal human right. This is bad for business and bad for society”.

The Warwick Commission, Enriching Britain: Culture and Growth 2015

Infrastructure

The changing landscape is defined by a radical shift in the resources available to support this area of work. Local authorities face increasing pressure to deliver savings, resulting in staff reductions and diminished funding streams. Arts Council funding to Local Authorities has reduced, as has the funding available to artists and cultural organisations. Public and third sector bodies in education, health and social services, who historically have commissioned social arts practice, have had to deliver significant change in economically challenging times and need to focus resources to achieve and evidence greatest impact.

A commitment to Arts and Culture as a means to promote social inclusion and act as an agent of change at both an individual and community level, will require a new way of thinking, new ways of working and new business models designed to ensure that excellent art and opportunities to be creative are available to everyone.

This report comes out of a series of consultation meetings with key stakeholders including Arts and Cultural Sector organisations, Arts Council England, Local Authorities, Commissioners and community groups.

The consultation exercise identified a number of key issues:

- Capacity within the sector to respond to opportunities to develop work in areas such as health and wellbeing.
- Skills gaps amongst practitioners, arts practitioners and new entrants to the cultural industries.
- The need for a network hub or framework structure to support arts organisations to engage with current opportunities.
- A need for the cultural sector to capture and analyse data and produce evidence of social impact and value for money.
- Support for the arts and cultural sector organisations to develop the capacity to determine metrics to address commissioning bodies' criteria.
- A need to develop business models (such as Social Enterprise) that address social impact whilst bringing an entrepreneurial approach to developing sustainable cultural sector businesses.
- The need to develop a sustainable cultural eco-system across the Tees Valley which promotes the use of creative and cultural activities to meet social aims and that attracts and retains practitioners working in this field.
- A need to further investigate ways to engage with marginalised communities and to understand where participants and audiences are generated.
- A need to increase digital capacity in the sector recognising the importance of digital technologies in increasing participant reach and engagement.

The consultation meetings recognised the importance of work with children, young people and their families and the far reaching impact of arts and creative engagement in achieving

educational attainment, developing confidence and skills and building the audiences of the future. There is a collective commitment to delivering a strong cultural offer for children and young people secure in the knowledge that the end result will be an adult population that is more economically and socially active.

Work with children, young people and their families is an area of strength in the Tees Valley. Theatre Hullabaloo, a sector lead in work for children and young people, is based in Darlington. Theatre Hullabaloo delivers Take Off, an international festival of theatre for children and young people. In 2017 Theatre Hullabaloo will open in Darlington (a partnership between Darlington Borough Council and Theatre Hullabaloo). This will be a National Centre for Excellence for work with children and young people and one of only three such centres in the UK.

Tees Valley Arts have a long history of work in the field of Social Inclusion across the Tees Valley, working with young people in challenging circumstances. Tees Valley Arts have an extensive bank of knowledge and expertise of participatory arts practice with marginalised and disenfranchised communities.

mima has a strong strategic focus on social art practice. The newly established *Office of Useful Art* reintroduces the idea that art is not for its own sake but as a tool or device for social change. Current and planned exhibitions bring together artists whose work is concerned with social transformation and community engagement at both a global and a local level.

Our work to achieve Social Inclusion should recognise the Tees Valley's history and achievements in participatory arts practice and ensure that steps taken to achieve sustainable arts organisations working in this field place a compelling argument for the value of our cultural offer at the heart of strategic interventions.

Future Proofing the Sector

Working in art form practices with and within marginalised communities requires specific skills and expertise as well as often demanding highly developed knowledge in sector specific areas. Training opportunities appear limited with a clear need for Continuing Professional Development (CPD) for established artists and graduates. This uncovers a need to embed learning about the development and delivery of projects in this area of work in current HE programmes. Additionally, there should be more opportunities for student placements. It is recognised that arts organisations and providers will need additional resource to support offering such opportunities to emerging artists.

The project recognises that the sector needs support to move from a culture of 'funding to finance' but that in a complex landscape of freelance artists and micro businesses, sector specific models, initiatives and interventions will be required.

In order to establish a sustainable ecosystem which promotes the use of creative and cultural activities to meet social aims, targeted business support for artists and new graduates wishing to work in this field will be required. Knowledge of Social Enterprise

business models appears to be limited with a need to support new cultural sector organisations who may be considering a Social Enterprise structure. A partnership project with Darlington Borough Council *Social Enterprise in the Creative and Cultural Sector: Building Sustainable Business Models* seeks to address this gap.

There are growing opportunities working in the area of Arts and Health. This may involve working in specialist areas with older people, those using mental health services, children, young people and their families. Arts and cultural activity can be framed within the preventative medicine portfolio and seen as an integral part of a Health and Well-being strategy. A key challenge in this area is embedding appropriate metrics that effectively measure success in project design and delivery.

Cultural interventions can demand longitudinal studies to demonstrate value and impact whereas budget holders often require empirical evidence of measurable results and outputs.

Arts and cultural organisations could benefit from a consortium approach to a framework of suppliers. Work is needed to develop an infrastructure to support cultural practitioners to meet the requirements for bids and tenders. Further work needs to be undertaken to determine the evidence required to meet the criteria set by commissioning bodies. The arts and cultural sector will need the capacity to collect, share and analyse data in the areas of participation reach and social impact.

Recommendations

1. Further consultation with commissioners, providers, arts and cultural organisations and other key stakeholders to map the sector and determine demand and supply relating to arts interventions which achieve social impact.
2. Leadership in supporting the sector to deliver new ways of thinking, new ways of working and new business models which recognise the value of arts and cultural practice in achieving social impact.
3. Development of an evidence portfolio to be considered by all of the five Health and Well-being Boards with a request for a “pledge” to explore the value of arts based interventions in tackling public health, worklessness and mental health issues.
4. Develop a consortium approach to a framework of suppliers and a fit for purpose infrastructure to support cultural practitioners and arts organisations to work together in order to meet the requirements for bids and tenders.
5. Support to develop a consortium approach to a framework of providers that can be available to Big Lottery/TVU commissioned work with workless individuals.
6. Analysis of partnerships and networks (existing and potential) required to facilitate a coherent offer in the Tees Valley that will deliver positive outcomes and evidence results.

7. Further development of knowledge and capacity in new business models such as Social Enterprise, designed to deliver a sustainable cultural eco—system delivering both high quality arts experiences and social inclusion/impact.
8. Support to undertake a cultural sector training needs analysis leading to the development of a CPD offer and targeted business support.
9. Align with national initiatives to support a Social Inclusion agenda in arts and culture, such as the North East Cultural Partnership *Case for Culture* and The Warwick Commission – *Enriching Britain: Culture Creativity and Growth*.

BUSINESS GROWTH

Background

The cultural and creative business sector nationally is one of the fastest expanding sectors, it grew by 10% in 2012 and constituted 5.2% of the UK economy (DCMS January 2014).

The sector is relatively weak in the Tees Valley, so there are opportunities for growth. Over 10,000 people are employed in the digital and creative sector. Tees Valley has an ambition to create 25,000 net new jobs in Tees Valley over the next 10 years and 2,000 of them are forecast to be in the digital sector with a further 1,000 in tourism / leisure businesses.

According to a new report by the Commission for Underperforming Towns and Cities, '[A brighter future for our towns and cities](#)', culture can help define a sense of place and attract new businesses. The report goes on to say "A strong cultural offer can attract "bright young businesses" to underperforming towns and cities helping to maximise growth potential, and details a number of ways that local authorities, Local Enterprise Partnerships and government can maximise growth. On a local level, defining a "sense of place" and attracting "the brightest and the best" people and businesses are seen as key, and a strong

cultural offer is one way that towns and cities can do this. The report writers point to success stories such as Glasgow, Liverpool and Tyneside, where investment in culture has helped to attract private sector investment and enhance the reputation of a place.

http://www.artsprofessional.co.uk/news/underperforming-towns-should-look-culture-report-suggests?utm_source=Weekly-News&utm_medium=email&utm_content=Underperforming-towns-should-look-to-culture%2C-report-suggests&utm_campaign=22nd-May-2015

Work Stream Activity

The aim of the Business Growth work stream was to draw together ideas from a variety of businesses in the cultural sector to identify blockers and issues that, if addressed, would improve the economic performance and offer of the sector and, thereby, improve economic and social outcomes for residents and businesses.

A meeting/workshop was held on 10th March 2015 to have a roundtable discussion concentrating on business growth from a business prospective and get a feeling from people who are involved in businesses or within businesses. This included discussions around blockers, issues and opportunities going forward.

Some of the issues raised at the meeting were:-

- a) Tees Valley residents don't realise the value of culture on their doorstep. There isn't a consistent offer or network for Artists. Awareness needs to be raised for smaller culture assets and activity.
- b) There is a problem with transport and infrastructure. Parochialism exists within the individual Council's – there should be promotion of events throughout the different Boroughs.
- c) There are strong businesses in digital and there is some joining up to do – digital, tourism etc.
- d) There is a lack of networking and people go to where they know. There is no central contact point within the Tees Valley.
- e) Poor understanding of the type of support available or where to find the support.
- f) As an area we don't sell ourselves well.
- g) We don't embrace the natural assets within the Tees Valley.
- h) The Tees Valley was like a dysfunctional family – in competition with each other rather than working together.

- i) Lack of Destination marketing.
- j) There was a need for a central website and events calendar for the Tees Valley
- k) There needs to be a vision which drives collaborative decisions between public and private sector and move forward.
- l) They also struggle to find a relevant Tees Valley contact regarding available space for cultural businesses.
- m) Lack of a Destination Management Organisation (DMO)

Throughout the workshop discussions, it was agreed that some of the concerns raised had a cross-over between the other cultural working streams – i.e. Destination and place making, and Social Inclusion, and that action plans from these streams would address some of the issues/concerns.

Recommendations

- 1. Identify businesses and create relationships with cultural businesses in order to identify their growth needs.**
- 2. Identify in greater detail and analyse business support & networks.**
- 3. Include digital and creative in the Tees Valley Business Compass ERDF open call for business growth.**
- 4. Undertake some scoping to determine what a DMO would look like. Identify the need for public and private consultation and collaboration.**
- 5. Support the development of the Capital of Culture bid.**
- 6. Review list of Tees Valley Creative venues.**

Remit and Accountability of the Culture Thematic Group

SUBJECT TO TVU LEADERSHIP BOARD APPROVAL

In considering how best to support the development and implementation of the Culture Task and Finish Group recommendations for the contribution of culture to Tees Valley economic growth, the TVU Management Group supports the creation of a Culture Thematic Group (CTG).

The (CTG) will be responsible for overseeing the strategic direction and implementation of the recommendations of the Tees Valley Culture Task and Finish Group, including the development of the proposed UK Capital of Culture 2025 concept. It will be chaired by a member of the Tees Valley Unlimited (TVU) Leadership Board. It is suggested that an Elected Member from the Tees Valley Combined Authority be appointed as either Co-Chair or Vice Chair to ensure consistency with the strategic policy direction of the Combined Authority and the Local Enterprise Partnership.

The CTG will also be responsible for the delivery of aspects of the Tees Valley devolution deal as they relate to culture, reporting to the Tees Valley Combined Authority.

It may also provide guidance to TVU Leadership Board on cultural matters affecting the Tees Valley, including its representation in north east England policies.

The DCMS group, which is made up of local authority culture and leisure lead officers, will work with the Tees Valley Communications Group to support the development of cross-conurbation marketing and cultural programming in the Tees Valley.

Terms of Reference:-

Provide strategic direction for the utilization of culture for economic growth and oversee the implementation of the recommendations made in the Tees Valley Culture Task and Finish Group and associated Action Plan. The CTG will oversee the development of a vision and delivery plan for the UK City of Culture bid for 2025, facilitating the involvement of a wide set of stakeholders.

The CTG will;

- Make recommendations to the TVU Leadership Board/Combined Authority on strategic cultural matters
- Oversee the progress and performance of the Culture Task & Finish Group report associated Action Plan against identified targets



- Establish Task and Finish Groups when necessary, for example, for the preparation of funding applications and proposals
- To liaise with and lobby relevant Government Departments and other relevant organisations and agencies, as required;
- Deliver the culture aspects of the Tees Valley devolution deal.

The final report of the Task and Finish Group outlined three work streams for further development; Social Inclusion, Business Growth and Place Shaping. Whilst all strands will remain under the oversight of the CTG, there will be overlap with other thematic groups and CTG may commission other relevant thematic groups to carry out some of the detailed work.

- Social Inclusion – led by Teesside University (Sharon Paterson)
- Business Growth – led by TVU representative (Neil Kenley)
- Place Shaping – Directors of Place (Reuben Kench)
- UK City of Culture 2025 (due to the scale of this piece of work, after an initial phase consideration should be given to the possibility of transferring leadership of the bid to a bespoke new organisation or group, but still reporting to the LEP/CA through the CTG)

Accountability:-

- To the TVU Leadership Board/Combined Authority.

Membership:-

The Group will comprise senior level representation drawn from the following:

- TVU/LEP Leadership Board (nominated lead) Chair;
- Local Authority/Combined Authority Lead (Co/Vice Chair);
- Tees Valley Chief Executive lead;
- Tees Valley Directors of Place (nominated representative);
- Tees Valley Authorities culture leads (nominated rep);
- Teesside University (social inclusion lead);
- Teesside University (Marketing lead until completion of DMO work stream);
- Representatives from the Further Education Colleges in Tees Valley (nominated rep; reflecting relevant course portfolio);



- Arts Council England;
- Heritage Lottery Fund;
- Sport England;
- TVU Director of Strategy and Investment (Linda Edworthy)
- TVU Director of Business Improvement (Neil Kenley)
- Representation from the independent arts, cultural and heritage sector with interest in Place, Business Growth and Social Inclusion;
- North East Cultural Partnership lead officer.

Full membership to be determined.

Observers/representatives will be invited to attend meetings as appropriate to the agenda.

Support:-

Tees Valley Unlimited/Tees Valley Combined Authority will be the secretariat for the Group.

- The full Group will meet every bi-annually (or an alternative period if more appropriate) and be chaired by the nominated lead from the TVU Leadership Board/Combined Authority.
- In the intervening months the Group will comprise all members listed above with the exception of the representatives of the TVU Leadership Board/Combined Authority and Directors of Place. These meetings will be chaired by the local authority representative on an annual rotational basis. The sub groups will meet more frequently determined by their work programmes.
- Feedback from the Management Group highlights a need for resource consideration in respect of the capacity within TVU to lead the Business Growth and Destination Marketing work, and of the capacity within Local Authorities for delivery of enhanced cultural infrastructure and collaboration.