



**GREAT YARMOUTH**  
BOROUGH COUNCIL

# Economic Development Committee

**Date:** Wednesday, 07 September 2016  
**Time:** 18:30  
**Venue:** Council Chamber  
**Address:** Town Hall, Hall Plain, Great Yarmouth, NR30 2QF

## AGENDA

Open to Public and Press

### 1 APOLOGIES FOR ABSENCE

To receive any apologies for absence.

### 2 DECLARATIONS OF INTEREST

You have a Disclosable Pecuniary Interest in a matter to be discussed if it relates to something on your Register of Interests form. You must declare the interest and leave the room while the matter is dealt with.

You have a Personal Interest in a matter to be discussed if it affects

- your well being or financial position
- that of your family or close friends
- that of a club or society in which you have a management role
- that of another public body of which you are a member to a greater extent than others in your ward.

You must declare a personal interest but can speak and vote on the matter.

Whenever you declare an interest you must say why the interest

arises, so that it can be included in the minutes.

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|-----------|--|----------------------|
| <b>3</b>  | <b><u>MINUTES</u></b>                                    | <b>4 - 10</b>        |
|           | To confirm the minutes of the meeting held 25 July 2016. |                      |
| <b>4</b>  | <b><u>MATTERS ARISING</u></b>                            |                      |
|           | To consider any matters arising from the above minutes.  |                      |
| <b>5</b>  | <b><u>FORWARD PLAN</u></b>                               | <b>11 - 12</b>       |
|           | Report attached.   |                      |
| <b>6</b>  | <b><u>CULTURE STRATEGY</u></b>                           | <b>13 - 62</b>       |
|           | Report attached.   |                      |
| <b>7</b>  | <b><u>GREAT PLACE SCHEME</u></b>                         | <b>63 - 119</b>      |
|           | Report attached.   |                      |
| <b>8</b>  | <b><u>WINTER GARDENS RESTORATION PROGRAMME</u></b>       | <b>120 -<br/>126</b> |
|           | Report attached.   |                      |
| <b>9</b>  | <b><u>EVENTS</u></b>                                     | <b>127 -<br/>131</b> |
|           | Report attached.   |                      |
| <b>10</b> | <b><u>EASTER FAIR</u></b>                                | <b>132 -<br/>135</b> |
|           | Report attached.   |                      |
| <b>11</b> | <b><u>GO TRADE INTERREG FUNDING APPLICATION</u></b>      | <b>136 -<br/>138</b> |
|           | Report attached.   |                      |

- |           |   |                      |
|-----------|---|----------------------|
| <b>12</b> | <b><u>ICE RINK</u></b>  | <b>139 -<br/>142</b> |
|           | Report attached.  |                      |
| <b>13</b> | <b><u>TOWN CENTRE SHOP FRONT IMPROVEMENT SCHEME</u></b>   | <b>143 -<br/>147</b> |
|           | Report attached.  |                      |
| <b>14</b> | <b><u>TOWN CENTRE HERITAGE MAP DEVELOPMENT. pdf</u></b>   | <b>148 -<br/>149</b> |
|           | Report attached.  |                      |
| <b>15</b> | <b><u>QUARTER 1 PERFORMANCE REPORT</u></b>  | <b>150 -<br/>157</b> |
|           | Report attached.  |                      |
| <b>16</b> | <b><u>THIRD RIVER CROSSING</u></b>  |                      |
|           | An update will be given at the meeting.   |                      |
| <b>17</b> | <b><u>ANY OTHER BUSINESS</u></b>  |                      |
|           | To consider any other business as may be determined by the Chairman of the meeting as being of sufficient urgency to warrant consideration. |                      |

# Economic Development Committee

## Minutes

Monday, 25 July 2016 at 14:30

PRESENT :

Councillor B Coleman (in the Chair), Councillors K Grey, Jeal, Pratt, Thirtle, Walch, Wainwright and Walker

Councillor M Coleman substituted for Councillor Reynolds

Councillor Carpenter substituted for Councillor Grant.

Mrs K Watts (Transformation Programme Manager), Mr R Read (Director of Housing and Neighbourhoods), Mr D Glason (Group Manager - Growth), Mr R Gregory (Group Manager - Housing and Neighbourhoods) Mr A Carr (Group Manager - Tourism and Communications) and Mrs S Wintle (Member Services Officer).

### **1 APOLOGIES FOR ABSENCE**

An apology for absence was received from Councillor Hanton.

### **2 DECLARATIONS OF INTEREST**

The Chairman declared an Interest in the item relating to the Great Yarmouth Air Show in his capacity as a Member of the GY Bid and as a member of the

Great Yarmouth Air Show Management Group and in line with the Constitution was allowed to speak and vote on this matter.

Councillor Hammond declared an Interest in the item relating to the Great Yarmouth Air Show in his capacity as a Member of the GY Bid and as a member of the Great Yarmouth Air Show Management Group and also declared an personal interest in the item relating to the Market Policy and in line with the Constitution was allowed to speak and vote on this matter.

Councillor Jeal declared an Interest in the item relating to the Great Yarmouth Air Show in his capacity as a member of the GY Bid and in line with the Constitution was allowed to speak and vote on this matter.

### **3 MINUTES**

The minutes of the meeting held on the 6 June 2016 were approved subject to the amendment of the spelling to the surname of Councillors Walch.

### **4 MATTERS ARISING**

A Member asked in relation to a question that had been raised at the previous meeting but that had not been noted within the minutes in relation to a request for 5 year breakdown of costs for the Great Yarmouth Fayre, the Transformation Programme Manager advised that due to the completion of the end of year accounts, a member of the Council's Finance department was unable to attend until September, therefore this matter would be reported on at the next Committee meeting.

A Member asked in relation to item 7 and asked when this matter would be brought back to the Committee, it was advised that this item would be reported on at the next Committee meeting.

A Member asked in relation to a Declaration of Interest that had been declared by Councillor Grant at the last meeting, it was advised that due to Councillor Grant's absence this matter be raised at the next Committee meeting.

### **5 COASTAL COMMUNITIES FUND**

The Committee received and considered the report from the Group Manager, Housing and Neighbourhoods.

The report provided Members with an update on the Coastal Communities Fund - Round 4. Members were advised that following the briefing to the Committee in June the Council submitted a stage 1 application entitled " Coast and Culture" to the Coastal Communities Fund on the 30 June 2016. The bid proposal was for £1,999,748, which consisted of a capital request to provide required match-funding to Heritage Lottery Investment in the Waterways and

potential investment in the Winter Gardens, along with revenue funding to provide dedicated support to local residents, particularly those aged 18-30 to start up their own businesses and enterprises in the broader cultural and creative sector, with a target of creating 180 new jobs.

The Group Manager, Housing and Neighbourhoods reported on the next steps for the project he advised that a decision on round 1 would be made by the end of August 2016, with round 2 submissions due towards the end of 2016. Projects should be ready to commence from April 2017 and would need to have completed by December 2019. The Great Yarmouth Coast and Culture bid is well placed to respond to the timetable and its objectives.

RESOLVED :

That the Committee noted the current position of the bid and requested a further update once the round 1 decision had been made.

## **6 MARKET POLICY**

The Committee received and considered the comprehensive report from the Transformation Programme Manager which set out the proposed Market Policy for 2016.

The Transformation Programme Manager advised that it was hoped the Market Policy would be one central document for Market Traders and the Council and that it be recommended that the policy be reviewed on an Annual Basis with traders being asked for feedback as part of the annual review.

The Transformation Programme Manager reported that as part of the budget setting process for 2016/17 it is recommended that the existing fees and charges schedule be reviewed and that the Committee should be minded to approve the Market Policy, which would also result in seven outstanding audit requirements would be complied with.

A Member raised concern in relation to the changes from Licenses to Leases and the implications this may cause, the Transformation Programme Manager reported that the licenses / leases would be focused upon the 6 day market traders due to case law the current licenses held could already be interpreted as a lease. The Committee were advised that the Transformation Programme Manager was working closely with property specialists at NPLaw and it was suggested that an update on the proposals be brought back to the next Committee Meeting.

A Member pointed out that when previous fees and charges had been introduced, a 12 month reduced period had been given to encourage regular two day traders to trade throughout a year. A Member raised the issue of the current level of fees applied to Market Traders and that this was not in line with the 2% plus RPI policy in place. The Chairman pointed out that due to issues surrounding the Market, new initiatives were imperative, but advised that

should changes be required to the fees and charges these would need to be agreed by full Council.

Some concern was raised in relation to the comments published within the Market Place consultation document.

A Member stated that in relation to 3.7 within the Market Policy document, he felt that it was unfair for Market Traders to be restricted to a maximum of 14 days closure of their stall for holidays. The Transformation Programme Manager advised that the Market Traders comments had been taken into account therefore allowing for closure of a six day market stall for 14 days once a year to accommodate a holiday, she advised that this 14 day period would be charged the standard fee.

A Member pointed out that no comments had been received from Market Traders to state they wanted anything extra than what was detailed in the Policy.

A Member pointed out that no comments from within the Market Traders Consultation had requested more than 14 days holiday.

In conclusion it was suggested that the policy be amended to allow six day market traders to close their stall for a maximum of four weeks, but that this period not be taken consecutively and that a maximum of 15 continuous days could only be applied.

PROPOSER : Councillor Hammond

SECONDER : Councillor Jeal

That Section 3.7 of the Market Policy was subsequently amended to :-

Where possible all traders are encouraged to make alternative arrangements to put in place cover when holidays are taken. If this is not possible six day traders may close their stall for a maximum of 15 days in a row and two day traders may not attend four consecutive markets (Wednesdays and Saturday), in any one period, with a total maximum holiday period of 4 weeks to be taken in any one year.

CARRIED

A Member asked in relation to the £10 table scheme, it was advised that due to the condition of the gazebos the scheme was currently on hold, but that work was being undertaken with Enterprise GY to look at potential "start up" premises, although the fees for this had not yet been agreed.

A Member asked in relation to the Appeals Procedure and why the procedure was dealt with by Officers and not the Council's Appeals Committee, it was advised that the current policy advises that an appeal would be heard by a Director following the strategic framework set by Members. It was suggested that the Market Policy be changed to allow the decision of the Appeals to be made by the Council's Appeals Committee. The Transformation Programme Manager suggested that advice be taken from the Monitoring Officer, and then following his advice it was proposed that a subsequent email be forwarded to all Committee Members with an overall agreement for the members not to change the appeal from being heard by an officer to the Appeals Committee.

Concern was raised in relation to the timescale given of 3 working days notice to Traders as it felt this was not an adequate length of time, it was suggested that this timescale be revised to 7 working days.

RESOLVED :

(1) That Section 26.4 of the Market Policy was subsequently amended to :–  
For all serious matters a formal hearing must take place, even if immediate action has been taken. For such a hearing at least seven working days' notice must be given to the trader. The Council will aim to undertake any formal hearing by 28 days from the matter being raised, and that if this period is extended the trader will be notified in writing to include the reasons why.

(2) That Section 27.2 of the Market Policy was subsequently amended to :–

The decision of the Director or other appointed officer shall be final in all respects. An appeal hearing will then be scheduled within 28 days from the appeal being lodged. For such a hearing at least seven working days' notice must be given to the trader.

A Member raised concern in relation to Gas supply and Gas Cylinders and requested that the policy be amended to state that appropriate Gas Safety Certificates are required.

RESOLVED :

That Section 18.1 of the Market Policy was subsequently amended to :-

A gas supply is currently available on the six day market only. Gas cylinders can be used by traders on the two day market. Appropriate Gas Certificates must be obtained and available to the Council on request.

CARRIED

## **7 GREAT YARMOUTH AIR SHOW 2017**

The Committee received and considered the report from the Transformation

Programme Manager which set out to provide Members with an overview of critical area in which the Borough Council can work with the Great Yarmouth Tourism and Business Improvement Area (GYTABIA) to help stage a safe and exciting Air Show experience for residents and visitors alike recognizing the strategic importance of a new Air Show to the local economy.

A Member asked in relation to the Insurance cover for the event and what the implications to the Council would be, should a cost be incurred for extra cover, further concern was raised in relation to the amount of Officer time allotted to the project and all associated costs. The Chairman advised that insurance costs would be financed by the Great Yarmouth bid, and that Officer time should be prioritised to prevent costs escalating.

A Member stated that those Ward Councillors for Central and Northgate Ward and Yarmouth that have not been allocated seats on the Air Show Management Group should be kept well informed of any meetings that take place.

A Member asked if the concession holders would be making a financial contribution to attend the event, this was confirmed. A further question was raised in relation to public facilities, it was advised that this matter was currently being looked in to.

A Member suggested that the GY Bid should be asked to provide regular update to all Council Members.

RESOLVED :

That the Committee agree to the following recommendations :-

(1) That approval be given, subject to securing Traffic Management Orders, the closures of the Great Yarmouth seafront short-stay car parks during the Air Show period (to a maximum of 9 days); understanding that it is unlikely that all closures will be operated for the full 9 days.

(2) That approval be given, subject to securing Traffic Management Orders, the designation of 'Premium Car Parking' on North Drive Car Park, St Nicholas Car Park and Euston Road Car Park during the four Air Show display days as part of an overall Air Show parking strategy managed by GYTABIA.

(3) That the Committee grant permission to GYTABIA to use key GYBC-owned spaces including the short stay car parks along the Marine Parade/North Drive (as set out in Appendix A) for trade promotional units on the understanding that GYTABIA work with the GYBC Property Department to assist with sensitive positioning.

(4) That the Committee note the average income from the seafront car parks during similar periods in 2015 & 2016 and grant permission on the understanding that GYTABIA pay the Council the corresponding amounts from their collections through premium parking fees to ensure that GYBC enjoys a

cost-neutral position.

(5) That the Committee note the GYTABIA plans for out of town park and ride schemes and agrees to work with GYTABIA to make use of Council-owned land on a cost-neutral basis.

## **8 DATE AND TIME OF NEXT MEETING**

The Committee agreed that the next meeting of the Economic Development Committee be held on the 7 September at 18:30.

The meeting ended at: 16:30

**Forward Plan for Economic Development Committee**

	<b>Matter for Decision</b>	<b>Report by</b>	<b>Pre Agenda Meeting (PAM)</b>	<b>Economic Development</b>	<b>Policy &amp; Resources</b>	<b>Council</b>
1	Arts Strategy	Director of Housing and Neighbourhoods	30/08/16	07/09/16		
2	Easter Fair	Tranformation Programme Manager	30/08/16	07/09/16		
3	Events	Tranformation Programme Manager	30/08/16	07/09/16		
4	GO TRADE Interreg Funding Application Phase 1	Tranformation Programme Manager	30/08/16	07/09/16		
5	Ice Rink	Tranformation Programme Manager	30/08/16	07/09/16		
6	Performance Data - Q1	Director of Housing and Neighbourhoods	30/08/16	07/09/16		
7	Shop Front	Tranformation Programme Manager	30/08/16	07/09/16		
8	Town Centre Heritage Map Development	Tranformation Programme Manager	30/08/16	07/09/16		
9	6 Day Market Licence Review	Tranformation Programme Manager	29/09/16	10/10/16		
10	Asset Management Update	Group Manager (Property and Construction)	29/09/16	10/10/16		
11	Economic Growth Strategy	Group Manager (Growth)	29/09/16	10/10/16		03/11/16
12	Investment Policy	Group Manager (Property and Construction)	29/09/16	10/10/16		
13	Local Plan Highlight Report	Group Manager (Growth)	29/09/16	10/10/16		
14	NALEP Growth Deal	Group Manager (Growth)	29/09/16	10/10/16		
15	Shop Front	Tranformation Programme Manager	29/09/16	10/10/16		

	<b>Matter for Decision</b>	<b>Report by</b>	<b>Pre Agenda Meeting (PAM)</b>	<b>Economic Development</b>	<b>Policy &amp; Resources</b>	<b>Council</b>
16	Tourism BID	Transformation Programme Manager	29/09/16	10/10/16		
17	Performance Data - Q2	Director of Housing and Neighbourhoods	08/11/16	16/11/16		
18	Performance Data - Q3	Director of Housing and Neighbourhoods	10/02/17	20/02/17		
19	Beacon Park Delegations	Group Manager (Property and Construction)		TBC		
20	Casino Licence 2017	Director of Customer Services		TBC		
21	Great Yarmouth Borough Culture Heritage Strategy 2014-2019	Director of Housing and Neighbourhoods		TBC		
22	Town Centre Masterplan	Transformation Programme Manager		TBC		

**Subject: Culture Strategy**

**Briefing to: Economic Development Committee**

**Briefing by: Rob Gregory, Group Manager – Neighbourhoods & Communities**

**Date: 7<sup>th</sup> September 2016**

**Subject matter and decisions to be made:**

This report is accompanied by a draft of the new Culture Strategy for Great Yarmouth - 'Making Waves.'

Economic Development Committee is recommended to note the background information in this report and to approve the strategy which will then be consulted on with local Arts & Culture partners.

## **1. BACKGROUND**

- 1.1. Local Authorities have long recognised the valuable contribution that arts and culture can play in achieving their strategic objectives for an area. An opportunity to experience and be entertained by cultural events is an essential part of the fabric of a successful community and helps to promote the wellbeing of those who live there.
- 1.2. There are significant benefits for the economy. According to the recent Culture White Paper produced by the Department for Culture, Media and Sport, the first for over 50 years; museums, galleries, libraries and arts contribute around £5.4 billion per year to the economy nationally. Meanwhile, Heritage tourism accounts for 2% of GDP, contributing £26 billion per year. In the New Anglia LEP area, the Cultural and Heritage Sector has over 1,000 businesses, directly employs 5,800 people and has a value of £83.6m, further increased by 50% with induced, tourism-related spend.

- 1.3. Arts and cultural events can play an important role in attracting visitors, encouraging spend in the area through use of local restaurants, shops, or staying in hotels as part of their visit. Arts & Culture can create employment and a number of areas of the country have used it to help to redefine and regenerate a local area, such as the seaside towns of St Ives in Cornwall and Margate in Kent, with the Tate St Ives and Turner Contemporary art galleries.
- 1.4. Culture is also cited as a highly important factor in helping to attract and retain businesses and contribute towards a national and global reputation for places. Businesses want to start-up or re-locate in places where their employees will enjoy a high quality of life.
- 1.5. The Culture White Paper highlights the considerable evidence of the beneficial effects of the arts on both physical and mental health. This includes improvements such as positive physiological and psychological changes in clinical outcomes; decreasing the amount of time spent in hospital; and improving mental health. The paper also points to evidence that shows that engaging in culture can increase the likelihood of a young person going on to further and higher education, contribute to positive social relationships, community cohesion and make communities feel safer and stronger. Research has found positive links between cultural participation and improved social skills and engagement with the wider community, and evidence that culture can play a role in tackling crime.
- 1.6. The financial return from the Arts can be high with Arts Development UK estimating that an additional £4 can be brought in from other sources for every £1 invested by Local Authorities. The Culture Strategy demonstrates that In Great Yarmouth, this rate of return has been far higher.
- 1.7. The new Culture Strategy celebrates the success that Great Yarmouth has had in gaining a national and international reputation for arts and heritage; the National Portfolio Organisation (NPO) status awarded to Seachange Arts in recognition of its unique contribution to circus and street arts and the OutThere Festival; the considerable amount of funding brought in from national and international funders on the back of that work; investment secured from the Heritage Lottery Fund to

bring buildings of historical importance back into use; and the development of St Georges Theatre, itself delivered in part through HLF funding and now established as a key element of the local culture scene. These are few examples and in addition, a number of both home grown organisations and events are springing up, along with new ones being attracted into the area.

- 1.8. Great Yarmouth Borough Council and the Arts Council England jointly commissioned the development of a Culture Strategy for the borough in 2015. The purpose was to clearly define the borough's ambition for the development of arts and culture, to define its role in driving economic growth, health and wellbeing and place shaping and to set out a plan of action for achieving our ambitions.
- 1.9. A consultant, John Knell, was appointed to develop the strategy and to create a clearer vision of the potential for arts and cultural investment in the borough. There was clear synergy in the work he was also undertaking for the Cultural Board of the New Anglia Local Enterprise Partnership to shape the cultural tourism strategy to drive regional economic growth around culture and the arts.

## 2. **DEVELOPING THE STRATEGY**

- 2.1. A draft of the strategy accompanies this report which has been developed by John Knell following discussions with key investment partners and council officers and an extensive round of stakeholder engagement. The strategy has also developed in response to the Government's recent Culture White Paper which came out shortly after John was appointed. The White Paper signals not only clear intent from the Government in highlighting the importance that it places on Arts & Culture but also announces a number of initiatives and funding opportunities which, with a strong strategic commitment, Great Yarmouth should be well placed to be part of. This includes the opportunity to be one of 12 'Great Places' Schemes sharing a £10 million investment to develop their cultural offers. A paper covering the Council's application to this programme is also covered on the agenda. Other initiatives include a £40m 'Discover England' pot.

- 2.2. An equally important element of producing the strategy, which has taken time, has been to use the strategy process to forge an ambitious vision for the role of culture in the Borough's future success, framed in such a way that it fully reflects the ambitions of the council, and is capable of exciting key national investors, most importantly Arts Council England (ACE) who have invested in the strategy work.
- 2.3. Over the last month as the engaged consultant, John Knell, has worked with both the council and ACE on his recommendations and conclusions, it has become clear that the strategy process has galvanised a very strong sense of shared ambition between the council and ACE. This has already borne fruit in ACE's decision to prepare an accelerated investment into vital cultural assets (St Georges/SeaChange) matching recently committed council investment.
- 2.4. More broadly, by expansively exploring the right route forward, bigger opportunities are being identified, for example in terms of connecting St Georges into wider regional delivery and bid networks that will allow St Georges to tap into capacity and expertise that will directly improve their resilience and the cultural offer in the Borough.
- 2.5. It is this careful development of a long term, shared vision of success, embracing a clear plan of how best to support the cultural infrastructure to deliver that strategy, that is now uniting the council and ACE in a joint effort to ensure the strategy is implemented in a way that will secure and reinforce that vital investment partnership, and further increase the already strong return on investment that the council secures from its necessary ongoing support of the Borough's cultural offer.

### **3. Key recommendations of the strategy**

- 3.1. The new strategy is based around 5 key objectives;
  - i. Securing our cultural infrastructure to expand and enrich our cultural offer
  - ii. Ensuring that the cultural sector makes the fullest possible contribution to the economic success of the Borough
  - iii. Supporting Vibrant Neighbourhoods and Communities

- iv. Making Great Yarmouth a more vibrant place to live, work and invest
- v. Better connecting and supporting our creative community

**3.2.** The next steps identified for the Council are ones which ensure that it continues to support those organisations which have been successful in developing the Borough's current profile for arts and culture and which provide the platform on which to build for the future, providing support to new and emerging organisations and activities. Working alongside partners through a new Cultural Board and with the starting assumption that it will be delivered within the envelope of the Council's existing budget, the Council will;

- i. Appoint a Strategic Project Manager to help coordinate the delivery of this strategy along with elements of the Cultural Heritage Strategy.
- ii. Set aside part of GYBC's current SLA budget with SeaChange Arts to support bid development work. The work to be carried out on an 'on fee' basis with appointment of the supporting organisation through competitive tender.
- iii. Provide ongoing support for Seachange Arts, through grant funding, to support SeaChange's continued development of *The Out There Festival*, and of Great Yarmouth as a thriving centre of excellence for circus and street arts as well as a community outreach programme. Funding would be for a fixed period and would be reviewed alongside the Arts Council's funding for National Portfolio Organisations.
- iv. Work with the Arts Council and the consultant appointed through the recent ACE Grants for the Arts Award to St George's Theatre, to review the business plan for St George's Theatre to understand what ongoing support the Borough Council needs to provide.
- v. Integrate the arts development role more closely with the work of the Cultural Education Partnership in Great Yarmouth
- vi. Through the Cultural Board, administer a small commissioning pot to be focused on a tailored approach to fostering the work of a range of NPOs delivering programmes of community engagement across the Borough.
- vii. Lead interventions which can support amateurs, artists and volunteers across the borough to feel part of the cultural offer

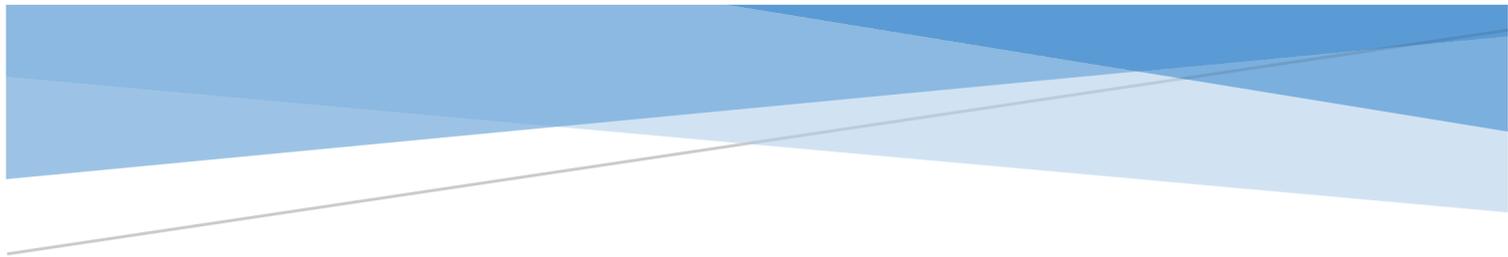
## 4. CONCLUSIONS

- 4.1. The Culture Strategy should be seen as a starting point for the Borough's next phase of development in Arts, Culture & Heritage. The key next step would be to take the strategy out to consultation with local and national partners and co-investors, to use it as the basis for setting out the Council's intent and as evidence in applications for funding to further develop and implement the action plan. Following approval of the principles of the strategy, more detailed financial proposals will be brought forward as part of the annual budget setting process.

## 5. RECOMMENDATIONS

- 5.1. The Economic Development Committee is recommended to approve the adoption of the Culture Strategy – Making Waves which, following further consultation with stakeholders, will be brought back to Committee with any further recommendations.

Area for consideration	Comment
Monitoring Officer Consultation:	Considered by EMT 18/08/16
Section 151 Officer Consultation:	Considered by EMT 18/08/16
Existing Council Policies:	Corporate Plan
Financial Implications:	Based on existing annual budget but to be reviewed further as part of the budget setting
Legal Implications (including human rights):	None identified
Risk Implications:	Lack of a clear strategy for culture and heritage would put future external funding at risk
Equality Issues/EQIA assessment:	Implementation of policy would have a positive impact
Crime & Disorder:	Implementation of policy would have a positive impact
Every Child Matters:	Implementation of policy would have a positive impact



# MAKING WAVES

A CULTURE STRATEGY FOR GREAT YARMOUTH  
2016-2021

## Contents

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## Appendices

# 1. Welcome

[Drafting Note: TO BE SIGNED BY LEADER OF THE COUNCIL]

The Borough of Great Yarmouth is a proud place.

Proud of its history: of its Roman Forts; of its trading and seafaring traditions; and of its 'Golden Mile.'

The consultation work that has helped inform this cultural strategy has highlighted other sources of local pride – our individuality and spirit. Great Yarmouth's edge and creative irreverence. Our genius for having a good time and letting others join in.

This cultural strategy seeks to channel these powerful intangible assets, enabling our arts and culture partners to frame a confident story about what's great and unique about Great Yarmouth, and in turn help us to be more ambitious and imaginative about our future.

Local and national stakeholders have told us some hard truths which this strategy has embraced and sought to reflect. Firstly, that everybody in the Borough needs to raise their game if we are to fulfil our cultural ambitions. The Borough Council recognises that we have to display strong leadership, doing all we can to encourage practical partnership working and visible action across the whole borough, securing a culture offer that is forward looking and owned by all of us.

Secondly, the Borough Council and all our cultural partners need to develop a sharper set of shared priorities, allied to more effective collaboration with regard to securing resources and investment if we are to successfully pump prime our ongoing cultural regeneration efforts.

Speedy progress is vital. Great Yarmouth Borough Council sees investment in our cultural capacity, and in the creative aspirations of everyone who lives in the borough, as a core foundation of our future success. We will not meet our aspirations to be the fast growing 'enterprise' coastal town without becoming a more creative, attractive and innovative place.

This commitment is already reflected in our 2015-2020 Corporate plan, in which Tourism, Culture and Heritage are one of the six identified priorities. Our cultural offer is important in its own right - who wants to live in a place without vibrant stories and cultural events. But culture and heritage have a powerful impact on three of our other priorities: driving economic growth; helping engage, inspire and support our neighbourhoods and communities; and helping to revitalise places and spaces across the Borough, including Great Yarmouth Town Centre.

For example, culture has to play a vital role in raising aspirations and growing skills and employment opportunities. Our ongoing work to revitalise Great Yarmouth's town centre, and the quality of the public realm across the borough, requires our cultural and creative

community to play their full part in making our public spaces feel more vibrant and enjoyable. We have also sought to learn lessons from places which have successfully used culture to enrich the lives of residents and visitors, regenerate their economies, and positively change perceptions (see Appendix One).

As you would expect, this cultural strategy brings forward ambitious plans to ensure that our cultural assets make the fullest possible contribution to these priorities, showing how culture is a vital tool for economic vitality, wellbeing and civic pride. Our 2021 ambitions are stretching. By then we want the borough to have gained national recognition as an exemplar of culture-led community engagement; and for the cultural animation of its heritage asset base.

This is the right moment for a step change, both in our ambitions and in the way we work together with our partners to deliver this strategy. We have endorsed recommendations to create a new Cultural Board to drive forward this strategy's ambitions. We have sought to connect with and influence the work of the New Anglia Local Enterprise Partnership's Cultural Manifesto, and we have consulted with national funders and investors including the Heritage Lottery Fund; The Big Lottery Fund, and Arts Council England. All of these efforts with our partners are geared to making Great Yarmouth a great place to live, work, visit and invest.

Everybody in the borough has much to gain from shaping a more exciting cultural future for Great Yarmouth, and we hope that all our partners welcome and support this strategy. The recommendations offer a clear route map to accelerating cultural growth, and new routes to ensuring local artists and communities feel engaged and excited by the borough's cultural provision.

Yarmouth pride has informed and shaped this cultural strategy. Let's ensure that by 2021 we can be equally proud of Great Yarmouth's cultural achievements and their contribution to the vitality of the borough.

## 2. Our Priorities for 2021: Summary

### 2021 Vision of Success

- More people are participating in, and watching, a wide variety of cultural activity across the borough
- The cultural sector will be making a strong contribution to the resilience and economic success of the borough
- Great Yarmouth will have increased investment into our cultural assets, improved the cultural offer, and raised the profile of Great Yarmouth as a unique visitor destination
- Great Yarmouth will be a nationally recognised exemplar for cultural and heritage sector collaboration
- Great Yarmouth will be a nationally recognised exemplar of culture-led community engagement, enhancing the pride and well being of our communities

### Our Priority Objectives

#### i. **Securing our cultural infrastructure to expand and enrich our cultural offer**

- Great Yarmouth attracts new talent and creative partners into the borough.
- Great Yarmouth continues to secure co-investment from national and international funders into our cultural and heritage assets
- Great Yarmouth becomes synonymous with international standard street art, circus, and festivals

#### ii. **Ensuring that the cultural sector makes the fullest possible contribution to the economic success of the Borough**

- Great Yarmouth experiences a growth in the number of cultural and creative SMEs in the borough
- Great Yarmouth experiences an increase in both the numbers and diversity of visitors the borough
- Great Yarmouth develops a distinctive approach to creative skills training and routes into creative employment

### **iii. Supporting Vibrant Neighbourhoods and Communities**

- Great Yarmouth becomes an exemplar of culture-led community engagement
- Great Yarmouth increases the number, and diversity, of local residents engaging with arts and culture building a network of local civic and community champions for culture forging a 'bottom-up' approach to community pride, cohesion and regeneration
- Local residents improve health, wellbeing and skills through engagement with and participation in cultural activities.

### **iv. Making Great Yarmouth a more vibrant place to live, work and invest**

- The new Great Yarmouth Cultural Board gains national recognition as an exemplary place based cultural partnership
- Great Yarmouth becomes a nationally recognised exemplar for cultural and heritage sector collaboration
- Great Yarmouth experiences increased levels of community pride

### **v. Better connecting and supporting our creative community**

- The local creative community feels better connected, and more able to contribute, to the life of the Borough
- Great Yarmouth becomes a great environment and training ground for young and emerging artists
- Great Yarmouth gives birth to a number of new and dynamic arts organisations that gain local and national recognition

### 3. Great Yarmouth – A Unique Place Brings Unique Opportunities

*'Great Yarmouth - A place on the edge but looking outwards – maverick, individual and unique.*

*'People have called Yarmouth a lot of things over the centuries, but boring has never been one of them. Yarmouth has always had a genius for having a great time.'*<sup>1</sup>

#### 3.1. From Pride to Progress

David Copperfield's housekeeper Clara Peggotty, as those who know their Dickens may recall, fondly declares Great Yarmouth to be *'upon the whole, the finest place in the universe'*.

The competition between places for that title has hotted up a little since Charles Dickens was writing, but Great Yarmouth's sense of pride and identity remains undiminished. It is these resources that are creating a genuine opportunity for the Borough Council, its residents, and the cultural partners, to ensure Great Yarmouth makes creative waves.

Uniqueness is a claim often falsely made by places trying to get noticed; but in the case of Great Yarmouth such a claim is resoundingly true.

Great Yarmouth really is like nowhere else, with a uniquely strong sense of place and identity.

One of the strongest findings that came out of the public meetings and consultations to help frame this strategy, was the need for Great Yarmouth to be proud of itself, to recognise its individuality and spirit, and to turn that positive pride into concerted action to help conquer its weaknesses and challenges. To put to good use its strong spirit of creativity and defiance. Its edge and creative irreverence.

Residents and local artists told us that Great Yarmouth needs to apologise for its failings a lot less, and sing about its possibilities more loudly, whilst focusing on how to tackle the key barriers to cultural growth and scaled impact across this strategy's priorities. (see Appendix Two for a summary of one of the Cultural Strategy's public consultation meetings).

The public consultation meetings have revealed real public enthusiasm and engagement from across the Borough in support of cultural regeneration, with a strong emphasis on enterprise; skills and capacity building; and community engagement. There is a palpable ambition to raise aspirations, and levels of involvement and participation across the whole borough.

Attendees have stressed that arts and culture have a vital role to play in helping to frame a more confident story about what's great and unique about Great Yarmouth, framed in a way that will inspire residents and visitors alike.

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<sup>1</sup> These statements are adapted from work carried out by Simon Anholt for the Borough Council in 2007.

Encouragingly, a snapshot survey of local residents confirmed incredibly strong support for the importance of cultural services to Great Yarmouth's quality of life, and in bringing people together. (see Appendix Three for a summary of the survey results).

For example, 71% of respondents *'strongly agreed'*, and 21% *'agreed'* (91% of total respondents) with the statement:

*'It is very important to Great Yarmouth's overall quality of life to have excellent arts and cultural provision in the borough.'*

Encouragingly, 57% of respondents *'strongly agreed'*, and 32% *'agreed'* (89% of total respondents) with the statement:

*'Arts and cultural activities in Great Yarmouth help to bring people together'*

There is also a strong emphasis from respondents on supporting community organisations / community events. 79% of respondents agreed that they *'attend arts events to support a community organisation.'*

There is local motivation and enthusiasm aplenty for this cultural strategy to harness and focus.

### **3.2. The foundations are already in place to support a step change in focus & activity**

Great Yarmouth Borough Council has already put in place the building blocks of a successful arts and cultural strategy and delivery agenda, with the Council being very active in recent years in terms of:

- Exploring how best to integrate arts and cultural activity with other key service delivery priorities across education and community engagement
- Developing strong relationships with key national co-investors
- Carrying out excellent foundation work on mapping the assets of the Borough, particularly in the form of the Great Yarmouth Borough Council Heritage Strategy
- Recognising the importance of the arts and culture offer to the master planning exercise and the revitalisation of Great Yarmouth's town centre
- Identifying the growth possibilities of galvanising bid processes (including the recent feasibility work about securing World Heritage Status for Great Yarmouth) that can bring additional investment into the Borough's cultural assets

The opportunity this Cultural Strategy seeks to grasp is to build on these foundations and deliver a further step change in the ability of arts and cultural provision to create a wide range of cultural, social and economic dividends across the Borough.

### **3.3. Building on success and tackling weaknesses**

Capitalising on the very real opportunities for cultural growth in Great Yarmouth requires a steely eyed and honest account of the strengths and weakness of the current cultural asset base. The overall message is that Great Yarmouth and the Borough has a rich, but under-exploited identity; and a powerful set of heritage and cultural assets which could be better leveraged to scale the quality and reach of the cultural offer to local residents and visitors.

However, the current assets and infrastructure are struggling to reach a critical mass in terms of capacity, capability and offer. Figure One below offers a summary of the more developed SWOT analysis of the Borough's cultural asset base (see Appendix Four).

Future success will require continued investment from the Council, and coordinated implementation of this strategy in a way that makes the key assets work together more cohesively to increase the return on the Borough's cultural investment; and which helps scale the opportunities for additional funding and investment from local and national partners outside the Borough.

### **3.4. Investment, Collaboration and Success: The Local and National Context**

Despite the extremely difficult fiscal conditions of the last 8 years Great Yarmouth Borough Council has been able to maintain its historic levels of investment into arts and cultural provision and development. Broadly speaking the Borough Council is maintaining an annual investment (direct and in-kind) of roughly £120,000. In addition, there are a small number of grants which support cultural heritage in the Borough (to the tune of £50,000), plus a £23,000 FTE / in kind contribution to the work of the Great Yarmouth Preservation Trust.

What is not particularly well understood locally is how by maintaining those levels of investment the Borough Council, working with its key cultural partners in the Borough, has been able to secure significant co-investment from key national funders.

The Borough Council's investment into SeaChange Arts has been particularly transformational in that a key part of its SLA with the Borough Council is to leverage additional funding into the Borough. SeaChange Arts has increased Arts Council England investment in arts and Great Yarmouth by 1500% over the last few years. SeaChange Arts has also developed a national and international fundraising and partnership focus to its work to the benefit of the Borough. Since 2005, SeaChange Arts has worked through 17 international partnerships projects and levered in over £158m from Europe into the Borough – a handsome return on the Borough's arts development investment and supportive activity.

Figure One: High Level Summary of the SWOT of Great Yarmouth’s Cultural Asset Base (see Appendix Three for full account)

<p><b>Strengths</b></p> <p>Great Yarmouth is a truly distinctive place – rich in history and spirit</p> <p>The Borough has a distinctive and powerful heritage and built environment, with many important buildings, offering up all kinds of opportunities for this cultural strategy to make more of the heritage of the Borough</p> <p>SeaChange Arts has played, and continues to play, a vital role in leveraging in a wide range of funding and investment from Arts Council England and from European Interreg funds</p> <p>From the ‘<i>Out There</i>’ Festival to Gorleston Pavilion Theatre; from Skippings Gallery to the Great Yarmouth Arts Festival; these vital assets across the Borough provide the potential to develop a distinctive cultural offer – built around outdoor arts and other distinctive forms of collaborative programming.</p> <p>It has a reasonable stock of cultural infrastructure buildings of which St George’s Theatre is a notable jewel in terms of location and potential.</p> <p>The Borough Council is striving hard to be an intelligent investor, and to work in close partnerships with other key co-investors (ACE; HLF; Big Lottery etc). This co-investment has already proved a powerful catalyst for partnership working, as evidenced by Great Yarmouth being one of the pilot Cultural Education Partnerships schemes supported by ACE, which is now being rolled out across 50 locations in England; and by the ACE supported ‘<i>Museums in Schools programme</i>’, with Time and Tide Museum spearheading that work across the Borough.</p>	<p><b>Opportunities</b></p> <p>Norfolk and Suffolk has a powerful collection of cultural organisations which could be persuaded to deliver more work within the Borough</p> <p>The opportunity for the Borough Council to think long term about which types of cultural activity it wishes to support in terms of bid development / building use and to ensure a cultural dividend arises from an integrated approach to planning, licensing, parking and other supportive policy areas.</p> <p>There are a range of other activities that this Cultural Strategy can connect to and support, including the existing heritage strategy and the town centre master planning exercise.</p> <p>The master-planning element provides a fantastic opportunity to revitalise the centre of Great Yarmouth through a supportive cultural place making approach, with the cultural sector playing a vital role in helping to connect the Town Centre with King Street.</p> <p>To engage with all the relevant partners to ensure that Council investment in arts development can be focused on the priorities that emerge out this strategy process.</p>
<p><b>Weaknesses</b></p> <p>Great Yarmouth lacks cultural critical mass – in terms of the number and range of permanent producer bodies in the Borough, and a semi-professional creative community.</p> <p>There are a lack of networks and ‘joined-up’ thinking across some of the borough’s cultural and creative sector</p> <p>There needs to be some capacity and capability building of the local cultural and creative practitioner base</p> <p>Signpost and communication of the cultural offer is weak</p> <p>The Great Yarmouth Town Centre, where many key cultural assets are clustered, is perceived by many as uninviting</p>	<p><b>Threats</b></p> <p>How to build cultural demand in the Borough in ways that can balance relevance, quality, and commerciality.</p> <p>Certain key assets – including St George’s Theatre – are vulnerable and need intelligent bridging support and investment to secure their future contribution.</p> <p>Weak relationships and networks make for a fragmented cultural sector.</p>

Arts Council England invested £387,250 into the Borough in 2015/16 (made up of funding to Seachange Arts, and a range of grants for the arts awards including the recent town centre partnership award), and that is in addition to the £1.6 million of capital investment (The Drill Hall and Fountain Bar) allocated in 2014/2015, which is still being drawn down in 2015/2016.

The Heritage Lottery Fund are increasingly seeking to invest in heritage assets which have a wide range of uses (in terms of sustainable business models) including cultural and community activity. In the last 2 to 3 years HLF has invested £3.2 million into the Borough, and in the last decade it has invested £10.2m.

The national leadership teams of both of these key national funders have gone on public record in the last 12 months to stress that they will seek to continue to support Borough Councils and Local Authorities that remain committed to investing in their arts, cultural and heritage assets. In turn they have also emphasised that they will not be an investor of 'last resort' in the absence of committed local investment.

Great Yarmouth Borough Council therefore seeks to remain a committed co-investor into arts, cultural and heritage provision for the benefits it brings the Borough, and to successfully maintain and strengthen these vital co-funding and investment relationships.

Within the Borough, the Council's investment continues to reap significant dividends in terms of both economic contribution and community engagement.

SeaChange Art's '*Out There Festival*' goes from strength from strength in terms of local and national recognition, and is now a vital part of the cultural tourism offer for the Borough and the wider County. The evaluation of the 2015 '*Out There Festival*', conducted by The Audience Agency, confirms that the total number of participants and attendees was 40, 830, and that the total economic activity value (related to the spend by audiences visiting the borough as a result of the festival) was £874,000. SeaChange has worked highly collaboratively with this review to ensure that it can maximize and support the opportunities arising out of this arts and cultural strategy.

St George's remains a vital cultural asset, integral to the revitalisation of the cultural offer and the regeneration of Great Yarmouth Town Centre / King Street area. As well as an estimate that every theatre goes contributes £12 to the local economy, St George's has brought back into use a significant cultural asset which has provided a venue for a wide range of entertainment and culture, civic occasions and community events. St George's requires ongoing intelligent support from the Borough Council and this has already begun in partnership with Arts Council England

As we detail in our priority objectives and actions, the next stage in the transformation of Great Yarmouth's cultural asset base requires the Borough Council, and its cultural partners, to raise ambition and bring in more partners from outside the region to deepen cultural expertise and capacity in Great Yarmouth. This will require the Borough Council and its partners to foster an overall approach to cultural animation that is more collaborative, coordinated and accountable.

## 4. A Cultural Board to drive Our Cultural Ambitions

*'Can we align people's efforts in one direction?'*

*'We need more cross-fertilisation within the borough and from outside, sharing more and doing more<sup>2</sup>'*

### 4.1. From Principles to Delivery

Robust principles and a clear strategic vision will not be enough if we are to fulfil our cultural ambitions.

In pursuit of our cultural objectives too much of the Borough Council's efforts, and those of our cultural partners, are uncomfortably siloed and disconnected. We urgently need an overall approach to cultural animation that is more collaborative, coordinated and accountable.

To deliver this strategy the Borough Council will therefore convene a new Cultural Board.

The Cultural Board will:

- Use this cultural strategy to build a cohesive delivery plan, shared by our local delivery partners and national co-investors, that will deliver greater cultural, economic and social impact across the Borough
- Be tasked to progress the delivery of both this Cultural Strategy as well as leveraging the existing Heritage Strategy for the Borough
- Seek to be an innovative place based partnership, joining up funding and investment opportunities both locally and nationally.
- Develop and embed an investment mindset and approach to the ongoing development of cultural and heritage assets in the borough
- Focus on generating more investment and cultural opportunity for Great Yarmouth by developing a distinctive local place making partnership geared to maximise the ROI from cultural / heritage investment
- Define prioritised points of focus to help the coordination for all cultural activities and regeneration work across the Borough
- Encourage intelligent specialisation across the Borough's cultural and heritage assets, build more effective partnerships and discourage duplication and unproductive competition for resources.
- Aim to scale the impact and reach of cultural partners in the Borough, and increase investment and audiences as a result.
- Renew and refresh this strategy at agreed points, reviewing the progress of the Borough's cultural partners against a set of agreed KPIs.

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<sup>2</sup> Comments from the consultation exercises underpinning the development of this strategy.

The lead outcomes outlined in the priority objectives section of this Cultural Strategy (see Chapter 5 below) provide a comprehensive starting point in terms of a priority set of KPIs against which the Cultural Board can shape and evaluate their activities. The expectation is that during its first year of operation the Cultural Board would formalise a prioritised set of KPIs against which it would formally review progress against in 2019 and 2021.

The Cultural Board will embed this Cultural Strategy into the heart of Great Yarmouth Borough Council, with the aim of raising our collective ambition, and increasing the accountability of all of the key delivery partners, including the Borough Council.

The Cultural Board will be made up of the following representatives:

- Norfolk and Suffolk Local Enterprise Partnership representative
- ACE representative
- HLF representative
- Big Lottery representative
- Chairman of the GYBC Economic Development Committee
- Director of Housing and Neighbourhoods (GYBC)
- GYBID REP
- Norfolk Museums Service representative
- Cultural Services (NCC) representative
- Supporting Officers for Heritage, Tourism, Economic Development, Community Development (GYBC)

Clearly the Board's work will need to be closely informed by the expert advice and input from a range of local delivery partners, including for example SeaChange Arts, the Great Yarmouth Cultural Education Partnership, the Library Service, and the Great Yarmouth Preservation Trust. It is therefore expected that these delivery partners will be regular attendees to Cultural Board meetings to offer their input by relevant agenda item.

## 5. Our Route Map

### 5.1. Our 2021 Vision of Success

We will work with our partners to deliver the following outcomes by 2021

#### 2021 Vision of Success

- More people are participating in, and watching, a wide variety of cultural activity across the borough
- The cultural sector will be making a strong contribution to the resilience and economic success of the borough
- Great Yarmouth will have increased investment into our cultural assets, improve the cultural offer, and raised the profile of Great Yarmouth as a unique visitor destination
- Great Yarmouth will be a nationally recognised exemplar for cultural and heritage sector collaboration
- Great Yarmouth will be a nationally recognised exemplar of culture-led community engagement, enhancing the pride and well being of our communities

### 5.2. Our Priority Objectives

We will meet our 2021 ambitions by framing our work across a set of inter-locking priority objectives.

For each of our priority objectives we have set ourselves stretching outcome goals to focus our actions, and to ensure we make speedy progress on delivering on our ambitions. Progress towards the priority objectives will be reviewed in 2019 and 2021.

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#### Priority Objective 1:

Securing our cultural infrastructure to expand and enrich our culture offer

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#### Our intention:

This strategy offers up an ambitious vision for cultural growth and success in Great Yarmouth. The proposed Cultural Board will have an explicit remit to coordinate the efforts of all the key institutions in the borough to maximise the opportunity to leverage the Borough's investment by attracting investment from national investors, and a wide range of commissioning bodies, into the borough's cultural assets.

This will frequently be an activity which will bring together the borough's heritage assets and aspirations for cultural animation into a more powerful alliance. Part of the brief of the new Cultural Board will also be to develop explicit resource development plans to support cultural activity embracing the existing Heritage Strategy; exploiting Borough Council owned buildings; and adopting new forms of commercial facilitation and business rate innovations to support creative business growth. As an early priority, the new Cultural Board will actively support the Great Yarmouth Preservation Trust to continue the development of a vibrant cultural and commercial plan for the reuse of the Winter Gardens.

#### *Deepen partnerships; leverage expertise and resources*

Given the realities of the public investment landscape, lifting the quality of the cultural offer in Great Yarmouth also requires deepening partnerships and collaborations with cultural organisations in Norfolk and Suffolk, and nationally.

As we have worked with partners to develop this strategy, and reviewed how SeaChange Arts and other key organisations, like Time and Tide Museum, have successfully attracted national and international partners to work in the borough, we have actively sought to strengthen relationships with arts organisations that are keen to work with us.

St Georges Theatre is deepening its programming relationships through a Venues Directors Group of key supportive venues in Norfolk and Suffolk, and recognises that the growth and success of St Georges will be based on cultivating a wider range of collaborative relationships, drawing in expertise in audience development and programming, enriching the cultural offer to people in the borough.

Kettle's Yard (<http://www.kettlesyard.co.uk>) in Cambridge is keen to collaborate and work in Great Yarmouth and to link the strong local visual arts community and associated visual arts developments across the Borough more directly to key networks such as Contemporary Visual Arts Network (CVAN) East <http://www.cvan.org.uk/east/> (see the statement from its Director, Andrew Nairne, below (Figure 3)). This desire on the part of Kettle's Yard to build new partnerships in the Borough is a good example of how the strategy will attract investment and support from national organisations.

Reflecting this collaborative approach, Great Yarmouth Borough Council is also seeking to be a facilitative partner to any cultural organisation who are keen to work in the Borough. 'Originalprojects', a collective of artists, are working on 'Eastern Prospects', an investigative project exploring relocation to Great Yarmouth (see Figure 4 below). To aid that process Great Yarmouth Borough Council are seeking to support 'Originalprojects', and their future plans.

### **Figure 3: Kettles Yard and the possibilities for future collaboration**

In 2013 we lent over fifty of our Alfred Wallis paintings to the Time and Tide Museum (March to September 2013). We worked closely with curator Johanna O'Donoghue to make a beautiful and popular exhibition.

Following this very positive experience, we would be delighted to discuss how Kettle's Yard might partner with the arts and cultural community in Great Yarmouth. The location and remarkable heritage of the town may offer unique opportunities for artists to create new works inspired by the past, the present and the future.

Andrew Nairne, Director.

The aim of all the cultural partners in Great Yarmouth is to ensure that by offering an exemplary creative welcome to artists and cultural organisations both locally and nationally, the borough can draw in a critical mass of skills and expertise to ensure that the cultural offer is varied, vibrant and relevant and can make the fullest possible contribution to the priorities of this strategy. This is not about '*shipping things*' in, but about building partnerships and local skills and expertise. By crowding in more critical mass and expertise, the aim is to shift Great Yarmouth's cultural profile to be a making place, not a 'receiving house', providing a great environment and training ground for young and emerging artists, and a place where experienced artists are excited about making new work.

The driving motivation is to create the opportunities for more high quality work which responds sincerely to the place and the local people. That shift is what is going to allow local residents and visitors to see Great Yarmouth in a very different way and inspire audiences to want more.

### **Figure 4: 'Originalprojects' in Great Yarmouth**

Originalprojects was formed in 2002, a collective of artists working together to make things happen in Norwich. <http://originalprojects.space/about-originalprojects/>. Supported by an Arts Council England '*Grants for the Arts*' award, they now want to explore how they can host and work with artists on projects that contribute positively to the culture of Great Yarmouth, With that aim in mind, Julia Devonshire and Kaavous Clayton from Original Projects are currently working on '*Eastern Prospects*', an investigative project exploring relocation to Great Yarmouth. Their work includes '*1 WOW OF A TIME – The Great Yarmouth Day Trip*' ( <http://originalprojects.space/1-wow-time-2/> ), which will explore Great Yarmouth through the eyes, ears and noses of historians and artists, taking in the sights, sounds and smells that combine to make Great Yarmouth what it is today.

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## Priority Objective 2:

Ensuring that the cultural sector makes the fullest possible contribution to the economic success of the borough

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### Our Intention:

We will work with all our partners to accelerate cultural and creative job growth across the Borough. Using the working idea that Great Yarmouth seeks to become a '*Creative Enterprise Zone*,' we will seek to actively exploit opportunities linked to the existing enterprise zones in the Borough. The Cultural Board and the Borough Council will explore how to make Great Yarmouth a more vibrant 'creative enterprise zone', tailoring supportive policies to make it a great place to invest and relocate to pursue cultural and creative enterprise and ideas.

The cultural partners will build on the successful models used on recent heritage projects (e.g. the Great Yarmouth Preservation Trust 'Cemeteries' project) which have harnessed regeneration projects to skills training and routes into employment and jobs <http://www.greatyarmouthpreservationtrust.org/en/projects/great-yarmouth-cemeteries>. This is a model that can be extended into wider creative training and employment.

To that end the Cultural Board will seek to establish stronger links between the students of Great Yarmouth College engaged in creative degrees and opportunities across the Borough for volunteering, making work, and understanding creative economy business models.

More broadly on skills and enterprise, the new Cultural Board will also seek to play a full role in the ongoing Creative Local Growth Fund / European Regional Development Fund process that can impact very positively on economic growth in the Borough. Norfolk County Council, working in partnership with [Suffolk County Council](#) and the [New Anglia Local Enterprise Partnership Cultural Board](#), are delivering the '*Building the Cultural Economy in Norfolk and Suffolk*' project.

ACE have already awarded funding of £500,000 through its Creative Local Growth Fund, which it is hoped will be match-funded for an application made to the European Regional Development Fund (ERDF) for £604,895. The project will focus on growing the number of creative enterprises across the arts by working to develop cross-sector partnerships, competitiveness among small and medium sized enterprises, business support, workforce diversity and innovation and enterprise. The initiative will enable a step-change in the capacity, ambition, impact and economic contribution of the regional cultural sector.

The cultural sector is already one of the New Anglia LEP's 10 priority growth sectors, and it is aiming to be at the heart of locally driven economic growth. Great Yarmouth is represented on the New Anglia Local Enterprise Partnership Cultural Board through SeaChange Arts, who have inputted into the ERDF bid, and if the matched ERDF funding bid is successful, creative entrepreneurs in the Borough stand to benefit from a bespoke suite of business support interventions.

The ongoing development of the King Street Quarter should remain a priority, and the Borough Council should use repairs notices and where appropriate CPOs to create the possibilities for more coherent physical hubs for community and creative use. Whilst it might not be possible to achieve something like the scale of the Custard Factory, Birmingham's highly successful creative quarter (<http://www.custardfactory.co.uk>), it is a great case study of what is possible if the Borough Council adopts a coherent long term vision for a King Street Creative Quarter.

The new Cultural Board will forge a more coordinated approach to Great Yarmouth's cultural calendar and raise event standards and aspirations. The Cultural Board will also work collaboratively to positively influence Great Yarmouth's brand and cultural tourism marketing, by more dynamically combining heritage, seaside and cultural narratives into a more attractive and distinctive account of Great Yarmouth.

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### Priority Objective 3: Supporting Vibrant Neighbourhoods and Communities

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#### Our Intention:

Culture is a foundation stone of our ambitions for supporting neighbourhoods and communities across the Borough. Whilst this strategy work was taking place, Vicky Featherstone, Artistic Director of London's Royal Court Theatre, made a presentation to the Great Yarmouth Borough Cultural Heritage Partnerships Conference. Vicky spoke powerfully of how culture must always be forward looking, flexible, surprising, non-elite and owned by all of us. (see Appendix Five).

We echo those sentiments and they will be at heart of everyone's efforts to support vibrant neighbourhoods and communities in the Borough.

The cultural sector is already making a significant contribution to the lives and aspirations of the Borough's varied communities. SeaChange Arts, Creative Arts East, St Georges, and a range of other cultural partners have all been building relationships with communities across the Borough offering new types and forms of cultural opportunities. For example, Creative Arts East's '*Young Promoters Training*' programme, which develops young people's aspirations, confidence, leadership, and transferable work skills took place in schools in Caister, Gorleston and Flegg, generating growing interest from schools across the Borough.

But if culture is to scale its contribution to Great Yarmouth it needs to be better integrated into the Borough Council's maturing and progressive approach to community development in the round. Great Yarmouth has a strong reputation for community-led development spanning a number of years and has invested significantly in supporting a strong and vibrant community and voluntary sector. The recent award of a Big Lottery grant of £3.1m to the Borough Council to lead a 5 year project ('*Neighbourhoods That Work*') supporting vulnerable people and strengthening communities is an endorsement of Great Yarmouth's pioneering joined-up approach to improving the life changes of residents.

The ambitious “*Neighbourhoods that Work*” programme aims to help address worklessness and build stronger, more resilient communities. The programme embraces an asset-based approach to improving local neighbourhoods in the borough, starting with the importance of “building connections” between people, between services and between businesses. It seeks to support the engagement of those furthest away from the labour market to become more active and engaged in their local communities.

The emergence of community and social enterprises has helped to demonstrate the broader value of community work to the broader economy in the creation of jobs and the opening of new supply chains. In the context of culture, the arts can act as a bridging agent both in terms of improving health and wellbeing in local communities but also in the context of developing skills and employment opportunities. Organisations like Great Yarmouth Preservation Trust have transformed redundant buildings into cultural hubs such as Skippings Gallery on King Street, Great Yarmouth, also creating flexible live-work space for artists.

As part of this push the growth and development of community groups and organisations with an arts and cultural focus has grown over the number of years, particularly as new communities arriving in the borough have brought with them new art forms to the local cultural scene. Such activities help to strengthen relationships within and between communities and promote wellbeing from those taken part. Nationally, commissioners in health and social care are embracing the concept of “cultural commissioning”, recognising the value that arts and culture can have in supporting wellbeing for vulnerable people.

This strategy seeks to build on efforts. The Cultural Board will be tasked with supporting cultural provision that takes place across the whole borough, developing local civic and community champions for culture, and creating more pathways and routes to participation in arts and cultural activities, and in turn into possible creative employment. An explicit ambition to work more with local schools, and to engage more children and young people, informs some of the more detailed actions for this priority objective detailed below.

The physical scale of the Borough makes it an ideal place to pioneer and pilot new types of place based partnerships and interventions around creative learning; mental and physical well-being; community development; and the environment.

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#### Priority 4:

[Make Great Yarmouth a more vibrant place to live, work and invest](#)

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#### Our Intention:

The Borough Council, and the cultural partners in the Borough, welcome the Government’s recently published Cultural White Paper which places a very strong emphasis on cultural partners working much more concertedly on place making initiatives to address inequality, particularly for young people in deprived areas and for geographical areas with low endowments of cultural infrastructure.

<https://www.gov.uk/government/publications/culture-white-paper>

The Borough Council is committed to developing a more fully fledged place making partnership to deliver this cultural strategy. To those ends, the Borough Council, and its Cultural Board, we will work with ACE and HLF to ensure that the Borough can bid into new funding streams announced in 'The Culture White Paper', including the '*Cultural Citizenship Programme*' for young people in areas of deprivation and low engagement, and the new '*Great Place Scheme*' to support areas where there is a strong local partnership and a commitment to embed culture in local government's plans and policies.

The new cultural board will work with the Greater Yarmouth Tourism and Business Improvement Area District company (gyBID) <http://www.gybid.co.uk> and other partners to enhance and develop the borough's tourism offer. More broadly the Cultural Board will seek to join together and create greater synergies across a number of related strands of work: the 'gyBID' work; the cultural animation of key heritage assets; the Town Centre Master Planning process; and the resourcing strategy that underpins all this activity. These outcomes areas, and interlocking pieces of work, cannot be allowed to operate as siloed projects, and the Cultural Board will seek to create much greater added value by joining them together.

Early priorities for the Cultural Board in this respect include:

- Galvanising partner action to maximise the potential of securing investment for a wide range of heritage projects, including the Winter Gardens.
- Ensuring this cultural strategy informs the Town Centre Master Planning process, and that the ongoing public realm development of Great Yarmouth creates high quality arts commissions and interventions
- Strengthen understanding within the 'gyBid' of the importance of high quality cultural animation and events to their ongoing work, with a stronger case presented by the Cultural Board as to how local tourism businesses stand to gain from strengthening the cultural offer across the Borough.

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#### Priority Objective 5:

#### Better connecting and supporting our creative community

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#### Our Intention:

Over the last ten years Great Yarmouth has not been a place where traditional approaches to arts development (bottom up capacity building) would have made much headway. The absence of any critical mass in terms of cultural organisations, artistic expertise and capacity, and other voluntary sector organisations, has meant that the Borough Council, and SeaChange Arts, have effectively had to flip the traditional arts development model on its head, with the following to the fore:

- SeaChange Arts focusing much of its resource under its SLA on fundraising and bid development to leverage in new investment into the cultural infrastructure of Great Yarmouth
- SeaChange Arts purposively developing art form specialisations (outdoor street arts) that are most suited to drawing in audiences that would normally be defined as ‘non-attendees’ of cultural events
- SeaChange Arts supporting and actively facilitating other organisations (Creative Arts East; Orchestra Live) – often linked to strategic funding bids to ACE - to do concerted work with particular groups and communities across the Borough

All of these interventions have helped underpin the Borough’s cultural asset base by drawing in leveraged investment; growing audiences; and creating the platform for this next stage of cultural transformation in which the ROI on arts development investment needs to change gear.

But this step change will require a greater strategic coordination of inter-locking agendas to allow the Borough to take advantage of the opportunities now presenting themselves. In stark contrast to ten years ago, a wide range of artists and arts organisations are now beginning to see Great Yarmouth as an interesting place to work, and national funders such as ACE and HLF have recognised the progress that has been made and the need to think ambitiously about what can be achieved in the Borough.

So what comes next and how can the various strands be pulled together to scale impact?

Firstly, the Borough must continue to adopt a strategic approach to all its arts development activity, seeing it as strategic instrument for change in Great Yarmouth. The new Cultural Board need to take the key arts development recommendations of this strategy (see below) and configure a commissioning process that will deliver the greatest return on investment from the current arts development spend, with the Cultural Board fashioning some agreed KPIs for this area of work. *Fragmenting these funds in an uncoordinated way will not deliver the outcomes the Borough needs.*

The aspiration of this strategy is that by showing how arts development work can actively dovetail and deliver key outcomes across the Borough’s 2015-2020 plan, based on an action plan for joint working across its departments, the Cultural Board will be able to make a compelling case within the Borough Council for increased investment over the coming years. The aim here is to scale impact and activity, and grow the investment case, not just defend and maintain the status quo.

The overall aim of the Cultural Board must be to leverage in other funding to support the ambitions of this strategy, but also to be realistic about what can be achieved within the Borough Council’s current funding settlement for culture. For example, it may not be possible to prioritise the full range of activities listed below without an increase in current funding levels for which of course there is a strong case. But it would be the job of the new

Cultural Board to prioritise particular areas of focus and activity, including bid development work for those areas that are deemed important but which are not defined as immediate priorities.

### 5.3. Key Recommendations required to deliver these priority objectives

So what are the non-negotiable strands of a strategic approach to cultural investment and development that can be driven forward by the Borough's new Cultural Board and its delivery partners? They are as follows:

1. GYBC will work with partners to appoint a Strategic Project Manager to help coordinate the delivery of this strategy along with elements of the Cultural Heritage Strategy. Answerable to the new Cultural Board, the Strategic Project Manager would be employed through the Borough Council and take on the arts development role in Great Yarmouth. Funding for the post, along with the delivery of a range of other elements of the strategy will be sought through a Grants for the Arts Bid to the Arts Council. Failing that, funding would need to come from the current GYBC budget for Culture – with the expectation that the greater coordination coming from that role and from the Cultural Board, will generate a higher return on investment and help raise additional funding into the cultural ecology of the Borough.
2. To set aside part of GYBC's current SLA budget with SeaChange Arts Arts to support bid development work, both to grow existing cultural assets, and to integrate culture into a wide range of the Borough's delivery agendas around health and wellbeing; education and skills; tourism, and mixed business model cases for investment into the Borough's heritage assets. This work will be carried out on an 'on fee' basis with appointment of the supporting organisation through competitive tender.
3. Ongoing support for Seachange Arts, through grant funding, in recognition of the value to the Borough of their cultural product. The grant will support SeaChange's continued development of *The Out There Festival*, and of Great Yarmouth as a thriving centre of excellence for circus and street arts. There would also be an expectation of a well developed community outreach programme. Funding would be for a fixed period and would be reviewed alongside the Arts Council's funding for National Portfolio Organisations.
4. To work with the Arts Council and the consultant appointed through the recent ACE Grants for the Arts Award to St George's Theatre, to review the business plan for St George's Theatre to understand what support the Borough Council needs to provide, which may include a small but reducing amount of funding whilst the business improvement plan is being developed and worked through.
5. Integrate the arts development role more closely with the work of the Cultural Education Partnership in Great Yarmouth (see Figure 5 below). The commitment of a growing number of local schools to the Cultural Guarantee (the idea for example

that every child should be able to create, to compose, and to perform) will increase the opportunities for local artists and visiting companies (for example Orchestras Live) to work in a more coordinated and systematic way with local schools and a wide range of children and young people. These efforts should fully embrace the Library service and their ability to support these efforts.<sup>3</sup>

6. The Cultural Board to administer a small commissioning pot to be focused on a tailored approach to fostering the work of a range of NPOs delivering programmes of community engagement across the Borough, including a focus on developing a bespoke regional touring model geared to community provision and capacity building across the Borough (with opportunities for volunteering, training, and presentation that connect with key Borough corporate plan outcomes).
7. The Strategic Project Manager to lead interventions which can support amateurs, artists and volunteers across the borough to feel part of the cultural offer. Delivery Support could come from local cultural organisations and again some of this could be carried out on a 'on fee' basis. Immediate quick 'wins' here should be a new online cultural directory, and a regular Arts Forum meeting at the Drill House at a set time every two months. The aim being to strengthen and sustain connections between existing networks and associated creative activity, and to better signpost the skills of key local cultural organisations to support and help the development of small grant applications from local artists and groups. There would also be negotiation around fees for room/venue hire to support meetings and activities.

#### **Figure 5: The Great Yarmouth Cultural Education Partnership**

*'By 2018 we will see more children and young people in Great Yarmouth: taking part in a range of cultural education activities, with children and young families better able to navigate their local cultural offer, having raised aspirations and taking pride in where they live.'*

- We aim to achieve the following outcomes across the borough of Great Yarmouth
- There are clear pathways for young people to engage in arts and cultural education
- There is a connected arts and cultural infrastructure able to provide sustainable access to a diverse range of activity for young people
- There is a coherent programme of professional arts and cultural activity across the borough of Great Yarmouth accessible to children and young people and relevant gate-keepers
- Different Communities work together through arts and culture to support young people
- Quality principles will be used in assessing GYCEP projects and programmes

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<sup>3</sup> These local schools and educational institutions currently have Artsmark status: Cliff Park High School; St Mary's Catholic Primary and Nursery School; Wroughton Infant School; Wroughton Junior School; and Great Yarmouth College.

## 6. Our key actions by priority objective

The lead outcomes and actions listed below under each priority objective represent a comprehensive list of recommendations. The next steps in the implementation of the strategy will be for the new Cultural Board to work with local and national stakeholders to quickly develop a clear implementation plan around our agreed priorities and to move forward together in a concerted way.

<b>Priority Objective 1: Securing our cultural infrastructure to expand and enrich our cultural offer</b>	
<b>Lead Outcomes</b>	<b>Actions</b>
Great Yarmouth attracts new talent and creative partners into the borough.	The new Cultural Board to develop a strategy for resource development to support cultural activity in the Borough, from Borough Council owed buildings to business rate and commercial facilitation.
Great Yarmouth becomes synonymous with international standard street art, circus and festivals	GYBC, SeaChange Arts, St Georges and other key partners to continue to forge strategic relationships with local and national NPOs.
Great Yarmouth continues to secure ongoing co-investment from national funders into our cultural and heritage assets	The Cultural Board galvanises a strategic project approach to furthering the large scale investment and animation opportunities around the Winter Gardens, built around large scale ideas for cultural animation and business model development.
Great Yarmouth is a nationally recognised exemplar for the cultural animation of its heritage asset base	The new Cultural Board to facilitate the work of Kettles Yard, and ‘originalprojectcs’ in Great Yarmouth
Great Yarmouth develops a more compelling year-round cultural programme featuring a vibrant mix of local, national and international artists	Explore with ACE locally and nationally on how best to strengthen links and knowledge exchanges between the civic, cultural, and commercial leadership of the Borough with key national investors and funders
There is a relocation of arts organisations, including NPOs, to Great Yarmouth	The new Cultural Board to lead on data sharing initiatives across cultural and heritage venues in the Borough, to inform audience development, marketing and programming work – and if necessary carry out bid development work to strengthen data mining expertise across the Borough’s cultural sector
	The new Cultural Board will review how best digital can be used to support the work and resilience of the cultural infrastructure across the Borough

<p>International artists are choosing to work in Great Yarmouth</p> <p>Great Yarmouth is adopting a more data informed approach to audience development and programming across the Borough</p>	<p>The new Cultural Board will work with the Library Service to help create a dynamic programme of professional and community events and exhibitions in key library venues, engaging with strategic touring possibilities, such as the work of Spark Arts <a href="http://thesparkarts.co.uk/news/2016/03/the-spark-receives-arts-council-england-strategic-touring-funding">http://thesparkarts.co.uk/news/2016/03/the-spark-receives-arts-council-england-strategic-touring-funding</a></p>
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<b>Priority Objective 2: Ensuring that the cultural sector makes the fullest possible contribution to the economic success of the Borough</b>	
<b>Lead Outcomes</b>	<b>Actions</b>
<p>Accelerate the rate of cultural and creative job growth across the borough</p> <p>Great Yarmouth experiences a growth in the number of cultural and creative SMEs in the borough</p> <p>Great Yarmouth experiences an increase in both the numbers and diversity of visitors the borough, and the overall visitor spend</p> <p>Great Yarmouth develops a distinctive approach to creative skills training and routes into creative employment</p> <p>Great Yarmouth increases the number of heritage and other buildings housing artists and creative businesses</p> <p>Great Yarmouth experiences Increased inward relocation of cultural and creative businesses</p>	<p>The ongoing development of the King Street Quarter will remain a Cultural Board priority, and the Borough Council will use repairs notices and where appropriate CPOs to create the possibilities for more coherent physical hubs for community and creative use.</p> <p>The Cultural Board and the Borough Council will explore how to make Great Yarmouth a more vibrant ‘creative enterprise zone’, tailoring supportive policies to make it a great place to invest and relocate to pursue cultural and creative enterprise and ideas.</p> <p>The Cultural Board will also seek to play a full role in the ongoing Creative Local Growth Fund / ERDF process being led by Norwich County Council and the New Anglia LEP Cultural Board; an initiative that can impact very positively on economic growth in the Borough by facilitating access to a bespoke suite of business support interventions for the Borough’s creative entrepreneurs.</p> <p>SeaChange Arts, through its representation on the New Anglia LEP Cultural Board, working closely with the new Strategic Project Manager, to strengthen links with the New Anglia LEP and build their understanding of the cultural and broader regeneration opportunities in the Borough</p> <p>The cultural board to work with retail businesses in the town around how to animate higher quality seasonal retail markets and events</p> <p>We will work with our partners to create the conditions that lead to an increased rate of new business formation in the cultural and creative industries across the Borough</p>

EnterpriseGY advising more creative businesses in the borough

The cultural partners will build on the successful models used on recent heritage projects (e.g. the Great Yarmouth Preservation Trust 'Cemeteries' project) which have harnessed regeneration projects to skills training and routes into employment and jobs. This is a model that can be extended into wider creative training and employment. <http://www.greatyarmouthpreservationtrust.org/en/projects/great-yarmouth-cemeteries>.

To that end the Cultural Board will seek to establish stronger links between the students of Great Yarmouth College engaged in creative degrees and explore opportunities across the Borough for volunteering, making work, and understanding creative economy business models.

Deepen the regional training on offer to creative practitioners delivered where possible by national bodies / expert organisations.

The new cultural board will work with the Greater Yarmouth Tourism and Business Improvement Area District company and other partners to enhance and develop the borough's tourism offer.

Culture and heritage are a vital component of the articulation of the Great Yarmouth brand, and the Culture Board will ensure they are properly leveraged into the wayfinding and signage work within the Master Planning exercise

The Cultural Board will explore the current and potential demand for creative workspaces in Great Yarmouth and actively encourage '*Yarmouth's cultural occupation*' of available spaces encouraging start ups and social enterprises to cluster together.

Linked to creative training and employment, we will initiate a process that will support Great Yarmouth to bid for funding as a place of social enterprise <http://www.socialenterprise.org.uk/social-enterprise-places>

The new Cultural Board will forge a more coordinated approach to Great Yarmouth's cultural calendar and raise event standards and aspirations

The new Cultural Board to positively influence Great Yarmouth's brand and cultural tourism marketing, by more dynamically combining heritage, seaside and cultural narratives into a more attractive and distinctive account of Great Yarmouth

### Priority Objective 3: Supporting Vibrant Neighbourhoods and Communities

#### Lead Outcomes

#### Actions

Great Yarmouth becomes an exemplar of culture-led community engagement

The Cultural Board will seek to better integrate culture into the Borough's maturing and progressive approach to community development in the round.

Great Yarmouth increases the number, and diversity, of local residents engaging with arts and culture

The new Cultural Board will support cultural provision that takes place across the whole borough, developing local civic and community champions for culture, and creating more pathways and routes to participation in arts and cultural activities, and in turn into possible creative employment.

Great Yarmouth will have a network of local civic and community champions for culture forging a 'bottom-up' approach to community pride and regeneration

To give full support to the Great Yarmouth Local Cultural Education Partnership as it seeks to work more concertedly with local schools, and to engage more children and young people.

Increase the number of young people engaging with the arts and culture, linked to the Cultural Guarantee

Work with our partners on pioneering new type of place based partnerships and interventions around creative learning; mental and physical well-being; community development; and the environment

Increase the number of adults engaging with the arts and culture

Explore how initiatives like Creative Collisions supported by Time and Tide Musuem, which increase the opportunities to bring culture, heritage and the arts to a large number of teenagers across the borough, could be scaled and rolled out more widely  
<http://www.museumsassociation.org/museum-practice/teenagers/12122014-time-and-tide>

Increase the number of volunteers actively engaged in arts and culture

The Borough Council's Cultural Board will seek a partnership with the RSA to support local schools to use their Pupil Premium funds on arts and cultural related activity as a means of raising the educational attainment of disadvantaged pupils.

Increase the number of school age children participating in cultural activity

The Borough Council's Cultural Board to collaborate directly with the Cultural Education Partnership in Great Yarmouth, including meetings with a core of headteacher cultural leads who will be central to embedding the strategy as well as forming partnerships across schools and cultural organisations

SeaChange Arts and the new Strategic Project Manager to engage with the Cultural Board of the New Anglia LEP and encourage a consortium of cultural organisations across Norfolk and Suffolk to co-invest in their cultural education offer in Great Yarmouth.

	<p>Launch an ARTSMILE / Creative King Street initiative– offer practical arts sessions with the general public. Localised marketing campaign to support art / craft sessions – delivered on a Saturday or over a weekend by local artists / craftsmen (held in pubs, cafes, bars, restaurants along King Street)</p> <p>All of the key cultural organisations to develop a coordinated approach to skills development in terms of internships, apprenticeships, and routes into creative employment, working with local schools and Great Yarmouth College.</p> <p>The Cultural Board will work to develop local civic and community champions for culture that champion a ‘bottom up’ approach to community pride and regeneration</p> <p>Explore the possibilities of supporting more intergenerational participation projects across the borough, such as the ‘Talking Trees’ project led by Kent Creative Arts CIC, in which students worked across the generations, and with local artists on activities for the benefit of the local community.  <a href="http://kentcreativearts.co.uk/the-arts-and-wellbeing/talking-trees/">http://kentcreativearts.co.uk/the-arts-and-wellbeing/talking-trees/</a></p>
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<b>Priority Objective 4: Making Great Yarmouth a more vibrant place to live, work and invest</b>	
<b>Lead Outcomes</b>	<b>Actions</b>
<p>The new Great Yarmouth Cultural Board gains national recognition as an exemplary place based cultural partnership</p> <p>Great Yarmouth becomes a nationally recognise exemplar for cultural and heritage sector collaboration</p>	<p>The new cultural board will work with the Greater Yarmouth Tourism and Business Improvement Area District company (gyBID) <a href="http://www.gybid.co.uk">http://www.gybid.co.uk</a> and other partners to enhance and develop the borough’s tourism offer.</p> <p>More broadly the Cultural Board will seek to join together and work across ‘gyBID’ work, the cultural animation of key heritage assets, the Town Centre Master Planning process, and the resourcing strategy that underpins all this activity. These outcomes areas, and strands of work, cannot be allowed to operate as siloed projects, and the Cultural Board will see to create much great synergies and added value by joining them together.</p> <p>The Borough Council, and its Cultural Board, we will work with ACE and HLF to ensure that the Borough can bid into</p>

<p>Great Yarmouth experiences increased levels of community pride</p> <p>Great Yarmouth's creative community will have been active partners in the public realm development of the Borough</p> <p>There are positive shifts in resident and visitor perceptions of Great Yarmouth's cultural and heritage offer</p>	<p>new funding streams announced in 'The Culture White Paper', including the '<i>Cultural Citizenship Programme</i>' for young people in areas of deprivation and low engagement, and the new '<i>Great Place Scheme</i>' to support areas where there is a strong local partnership and a commitment to embed culture in local government's plans and policies</p> <p>The Cultural Board will galvanise partner action to maximise the potential of securing investment for a wide range of heritage projects, including the Winter Gardens.</p> <p>To ensure this cultural strategy informs the Town Centre Master Planning process, and that the ongoing public realm development of Great Yarmouth creates high quality arts commissions and interventions</p>
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<b>Priority Objective 5: Better connecting and supporting our creative community</b>	
<b>Lead Outcomes</b>	<b>Actions</b>
<p>The local creative community feels better connected, and more able to contribute to the life of the Borough</p> <p>Great Yarmouth becomes a great environment and training ground for young and emerging artists</p> <p>Great Yarmouth gives birth to a number of new and dynamic arts organisations that gain local and national recognition</p>	<p>The Borough Council to refine its strategic approach to all its arts development activity, seeing it as a strategic instrument for change in Great Yarmouth</p> <p>The new Cultural Board to take the key priorities outcome and recommendations of this strategy, including those on arts development, and configure a commissioning process that will deliver the greatest return on investment from the current arts development spend, and maximise the opportunities for leveraged funding.</p> <p>The new Cultural Board to agree a set of KPIs to monitor the delivery of arts development investment</p> <p>Agree the strategy for bid development work, both to grow existing cultural assets, and to integrate culture into a wide range of the Borough's delivery agendas around health and wellbeing; education and skills; tourism, and mixed business model cases for investment into the Borough's heritage assets.</p>

<p>There are more opportunities for creative expression for all communities across the Borough</p>	<p>Integrate the arts development role more closely with the work of the Cultural Education Partnership in Great Yarmouth These efforts should fully embrace the Library service and their ability to support these efforts.<sup>4</sup></p> <p>The Cultural Board to administer a small commissioning pot to be focused on a tailored approach to fostering the work of a range of NPOs delivering programmes of community engagement across the Borough, including a focus on developing a bespoke regional touring model geared to community provision and capacity building across the Borough (with opportunities for volunteering, training, and presentation that connect with key Borough corporate plan outcomes including health and education)</p> <p>Clever interventions which can support amateurs, artists and volunteers across the borough to feel part of the offer. Immediate quick ‘wins’ here should be a new online cultural directory, and a regular Arts Forum meeting at a set time every two months. The aim being to strengthen and sustain connections between existing creative activity and networks.</p> <p>Create more opportunities for local artists, communities and businesses to come together and shape Great Yarmouth’s creative future</p> <p>Support our many communities to celebrate what is unique and special about the borough – to help explore their stories and creative expression</p> <p>Integrate a tourist information centre into one of the Great Yarmouth’s cultural venues (St Georges Theatre)</p> <p>Develop a funded residencies and training programme to encourage next generation directors and producers into the Borough</p>
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<sup>4</sup> These local schools and educational institutions currently have Artsmark status: Cliff Park High School; St Mary’s Catholic Primary and Nursery School; Wroughton Infant School; Wroughton Junior School; and Great Yarmouth College.

## 7. Next Steps

This strategy has detailed our strategic vision, objectives, and priority outcomes and actions.

The strategy is for everyone involved in culture across the Borough, and for all our national partners and co-investors. The next step will be to work with our stakeholders to quickly develop a clear implementation plan around our agreed priorities and to move forward together in a concerted way.

The immediate priority actions are likely to be:

- Setting up the Cultural Board
- Agreeing the priority KPIs to shape the Board's work that come from the recommendations in this strategy document
- The framing of a re-organisation and re-commissioning of the arts development piece across the Borough in line with the strategy
- Focused bid development work including making an application to the recently announced '*The Great Place Scheme*<sup>5</sup>', which is designed to put arts, culture and heritage at the heart of successful communities across England

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<sup>5</sup> <https://www.greatplacescheme.org.uk>

## Appendix One: The importance of learning from elsewhere

The Borough Council has actively been looking to learn from places which have successfully used culture to enrich the lives of residents and visitors, regenerate their economies, and positively change perceptions. The regeneration of Margate, and the supporting role of Turner Contemporary, is one of the more oft cited examples that has been mentioned to us as a model. Margate underwent a major cultural strategy process in 2009, and we have taken inspiration from the ambitious cultural vision they set themselves at that time.

[https://arlingtonhousemargate.files.wordpress.com/2011/08/margate\\_cultural\\_vision\\_10\\_year\\_plan2008.pdf](https://arlingtonhousemargate.files.wordpress.com/2011/08/margate_cultural_vision_10_year_plan2008.pdf)

Whilst the asset mix here in Great Yarmouth is inevitably different given our unique starting point, there are many common themes in our cultural ambitions that we share with Margate:

- The importance of culture-led community engagement and creative education
- The importance of culture in animating the historic public realm and heritage assets
- The requirement that Great Yarmouth becomes a place that attracts and retains creative talent
- The need to improve the public realm and where possible to re-animate spaces with creative businesses
- The power of the cultural offer to attract visitors and shape a distinctive Yarmouth experience, combining all the fun of the seaside with the creative energy that comes from innovative work, and a local community fully engaged in culture

Perhaps less commented on as a vital part of Margate's success story are some of the principles that informed the delivery of their strategy, which are in many respects are the most transferable insights that a place like Great Yarmouth can use.

[https://www.thanet.gov.uk/media/287979/Margate\\_Toolkit.pdf](https://www.thanet.gov.uk/media/287979/Margate_Toolkit.pdf)

Given the distinctive emphasis on place making that informs this strategy, it is worth highlighting the way that Margate has sought to embrace a number of principles for putting culture at the heart of place making. We have reproduced them, with a few tweaks, below (see Figure 2 below). The fact that Margate has so successfully used culture to drive its recent success should alert us to the ongoing relevance of these principles to all the partners in Great Yarmouth as we seek to deliver this strategy.

The other big lesson from elsewhere is the galvanising power of big ambitions. As has been much commented on, Hull's selection as the UK City of Culture 2017 caught many by surprise<sup>6</sup>, but the cultural ambition of Hull has already had a very significant impact on the city. Since the announcement, major economic developments and investment have added to confidence in the city and have galvanised Hull's ability to sustain and develop new partnerships.

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<sup>6</sup> 'City of Culture 2017: Will Hull have the last laugh?' The Guardian  
<https://www.theguardian.com/culture/2016/feb/14/hull-uk-city-of-culture-2017-rowan-moore>

**Figure 2: Key principles for putting culture at the heart of place making in Great Yarmouth**

### **Culture at the Heart of Place Making**

#### **Key principles for putting culture at the heart of place making in Great Yarmouth**

Principles that should underpin the role of culture in the town's transformation over the next ten years:

1. *Culture must connect all the people and communities of the borough:* making everyone feel part of a more creative Great Yarmouth. Throughout the consultation for this strategy local people celebrated the cultural assets and stories of places across the Borough and the need for all of these places to feel part of the cultural offer.
2. *Culture is a vital enterprise:* offering a vibrant source of creative employment, but also the ability to contribute to the growth of other key industries and sectors across the borough
3. *Cultural Education can set the pace:* galvanising children and young people and their families to see culture as something that is vital to their creative expression and aspirations will be at the heart of the Borough's cultural transformation.
4. *Culture is not a panacea:* it is a vital part of the necessary actions to revamp opportunities in Great Yarmouth, alongside critical interventions in housing, learning and skills, transport and social care. It is also part of a multi-solution response to the transformation of the town centre and sea front.
5. *Culture has multiple starting points:* an effective mix of approaches is required, linking the social and economic role of culture. There will need to be inter-locking interventions in strengthening the cultural offer whilst focusing on learning and skills, organisational development, public realm, showcasing, networking, workspace, and inward investment.
6. *Culture is heritage and modernity:* the past must sit at the heart of the cultural offer of the future, in which the vibrant animation of heritage assets and buildings combines dynamically with new projects that project a modern vision of Great Yarmouth, whilst creating a huge array of creative and cultural opportunities for residents and visitors

The immediate impact of this new confidence includes increased tourism and hotel occupancy in Hull, a significant number of new business start-ups in the city centre, and a rise in visits to cultural and arts venues and events.<sup>7</sup>

Great Yarmouth Borough Council has already undertaken a scoping study exploring how Great Yarmouth could acquire Unesco World Heritage Site Status, thereby gaining

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<sup>7</sup> See 'Hull: UK City of Culture 2017: Strategic Business Plan 2015-2018'  
[https://cmis.hullcc.gov.uk/cmis/Portals/0/HULL2017\\_STRATEGICBUSINESSPLAN\\_1518.pdf](https://cmis.hullcc.gov.uk/cmis/Portals/0/HULL2017_STRATEGICBUSINESSPLAN_1518.pdf)

international recognition for Great Yarmouth as an outstanding example of a place that has been entirely shaped and developed by its interaction with the sea. It is the fact that Great Yarmouth is an asset rich place, in terms of its heritage and culture, that gives credibility and heft to its cultural and place making ambitions.

**Table outcomes:**

**Table 1**

- Inspiration – connection – involvement
- Industry plus craft plus skills
- Community engagement – all ages!
- Inter-generational working, all sectors, mental health etc
- Extremes – uniqueness – we need to celebrate what's good (its strangeness, edge, being on the margin, independence, good people, changing the stereotype)
- ALL of Borough
- Benefit to all communities throughout borough
- Raising aspirations
- Visibility – presentation, marketing, location, connecting to audience, local champions
- Delivery – improve transport – cost = community engagement
- Making connection – in Borough and Outside – to improve visibility, working together – MARKETPLACE?
- OPEN STUDIOS across all arts

**Table 2:**

*Priorities*

- Communication – free or low £
- Space for shared integration for everyone! *The how* here might be taking over empty buildings (create a cultural centre) – run by a committee representative of local groups
- Funding for smaller groups too – access. *The how* here might be better communication from funders; easier to apply; and funding proportioned by need.
- Sharing information between groups – database? Meetings? Online? - create a shared diary perhaps
- Enterprise in creative industries. *The how* here could be encouraging self-employment / training. A venue to make & sell (a platform / a market)

### **Table 3:**

#### *What do we want?*

- Things that put GY in a positive light
- Inclusivity – access to all, something for everyone
- Universal participation (every community involved and working together)
- Things that we can all enjoy
- Integration – simple things that bring people together
- Gathering points and focus
- Networking of practitioners and communities
- Spaces – physical and virtual
- Better communication and exchange
- Connections between residents and arts and culture
- Relevance for local communities
- Cultural mobility
- Involvement of children and young people
- Pathways from participation to training / job creation
- Bottom up approaches – resources for enabling participation

#### *Priorities*

- Accessibility to all (including publicity)
- Skills / capacity building (leading to increased well-being / economic security etc)
- Connectivity – physical and virtual spaces – between existing assets and new initiatives

#### *How?*

- Engaging children and families
- Social media and publicity
- Research and diagnostic / mapping / best practice – linking people to existing options, looking to fill gaps
- Simple and fun, year round activities

### **Table 4**

#### *Priorities:*

- Collaborations: Guilds, dance groups, music, artists etc.
- Funding: help for groups who are unsure how to get in
- Engaging local people (all ages), participation and delivery
- Education: skills and training
- Advertising in GY and boroughs: Marketing GY + events on

- Arts Centre: open space, people can come in and try
- Plus Big Space.....to rehearse, build, create

### HOW?

- HACK SPACE: Better use of existing space. Subsidising existing space
- TOWN CENTRE MORE VIBRANT / INVITING – Brighten town up

### NOTE / Observations

Lots of obvious and important inter-connecting themes here in the 'key of C':

- Connectivity
- Community
- Celebration (of place / uniqueness)
- Capacity
- Communication
- Commerciality
- Cultural mobility

### Cultural Strategy Workshop October 23<sup>rd</sup> 2015

#### Attendees

Liam Murphy	Gallery 133
Louise Humphries	GYROS
Jenny Eaton	FYROS
Sue Tyler	Creative Director of Hands on HeArt Group
Danieol Seaman	HeArt Group
Genevieve Rudd	HeArt Group
Matthew Harrison	Freelance Artists (GY Festival)
Kaawous Clayton	Original Projects
Aurelio Spjnoks	PSNGY (Portuguese Speaker Network GY)
Paul Davies	GY Minster Preservation Trust
Lorraine Lavan	Practising artist and ex-Art teacher
Lorraine Finch	LF Conversation & Preservation
Simon Elliott	Activating CiC
Sarah Harley	Independent artist
Becca Clayton	SeaChange Arts
Clare Winter	St Andrew Festival
Tony Ramsay	Comeunity, Community Connector
Rachel Green	Freelance Artist

## Appendix Three: Public Survey Results

### Introduction

Whilst the budget for this project didn't allow for a large scale study of cultural participation patterns and attitudes, the project team decided that it was important to generate a powerful snapshot of the views of local residents toward the importance of the cultural offer in the Borough, and what types of cultural activity they were already engaged in.

John Knell devised a set of survey questions to fill in some insight gaps not captured by current available survey data (for example the national Taking Part survey of cultural participation; and Audience Agency research on the audiences attending local cultural events, such as the Out There Festival).

The data was collected by the Borough Council's 'Community Connectors', using tablet pcs to conduct the interviews. Interviews were conducted at bus stops/ school gates/ coffee mornings/ and drop-ins. The survey is based on 84 public responses (65% female, 34% male, 1% defined in 'another way').

Of the 82 responses, 47 provided a full six digit postcode allowing us to analyse where they came from within the borough. We found that 45 of the respondents were from the Great Yarmouth borough. Using the English Index of Multiple Deprivation, 75% of these respondents are from the 50% most deprived areas of the country (effectively the application assigns each postcode to a decile ranging from 1 (most deprived) to 8 (10 is the maximum 'least deprived' area)

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/464430/English\\_Index\\_of\\_Multiple\\_Deprivation\\_2015\\_-\\_Guidance.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/464430/English_Index_of_Multiple_Deprivation_2015_-_Guidance.pdf)

In other words, the majority of respondents are not from rich or affluent areas from within the Borough, or visiting the borough from outside. We can therefore be confident the survey results powerfully capture the view of local residents.

### **Summary of the findings**

There is incredibly strong support for the importance of the cultural offer to Great Yarmouth's quality of life, and in bringing people together:

71% of respondents strongly agreed, and 21% agreed with the statement: *'It is very important to Great Yarmouth's overall quality of life to have excellent arts and cultural provision in the borough.'* A figure of 92% of respondents in agreement.

57% of respondents strongly agreed, and 32% agreed with the statement: *'Arts and cultural activities in Great Yarmouth help to bring people together.'* A figure of 89% of respondents in agreement.

56% of respondents *'attend arts events to meet up with family and friends'*

There is a strong emphasis from respondents on supporting community organisations / community events. 79% of respondents agreed that they *'attend arts events to support a community organisation.'*

65% of respondents *'attend arts events when they are low cost or free.'*

A high proportion of respondents (78%) have *'attended a live performance in the arts, either professional or amateur, such as drama, music, or any type of concert or performance'*

The types of activities the respondents were most likely to attend are: Theatre (71%); Music (61%); Museums and Heritage (57%); Community Events (54%); Carnivals and street arts (53%); Art Galleries or exhibitions (50%); Arts Festivals (41%); Library Events (41%); Circus (32%); Dance (27%) and Literary events (22%)

Reading and collecting and crafts based activities are a very popular way for people to spend their time, with 70% of respondents *'reading books for pleasure'*, and 54% of respondents *'collecting or making something.'*

## Appendix Four: Summary of SWOT Analysis of Great Yarmouth's cultural assets and activity

The analysis underpinning this cultural strategy has revealed a clear picture of the strengths and weaknesses of the Borough's cultural asset base.

The overall message is that Great Yarmouth and the Borough has a rich, but under-exploited identity; and a powerful set of heritage and cultural assets which could be better leveraged to scale the quality and reach of the cultural offer to local residents and visitors.

The current assets and infrastructure are struggling to reach a critical mass in terms of capacity, capability and offer.

Future success will require continued investment from the Council, supported by a strategy that makes the key assets work together more cohesively to increase the return on the Borough's cultural investment; and which helps scale the opportunities for additional funding and investment from local and national partners outside the Borough.

### **Strengths:**

- Great Yarmouth is a truly distinctive place – rich in history and spirit.
- Great Yarmouth has a proud sense of identity. It is resilient and keen to raise its aspirations and get the world to look at Great Yarmouth differently.
- It has a distinctive and powerful heritage and built environment, with many important buildings, offering up all kinds of opportunities for this cultural strategy to make more of the heritage of the Borough.
- It has a reasonable stock of cultural infrastructure buildings of which St George's Theatre is a notable jewel in terms of location and potential.
- SeaChange has played a vital role in leveraging in a wide range of funding and investment from Arts Council England and from European Interreg funds
- The 'Out There' Festival, and other vital assets in Great Yarmouth, provide the potential for the Borough to develop a distinctive cultural offer – built around outdoor arts and other distinctive forms of collaborative programming.
- The Borough Council is striving hard to be an intelligent investor, and to work in close partnerships with other key co-investors (ACE; HLF; Big Lottery etc).
- Norfolk and Suffolk has a powerful collection of cultural organisations which could be persuaded to deliver more work within the Borough.

- An innovative library service which could be a more powerful partner in cultural animation and provision across the Borough's many communities.

### **Weaknesses**

- Great Yarmouth lacks cultural critical mass – in terms of the number and range of permanent producer bodies in the Borough, and a semi-professional creative community.
- The Great Yarmouth Town Centre, where many key cultural assets are clustered, is perceived by many as uninviting.
- Some evidence of amateur cultural activity but the pathways between amateur activity and professionalism are weak.
- There are a lack of networks and 'joined-up' thinking across some of the borough's cultural and creative sector – which this strategy needs to address.
- Participants in the public workshops suggested that the cultural sector is somewhat fragmented. The sector needs to market itself more coherently.
- There needs to be some capacity and capability building of the local cultural and creative practitioner base.
- The relationship between the cultural sector and the education offer in the Borough is not as strong as it could be.
- Signposting and communication of the cultural offer is weak.
- The Borough's library estate is an under-utilised resource for cultural partnership and delivery.

### **Opportunities**

- The Borough Council recognises that committed municipal leadership is vital to the future success of the Borough's cultural offer.
- Other key co-investors see Great Yarmouth as a place that has high potential, but they are looking for the Borough Council to maintain investment levels and to work with them to raise the profile of culture in the Borough, and its contribution to key economic and social agendas.
- There is the possibility for this strategy to help galvanise a strong enterprise and employment agenda as part of the ongoing development of the cultural and creative industries in the Borough.

- With this enterprise agenda in mind, it is vital that we dovetail this strategy with the New Anglia LEP Cultural Strategy (NALEP) – and to ensure that both currently supported activity (like the NALEP Cultural Tourism Strategy) and new bid development work (e.g. the recently submitted ACE Creative Growth Fund bid / NALEP ERDF possible matched funding bid) benefit the Borough in appropriate and relevant ways.
- There are a range of other activities that this Cultural Strategy can connect to and support, including the existing heritage strategy and the town centre master planning exercise.
- The master-planning element provides a fantastic opportunity to revitalise the centre of Great Yarmouth through a supportive cultural place making approach, with the cultural sector playing a vital role in helping to connect the Town Centre with King Street.
- To engage with all the relevant partners to ensure that Council investment in arts development can be focused on the priorities that emerge out this strategy process.
- To engage and enlist local people and volunteers to more actively shape and enjoy their local cultural offer.
- To develop a clearer cultural place-making approach and brand for Great Yarmouth and the Borough, which will help attract investment and visitors into the area.
- To work with key co-investors to develop the producers, experiences and content that will help Great Yarmouth stand out and project a clear identity and sense of pride.
- For the cultural and creative sector in the Borough to collaborate more closely with key ACE funded National Portfolio Organisations (NPOs) across Norfolk and Suffolk, developing new and distinctive commissioning relationships that could extend the quality and reach of the cultural offer in the Borough without significantly scaling investment levels from within the Borough
- The opportunity for the Borough Council to think long term about which types of cultural activity it wishes to support in terms of bid development / building use and to ensure a cultural dividend arises from an integrated approach to planning, licensing, parking and other supportive policy areas.

## **Threats**

- How to build cultural demand in the Borough in ways that can balance relevance, quality, and commerciality.
- Certain key assets – including St George’s Theatre – are vulnerable and need intelligent bridging support and investment to secure their future contribution.
- Weak relationships and networks make for a fragmented cultural sector.
- The Borough’s cultural development and offer is too reliant on a few key individuals.

## Appendix 5: Vicky Featherstone, Artistic Director of London's Royal Court Theatre, on Community and Culture in Great Yarmouth

*Vicky Featherstone – Community and Culture in Great Yarmouth*

'It should not be worthy.

It should speak in all the voices of the community.

It should stand on the shoulders of the past and acknowledge our heritage as part of our DNA but must always be forward looking, flexible, surprising, non-elite and owned by all of us.

Culture is not something to be preserved, and held onto: it is living, of the now, it is slippery, it is precious, it should be surprising, it is necessary.

There is much talk of poverty, of people living below the poverty line.

But as severe is the emotional poverty – poverty of idea and imagination.

We all have the right to a creative, fulfilling life.

It is our moral duty as citizens with the luxury of the power that we have, and the imagination we have to, and our belief to enable this for all.

You have an amazing opportunity here.

The British Seaside is cool once again.

You're a passionate group of brilliant people who believe in the power of culture and care about your community.

It is all possible.'

Subject: Great Place Scheme

Report to: Economic Development Committee

Report by: Group Manager- Neighbourhoods and Communities

### **SUBJECT MATTER/RECOMMENDATIONS**

Following the update report on the Arts and Cultural Strategy to the Policy and Resources Committee in July and the presentation of the Arts and Cultural Strategy to the Economic Development in September. The committee is asked to approve an Expression of Interest to the Great Place Scheme.

## **1. INTRODUCTION/BACKGROUND**

- 1.1 The Great Place Scheme was first announced by the Department for Culture, Media and Sport in the 2016 Cultural White Paper. The aim of the programme is to identify 12 places across England to drive the arts, culture and heritage in the plans for the future. The scheme's aims are to:
- Inspire a vision of how culture can change your place.
  - Connect culture with new partners to help change places for the better.
  - Incorporate a vision for culture into ambitions for your place.
  - Build and share learning.
- 1.2 The launch of the scheme comes at an opportune time for Great Yarmouth in terms of its cultural agenda. The council is about to launch its Arts and Culture Strategy which captures many of the above ambitions. The council also recently submitted an application to the Coastal Communities Fund and Heritage Lottery Fund to secure investment in key cultural assets such as the Waterways and Winter Gardens with a view to driving an increase in the cultural economy. Arts Council England has continued to invest in SeaChange Arts with recent investment also being awards to St Georges Theatre. This scheme is therefore timely in helping to connect a number of these activities moving forward.

## **2. DETAILS OF THE SCHEME**

- 2.1 The scheme is for amounts of £500,000-£1,500,000
- 2.2 Bids must be submitted by partnerships led by a not-for-profit organisation.
- 2.3 The deadline for Expressions of Interest is midday on October 6<sup>th</sup> 2016. The deadline for full applications is midday 12<sup>th</sup> January 2017.
- 2.3 Activities must start no earlier than April 2017 and have been completed by March 2020.
- 2.4 Bids must outline a clear geographic focus – a borough-wide proposal would be eligible.

## **3. FINANCIAL IMPLICATIONS**

- 3.1 If successful the scheme will secure external investment in cultural activities. Depending on the appointment of the lead organisation the council may or may not manage the finances in relation to this programme.
- 3.2 There is a requirement for contribute 10% cash match-funding to any application. This will need to be sourced from a variety of partners to demonstrate broad commitment.

## **4. RISK IMPLICATIONS**

- 4.1 Capacity assessments will be undertaken within the Neighbourhoods and Communities Group to ensure there is sufficient capacity to drive the bid development process.
- 4.2 Further risks will be explored during the bid development process.

## **5. CONCLUSIONS**

- 5.1 In order to progress an Expression of Interest by the deadline it is recommended that the council facilitate a partnership with other cultural stakeholders in the borough to scope an outline proposal, during September. This will be undertaken by the Neighbourhoods and Communities Group.

## 6. RECOMMENDATIONS

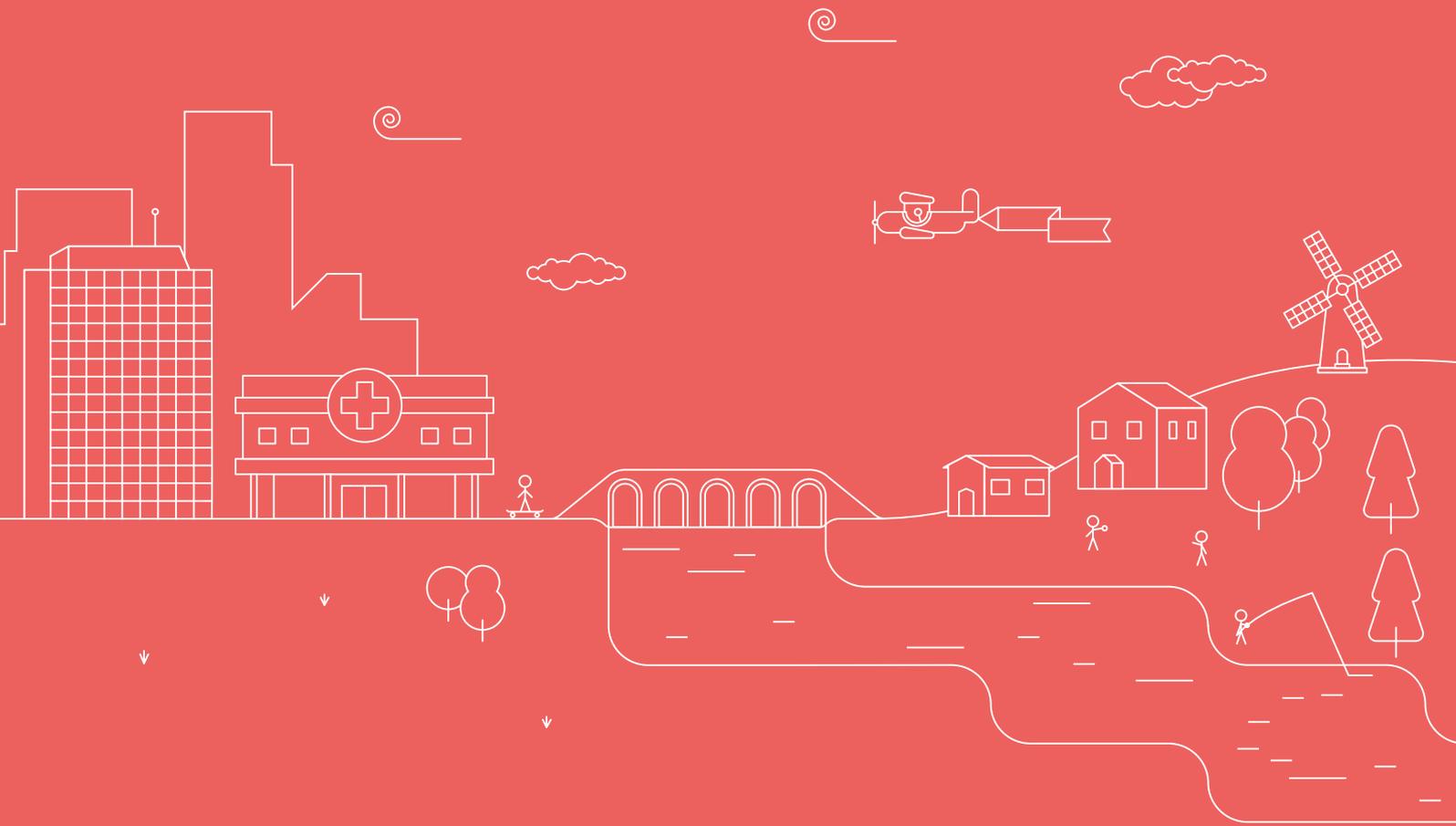
- 6.1 The Policy and Resources Committee are asked to approve the submission of an Expression of Interest facilitated by the council to the Great Place Scheme.

## 7. BACKGROUND PAPERS

- 7.1 Guidance Notes Attached.

*Areas of consideration: e.g. does this report raise any of the following issues and if so how have these been considered/mitigated against?*

<b>Area for consideration</b>	<b>Comment</b>
Monitoring Officer Consultation:	18/08/16
Section 151 Officer Consultation:	18/08/16
Existing Council Policies:	Arts and Cultural Strategy (Econ Dev Committee 7 <sup>th</sup> Sept)
Financial Implications:	Considered
Legal Implications (including human rights):	None at this stage.
Risk Implications:	Considered through bid development.
Equality Issues/EQIA assessment:	Considered through bid development.
Crime & Disorder:	None
Every Child Matters:	Considered through bid development.



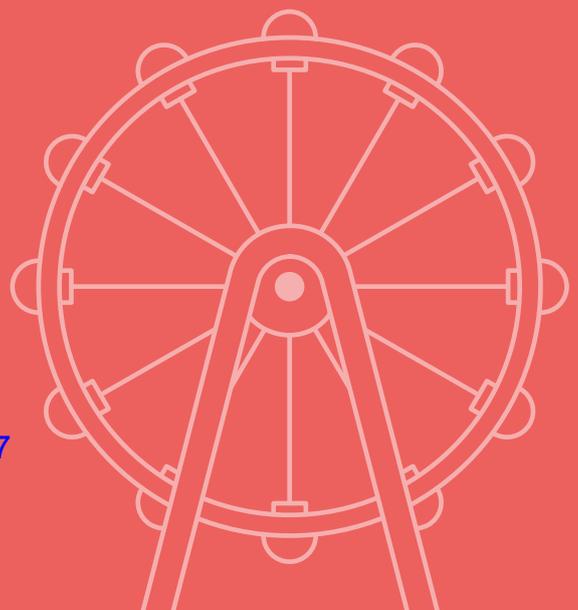
# Great Place Scheme

Grants between £500,000 and £1,500,000

Guidance for applicants in England

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# Summary of key information

## What is the focus of the Great Place Scheme?

The aim of the Great Place Scheme is to put arts, culture and heritage at the heart of the local vision for 12 places across England, making a step change in the contribution of culture in those areas, and embedding them in the places' plans for the future. Four of the places will be rural. It will fund projects in areas where there is already a strong local partnership approach and a commitment to embed arts, culture and heritage as a core part of local plans, policies and strategies – cementing partnerships across the public, private and voluntary sectors.

By strengthening the networks between arts, culture and heritage, civic and community organisations, and by involving citizens, projects will enhance the role that culture plays in the future of each place participating in the Scheme. In time this will lead to the social and economic benefits that arts, culture and heritage can achieve. We refer to this as networked arts and heritage.

This is a pilot scheme. It will fund activities which can be built on in the future, and whose learning can be shared with other places. See below for more detail on who and what we expect to fund.

## Who can apply?

Partnerships led by a not-for-profit organisation.  
**See below (Section three) for more details.**

## Who cannot apply?

Individuals; single organisations; partnerships led by for profit/private organisations or companies .

## What is the deadline for expressions of interest?

**Midday 6 October 2016**

# Summary of key information

**What is the deadline for applications?**

**Midday 12 January 2017**

**How much can be applied for in one application?**

Between £500,000 and £1,500,000.

**When must the activity take place?**

Activities must start no earlier than **1 April 2017**. Funded activities must end no later than **31 March 2020**.

**Minimum match funding from other sources**

10% - this must be a cash contribution. In-kind contributions will not be eligible as match funding.

To demonstrate a broad base of support for the project, we would expect this contribution to be drawn from more than one source/organisation within the partnership.

**When will we make our decision?**

We will aim to notify applicants of our decision no later than **31 March 2017**

# Section one – introduction

## Welcome

Thank you for your interest in the Great Place Scheme, which is being delivered in partnership by Arts Council England, the Heritage Lottery Fund and Historic England. This guidance gives you information on how to apply for funding and outlines what we will fund.

## About the Great Place Scheme

The Great Place Scheme is one part of the Government's Culture White Paper - the first comprehensive Government strategy for the cultural sector in more than fifty years. The ideas and proposals in the White Paper aim to boost access to arts, culture and heritage, to help improve social mobility and increase life chances across the country.

Each year, Arts Council England, the Heritage Lottery Fund and Historic England invest in and enable projects which have positive impacts on

educational attainment, health and well-being inclusion, and community cohesion – creating jobs, developing skills and boosting local economies in a huge number of places.

However, realising the full potential of this investment relies on a wide range of local partners having an understanding of how arts, culture and heritage can – and often already do - support the achievement of their area's strategic objectives. This understanding needs to be factored into their planning and investment decisions from the outset.

### Our ambition for this programme is to support local areas to:

- **Inspire a vision of how culture can change your place** – how the arts, culture and heritage create a sense of place, build social capital, grow local economies and align to local plans for cultural education, making for prosperous, healthy and cohesive communities; and how they can help us to think through change, by bringing communities, people and organisations together.
- **Connect culture with new partners to help change places for the better** – arts, culture and heritage organisations, citizens, civic leaders, community groups, Local Cultural Education Partnerships, schools, education and youth work settings, public agencies and authorities and businesses - at all levels – working together to form strong, sustainable partnerships.

# Section one – introduction

- **Incorporate a vision for culture into ambitions for your place** – develop new ideas for making better use of arts, culture and heritage, into the emerging social, economic and spatial plans for a local area, supported by the relevant partners
- **Build and share learning** – develop new ideas for cultural projects in unusual settings, pilot new activity and form new partnerships, changing the places participating in the Great Place Scheme, and inspiring similar activity across the rest of England and the UK as a whole.

As well as finding new ways to work, we want to see local partnerships building Great Places where arts, culture and heritage make a real difference – see Section five. You will need a clear vision of the difference you want to make for communities in your area.

**This guidance is for the operation of the Great Place Scheme in England. We expect versions of the Scheme to operate in Wales, Scotland and Northern Ireland, with separate guidance for these nations.**

## About Arts Council England

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. Arts Council England supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections.

Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, Arts Council England plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country.

For more information visit [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

# Section one – introduction

## About the Heritage Lottery Fund

From the archaeology under our feet to the historic parks we love, from precious memories to rare wildlife, the Heritage Lottery Fund uses money raised by National Lottery players to help people across the UK explore, enjoy and protect the heritage they care about. The Heritage Lottery Fund is the largest dedicated funder of heritage in the UK, and has awarded over £7billion to over 40,000 projects since 1994.

Heritage includes many different things from the past that we value and want to pass on to the future including: historic buildings and sites; natural heritage; objects and sites linked to the UK's industrial, maritime and transport history; museums, libraries and archives; cultures and memories; and community heritage. HLF invests in the full breadth of the UK's heritage and aims to make a lasting difference for heritage and people.

For more information visit [www.hlf.org.uk](http://www.hlf.org.uk)

## About Historic England

Historic England is the public body that looks after England's historic environment. We support historic places, by helping people to understand, value and care for them. We do this by: Championing the values of historic places; Identifying and protecting our heritage; Supporting and guiding change; Sharing understanding of historic places; and, providing national expertise at a local level.

Many of our historic places are at risk, and last year we provided £13 million in grants to help reduce heritage assets at risk.

For more information visit [www.historicengland.org.uk](http://www.historicengland.org.uk)

Throughout this guidance references to 'culture' and 'arts and heritage' include the full range of activities and assets funded or supported by Arts Council England, Heritage Lottery Fund and Historic England.

# Section two – purpose of the Great Place Scheme

## Aims

The Great Place Scheme will enable cultural organisations to make a step-change in how they work together, and with other organisations in other sectors, in order that arts, culture and heritage contribute more to meeting local social and economic objectives.

## What will the Great Place Scheme do?

The Great Place Scheme will invest in 12 places across England to achieve the following:

- Build on existing strengths within the local arts, culture and heritage sectors in order to maximise their positive cultural, social and economic contribution.
- Build new partnerships to realise this contribution and to lever resources into the sector to support that.

- Develop these partnerships so that the contribution of the sector is recognised in and supported by long-term plans and strategies for the area – for instance, the Joint Health and Wellbeing Strategy, the Local Enterprise Partnership's Strategic Economic Plan, or destination management plans.

The Scheme will enable 12 places across England to put culture at the heart of the future vision for their area. The successful places will be able to access investment, advice and guidance from the national development agencies and National Lottery funders for arts, culture and heritage - Arts Council England, Heritage Lottery Fund, and Historic England.

## How much funding is available?

You can apply for between £500,000 and £1,500,000 for activity to be delivered over a period of up to three years.

The application process has one round only, but you must submit an Expression of Interest before completing an application form. See **pages 3-4** for deadlines.

# Section two – purpose of the Great Place Scheme

## Geographic focus

The Great Place Scheme is a pilot. In England we aim to support successful applicants from 12 places to participate in the Scheme, including four rural areas. For the purposes of the Great Place Scheme a local area can apply as a rural area if the benefits accrue to a population where at least 70% of the intended beneficiaries live in a local authority area or areas defined as rural by Defra/Office for National Statistics.

You will need to provide evidence of how your area meets the [rural definition](#).

We invite you to think creatively about the geographies that you could serve. This might be across more than one district council area, a county-wide approach, or the relationship between an urban area and those living in its rural hinterland. Boundaries need not be contiguous.

You will need to determine the scale and the geographic boundaries of the 'place' where your project will be delivered. You should make a case in your application for why the geography you have chosen is relevant and meaningful in the light of the ambitions of the Great Place Scheme. The scale of a place should be defined using local authority boundaries but could be:

- A city-region
- A combined authority
- A single local authority area – unitary, lower or upper tier
- A grouping of local authority areas
- A Local Enterprise Partnership area
- A grouping of civil parish areas

# Section three – eligibility

Please read the eligibility requirements for the Great Place Scheme carefully. If you do not meet these requirements we will be unable to consider your application for funding.

## Who can apply?

Partnerships including (but not limited to):

- Arts organisations
- Museums and libraries
- Historic environment and natural heritage organisations
- Community / voluntary groups
- Social enterprises
- Commercial businesses
- Unitary, upper and lower tier local authorities
- A combined authority with a devolved powers agreement
- Parish councils
- Local Enterprise Partnerships
- Destination organisations
- Further and higher education institutions
- Public Health and Wellbeing Boards
- Clinical Commissioning Groups and other NHS bodies
- Other national strategic agencies
- Other public sector organisations

One of the not-for-profit organisations in the partnership will need to be nominated as the lead partner.

We positively welcome leadership from organisations from outside the cultural sector, but we expect that at least one arts, culture or heritage organisation is part of the partnership, and will ask for evidence that the partnership meaningfully includes the cultural sector more broadly.

# Section three – eligibility

## Who cannot apply?

Individuals; single organisations; partnerships led by for profit/ private organisations or companies

## What activity cannot be funded?

- Any activity outside of England
- Activities where the beneficiaries are predominantly outside of the defined 'place' for which funding is being sought
- Projects that aim to operate on a national scale
- Activities (including buying goods or services) or any part of the projects that have already started, been bought, ordered or contracted before we make a decision about your application. This is because we cannot fund activity retrospectively
- Costs that are already paid for by other income including your own funds or any other funding
- Large-scale capital work to buildings, cultural venues and other types of arts or heritage asset.

Other funding opportunities may be available for projects which are not a priority for Great Place funding – contact the Arts Council, Heritage Lottery Fund or Historic England for more information.

## Delivery timetable

Activities must start no earlier than **1 April 2017**

Funded activities must end no later than **31 March 2020**

Activities can be any length up to three years.

# Section three – eligibility

## Partnership agreements

One organisation must act as the lead organisation and submit the application. All partners must show a firm commitment to joint working through a partnership agreement or Memorandum of Understanding. If we decide to fund your project we will enter into a legally binding grant agreement with the lead organisation. This organisation must accept our terms and conditions of grant and will be solely accountable to us for all monitoring information, how all the money is spent and for the full and successful delivery of the project.

To be eligible to apply to this programme the partnership need not be separately constituted as an organisation. We will need you to make available copies of the governance documentation for the lead organisation only.

Successful partnerships will be able to demonstrate that they have the skill and capacity to deliver their project proposals, including:

- An understanding of the people, place and cultural assets where the proposed Great Place activities will be delivered.
- Knowledge and experience of working across the arts, culture and heritage sectors, with a wide range of stakeholders, including local people.
- A track record, within the partnership members, of delivering or being involved in activity that promotes arts, culture and heritage and placemaking, especially in the place where project activities will occur.
- A track record of working collaboratively and developing partnerships to achieve shared aims across the cultural sector.
- A clear vision for the value which will be added to the place from the activity for which support is being applied for, how it will contribute to the place in the next 3 years and beyond, and which stakeholders, partners or organisations need to be engaged to achieve this.
- A track record which can be significantly further developed, or robust and ambitious future plans, for partnership with organisations beyond the arts, culture and heritage sectors – with a clear indication of existing or likely commitment from those partners to ensure that culture is included in plans for the local area in the future.
- The partners, stakeholders and organisations will in large part be determined by the particular cultural, economic or social impact which is envisaged. For example, if the activity is to embed culture in plans for local economic growth then we would expect to see the application set out how the Local Enterprise Partnership, Higher Education and Further Education sector, and local Cultural Education Partnerships (where relevant), and destination organisations, would be engaged in the work.
- A commitment to diversity and equality.
- Robust project management, financial management, change control and reporting systems.

# Section four – what we will fund

This is an activities-based programme and we will not be funding any large-scale capital work e.g. building refurbishment or gallery re-fits. Some small-scale capital expenditure may be considered for support only if it is needed for the delivery of specific activities, e.g. creation of spaces for 'meanwhile' or 'pop-up' uses.

We anticipate that most of the Schemes we fund will deliver activities that fit into the following four broad areas:

## Talking to people

- Community-based discussions using evidence about current opportunities to engage with arts, culture and heritage and its impact, e.g. using Taking Part, the Heritage Lottery Fund/RSA Heritage Index to talk about the strengths, weaknesses and opportunities of arts and heritage assets and activities. These could be at everything from a city-region to a local authority scale.
- Holding a series of events that build or support new local networks that cut across sectors and organisational barriers – for example, between any or all of heritage, arts, health, education, civic and community organisations as well as local authorities and economic development and business groups.
- Help to make arts, culture and heritage a building block of long-term place strategy by holding discussions amongst local place-shaping forces: creative industries, civic entrepreneurs and social innovators

## Exploring new ideas

- Research the role of arts, culture and heritage in the local economy – not just tourism but businesses and industries where traditional strengths may still offer potential to meet local or export demand, partnering with universities where appropriate.
- Investigate the inter-relationship between cities and the surrounding rural hinterland – tourism, the role of landscape in flood protection, water quality, energy, food production, as well as recreation and cultural identity.

# Section four – what we will fund

- Investigate the relationship between cultural production and consumption, identifying opportunities to exploit and overcome barriers to this.
- Explore the potential for new models of governance and operation within the arts and heritage sectors, and seek to run short pilots of these.
- Commission artists to work with local communities to help them define their aspirations and vision, or to catalyse change.
- Work with museums and libraries to extend the partnership's reach into communities.
- Run public competitions to come up with new ideas for using and commemorating local cultural assets in different ways.
- Explore how to incorporate more about arts, culture and heritage in local educational provision, at all levels.
- Working with universities to explore how arts, culture and heritage can be better used to address social and economic priorities.

## Creating tools to realise step change

- Enable arts, culture and heritage organisations to work with commissioners in co-producing frameworks for social outcomes.
- Create new ways of recognising local culture, such as blue plaque schemes for significant historic sites, or digital catalogues of a place's artworks or collections.
- Involve the public in contributing to local arts, culture and heritage records/catalogues.
- Incorporate arts, culture and heritage data into local open data platforms.
- Better integrate culture into place marketing and branding, to attract tourism or investment.

## Building Capacity

- Encourage take-up of existing powers such as the Community Right to Bid, or the listing arts, culture and heritage assets as Assets of Community Value.
- Investigate options for transferring cultural assets to community ownership.
- Create opportunities for people to discover more about local arts and heritage and feed ideas into new DIY arts, culture or heritage projects.
- Provide funding for individual arts, culture and heritage activists to build their personal networks and skills.
- Audit local cultural organisations for skills, including digital communication and community engagement, and seek out local people with those skills; or add local resident representatives to project steering groups and boards of arts or heritage organisations.

# Section four – what we will fund

- Develop regional, England-wide, cross-UK or international partnerships.
- Partnership building that levers in investment from other public funders.

These events and activities could make use of heritage and arts buildings by opening them up to temporary exhibits and activities. But they could also take place in shopping centres, cafés or bars, sports centres or stadia – wherever people live, work and play.

We expect that activity leading to more opportunities to engage with arts, culture and heritage will lead to new commissions of cultural work, which will be designed to deliver the

outcomes of the Scheme (see Section five). Your plans should also explain how you will incorporate and use social media.

We will work with participants in the Great Place Scheme to capture the learning that emerges and will expect you to work with us to disseminate this. We will discuss this with participants in the Scheme

## Resources – Heritage Lottery Fund

In the last two years Heritage Lottery Fund and the RSA have been carrying out research looking into the connections between heritage, identity and place. Many outputs from this work are already available, with more published in autumn 2016. The following can be found on the [research web page](#) and will be useful for applicants looking to develop their Schemes:

- The [Heritage Index](#) is a key tool for places to use in developing Great Place applications and as a starting place for project activities that are funded through the programme.

- There are 30 blogs on the [RSA Heritage, Identity and Place](#) research web-site that provide ideas and accounts of activities.
- You could connect with your [local heritage ambassador](#), an RSA network of volunteers who want to help bring together heritage conversations at the local level.

# Section four – what we will fund

## Resources – Arts Council England

In the last few years, the Arts Council has delivered a number of strategic funding programmes which have supported local partners to invest in a place-based way to strengthen and grow the arts and cultural sector, and to increase the value that it adds to local, regional and national life. There is a wealth of developing practice to help inform your thinking.

- [Ambition for Excellence](#) – aims to contribute to the development of strong cultural places. A number of places across England are being supported to deliver innovative cultural programmes, initiatives and events.
- [Creative People and Places](#) – supporting 21 places across England where cultural engagement has been lower than elsewhere, innovative cross-sectoral partnerships are taking a bottom-up approach to increasing cultural opportunity. The participating partnerships are sharing their learning with each other and with the other places.
- [Cultural Destinations](#) – 10 partnerships between the tourism and cultural sectors across England have received investment to grow culture's contribution to the visitor economy.
- [Creative Local Growth Fund](#) – the Arts Council has provided match funding for European Structural and Investment Funds to 9 projects across the country who are investing in culture to drive economic growth. Partnerships include universities, business support partnerships, Local Enterprise Partnerships as well as arts and cultural organisations.
- [Cultural Commissioning programme](#) – this programme seeks to build capacity in the arts and cultural sector to secure commissions to deliver outcomes in health, well-being and social care. The programme supports innovative practice and partnerships, and shares good practice.
- [Enterprising Libraries](#) – this fund provided investment to public libraries to provide business support, building on their role as community hubs, helping local economic growth and supporting social mobility.

The Arts Council commissions and publishes a wealth of [research into the arts and cultural sector](#) and its social and economic impact. Applicants from rural areas may wish to consider the [Arts Council's Rural Data and Evidence Review](#).

In addition, there are key datasets published by the Department for Culture, Media and Sport.

- [Taking Part](#) is a regular survey which collects data on participation across a range of sectors including the arts, museums, libraries and heritage. It provides data relating to reasons for participating and not participating, barriers to participation and frequency of participation, as well as social capital, volunteering, and the socio-economic status and demography of respondents.
- [Creative Industries Economic Estimates](#) – information on the economic contribution of the creative industries – including the arts, culture and heritage – with reference to gross value added, exports, employment, number of businesses.

# Section four – what we will fund

## Resources – Historic England

Earlier this year Historic England launched its Heritage Action Zone initiative. Through this range of resources and expertise we seek to achieve sustainable economic growth in historic places. Each Heritage Action Zone will be tailored to local circumstances and will be delivered in partnership between the local authority, Historic England and other relevant organisations. We expect some Heritage Action Zones to complement the Great Place Scheme.

Through Heritage Action Zones, Historic England will use its skills, experience and resources by pulling together its services which could include:

- Support for research into understanding the heritage importance of a place, which could lead to identifying the need for additional protection measures;
- Enhancement of existing listing descriptions that clarify how change can be managed; support in using effectively other tools for managing development such as Local Listed Building Consent Orders;
- Specialist advice ranging from legal support for projects tackling Heritage at Risk, to technical advice from our Expert Advisory Group; and
- Funding which could be used for specific area-based schemes or as a contribution towards a post to coordinate and deliver the above described range of potential projects.

Visit [Heritage Action Zones](#) for further details.

# Section five – the difference we want to make

We understand that every place is different; local context and flavour is at the heart of the Great Place Scheme. We want to support projects which respond to these individual needs and desires and make a real difference to life in the local area. But to measure the impact of our investment, each project that we fund must provide a 'return'. We will aim to secure this return by asking you and your project to deliver the outcomes below which we see as characteristic of how culture makes a Great Place. The proposed outputs of your Scheme should indicate how you will achieve them. Our evaluation of the programme and individual Schemes will assess the success of each Scheme in terms of these outcomes.

## **With our investment, everyone has the opportunity to experience and to be inspired by arts, culture and heritage**

There will be more people engaging with, experiencing and being inspired by the arts, culture and heritage around them. Audiences will be more diverse than before your project. Changes will have come about as a direct result of your project, particularly your audience development work and community consultation, by collecting and analysing information about the people who engage with your arts, culture and heritage – and those who don't – before, during and after your project.

## **With our investment your local area/ community will be a better place to live, work or visit**

Local residents will have a better quality of life and overall the area will be more attractive. As a result of increasing opportunities for local people to engage with the arts, culture and heritage around them, residents will report that they feel greater pride in the local area and/or have a stronger sense

of belonging. You will be able to demonstrate that the new partnerships you forge and the activities you undertake have a clear social impact – whether upon health and well-being, community cohesion, educational outcomes, or another local policy priority. You will be able to engage key partners such as health and well-being boards, clinical commissioning groups, schools, further and higher education institutions, local authorities, community and voluntary sector and others as appropriate.

## **With our investment your local economy will be boosted**

You will be able to demonstrate that you have contributed to growth in tourism, the creative industries or as an attraction for inward investment. There will be additional income for existing local businesses and/or there will be new businesses in your local area. You will be able to show that local businesses have benefited from the Great Place Scheme. This will be because you spent your grant locally, or because you encouraged more tourism visits to or a broader cultural offering in the local area, helped commercialise cultural products,

# Section five – the difference we want to make

supported start-ups or growing SMEs, or because you provided new premises for businesses that moved into the area or expanded their operations within it. You will be able to demonstrate that you have engaged key partners like Local Enterprise Partnerships and destination organisations.

## **With our investment arts, culture, heritage and other local organisations will be more resilient**

Local arts, culture and heritage organisations, alongside those from related sectors, will have greater capacity to meet challenges and to adapt to changing circumstances to give them a secure future. They will achieve this greater resilience through stronger governance and greater local involvement; increased management and staff skills; fresh sources of expertise and advice; and by working in partnership to share services, staff and resources.

## **With our investment arts, culture and heritage organisations will have built sustainable partnerships with other sectors, agencies and organisations in the local area, and culture will be reflected in local plans and strategies**

To deliver the outcomes of this programme you will not only make a difference to your local area, but also embed the necessary partnerships beyond the arts, culture and heritage sector in the long term, and see a clear role for culture reflected in local plans and strategies. We will need to see evidence of how culture relates to the key local plans and strategies relevant to your activity, and of how partners' commitment will be secured and sustained.

# Section six – how to apply

## Talking to us about your application – the Expression of Interest form

Once you have read the guidance and started to think about your application, you must speak with an Arts Council England or Heritage Lottery Fund officer in the area where your Great Place Scheme project will be located. To make contact with your relevant officer, please visit [the programme website](#).

We require all prospective applicants to submit an expression of interest form. This brief form (500 words maximum) will outline your project ideas, timescales and identify how much funding you might require. We only require outline information at this stage, but you should cover the following:

- The place where you hope to locate your project.
- The key social and economic priorities as set out by stakeholders and local leaders in that place.
- The range of activity that you seek to deliver to contribute to these priorities.
- How your activity will seek to embed arts, culture and heritage into the vision and plans for the place where your project will be delivered, the partners you will seek to work with and influence, and the extent of their commitment to your plans and to culture.

- Membership of your partnership and how other arts, culture and heritage partners/stakeholders will be involved in project leadership and delivery.
- Plans for how you will finance and manage your Great Place Scheme project.
- Who you have discussed your project with from Arts Council England or Heritage Lottery Fund

Once the **6 October** deadline for Expression of Interest forms has passed, we will adopt a sift approach to identify those projects which we think have the ability to deliver against the five Great Place Scheme outcomes (**see pages 18-19**).

If we believe that your project does have potential, we will invite you to make a full application. .

# Section six – how to apply

## Submit a full application form

The Great Place Scheme application form will be a maximum of 6,500 words, divided into three sections:

- Meeting the brief – the potential of the project to strengthen **networked arts and heritage** within your place, leading to a more prominent role for culture in meeting local social and economic priorities and achieving the five programme outcomes (3,000 words)
- Project management (2,000 words)
- Financial viability (1,500 words).

You do not need to use the full word count if you do not feel it is necessary. Use the criteria/prompts in Section seven of this guidance to help you structure your proposal.

The online application form will be available from **1 November 2016. Applications must be submitted by midday on 12 January 2017.**

Applications submitted after this time will not be considered. We will not be able to read or provide written comment on draft applications. It is your responsibility to develop and write the application, including what you feel to be all the relevant information. We cannot guarantee success for any applicant.

# Section six – how to apply

## Attachments

You must upload the following mandatory attachments with your full application. The combined limit on file size for all the attachments taken together is 10 megabytes and 10 items.

<b>Detailed budget</b>	A detailed budget for the Great Place Scheme project, showing proposed income and expenditure (as an Excel sheet or similar)
<b>Work plan</b>	A work plan for the proposed project, including milestones and key review dates
<b>Financial statements</b>	Financial statements for your partnership's lead organisation showing previous financial year, prepared to the relevant legal standard
<b>Management accounts</b>	The latest management accounts for your lead organisation
<b>Governance documents</b>	The governance documents for your lead organisation
<b>List of partner organisations with contact details</b>	A list of all partner organisations giving their organisation names, address information and contact details for a main contact person

### You may also upload the following optional attachments

Up to three other relevant attachments e.g. letters of support from local community groups. These must each be a maximum of five pages in length.

# Section six – how to apply

We will use the information you give us in your application form and any attachments to decide whether your application is eligible and whether we will offer you funding to deliver your Great Place

Scheme. If your application does not contain the information we need in the format we ask for we might not be able to consider it. After you have read this guidance, if you have any further questions

## Help with your application

We are committed to being open and want to make the Great Place scheme application process accessible to everyone. If you experience any barriers within the application process, require help

to make an application, or simply have any further questions which aren't answered above, please contact us.

<https://www.greatplacescheme.org/contact-us>

## After you submit your full Great Place scheme application

You will receive an acknowledgement email confirming that we have received your application. This will be sent to the email address which you used to send in the application.

is not eligible, this means that we cannot process it any further and it will not be considered for funding. If your application is not eligible we will write to let you know and will explain our decision.

We will conduct an eligibility check after your application has been submitted. If your application

# Section seven – how we will make our decision

We will check your application to ensure that you have provided all the information we have requested and taken account of the feedback provided to your Expression of Interest. We will then make our decision based on the information you provide in your application, any further information that we request and, where relevant, data and information from the Charity Commission and Companies House websites relating to your lead organisation’s constitution and financial statements from the past two years.

We will assess each application against the following criteria, using the assessment prompts below:

## Criteria

**Meeting the brief** - the potential of the application to strengthen **networked arts, culture and heritage** within the place, leading to a more prominent role for culture in meeting local social and economic priorities (word count: up to **3,000** words):

- An understanding of the people, place and arts, cultural and heritage assets where the proposed Great Place activities will be delivered
- Knowledge and experience of working across the cultural sector, with a wide range of stakeholders (including local people)
- A track record, within the partnership members, of delivering or being involved in activity that promotes arts, heritage and placemaking, especially in the place where project activities will occur
- A track record of working collaboratively and developing partnerships to achieve shared aims, both within the arts and heritage sectors and beyond
- Your plans to deliver activity and the extent that this will achieve the five outcomes of the Great Place Scheme
- An understanding of the context you are operating in locally, and how you will secure and sustain appropriate partnerships which will embed arts, culture and heritage in local plans and strategies

# Section seven – how we will make our decision

## **Project management** (word count: up to **2,000** words):

- Demonstration of the capacity to deliver the proposed programme across the partnership
- Quality and range of the partnership
- Demonstration of the existing level of involvement of cultural sector in local place-shaping strategies
- Appropriate governance arrangements in place and/or planned, including how partners are engaged
- Demonstration of how equality and accessibility will be addressed

## **Financial viability** (word count: up to **1,500** words):

- Financial viability of the lead applicant, and of the project
- Demonstration of appropriateness of proposed budget
- Cash investment or in-kind support, in addition to the minimum 10% cash contribution

## **Decision making**

Once we have assessed your application and a recommendation has been made whether to fund it, we will make our decision. To do this we will consider how strongly your activity scored against our criteria, and we will also consider your activity alongside other applications on the following balancing criteria:

- Geographical location and urban/rural focus
- Balance across types of activity, the social, cultural and economic value to be added by activity, and the form and membership of delivery partnerships

- Equality and diversity – e.g. the diversity of those delivering the proposed activity, the proposed reach of the activity in terms of participants, and the extent to which the proposed activity can promote equality of opportunity

These balancing criteria will be used to ensure a good spread of Great Place Scheme projects – both in terms of geography and proposed activities/ approach - and to differentiate between a number of proposals that are all considered strong.

We will aim to notify applicants of our decision no later than **31 March 2017**.

# Section eight – other information about your application

## Complaints

If you are not happy with the way we have dealt with your application, please contact us and we will discuss this with you. If you are still unhappy, you can ask us for a copy of our complaints procedure. Details can be found here:

[Arts Council England](#) / [Heritage Lottery Fund](#) / [Historic England](#)

Please note that you can only complain if you believe we have not followed our published procedures when assessing your Great Place Scheme application. You cannot appeal against the decision.

## Freedom of Information and Data Protection

We are committed to being open about the way we will use any information you give us as part of your application. We work within the Freedom of Information Act 2000 and the Data Protection Act 1998.

When you submit your declaration with your application form you are confirming that you understand our obligations under these Acts.

## Receiving a grant

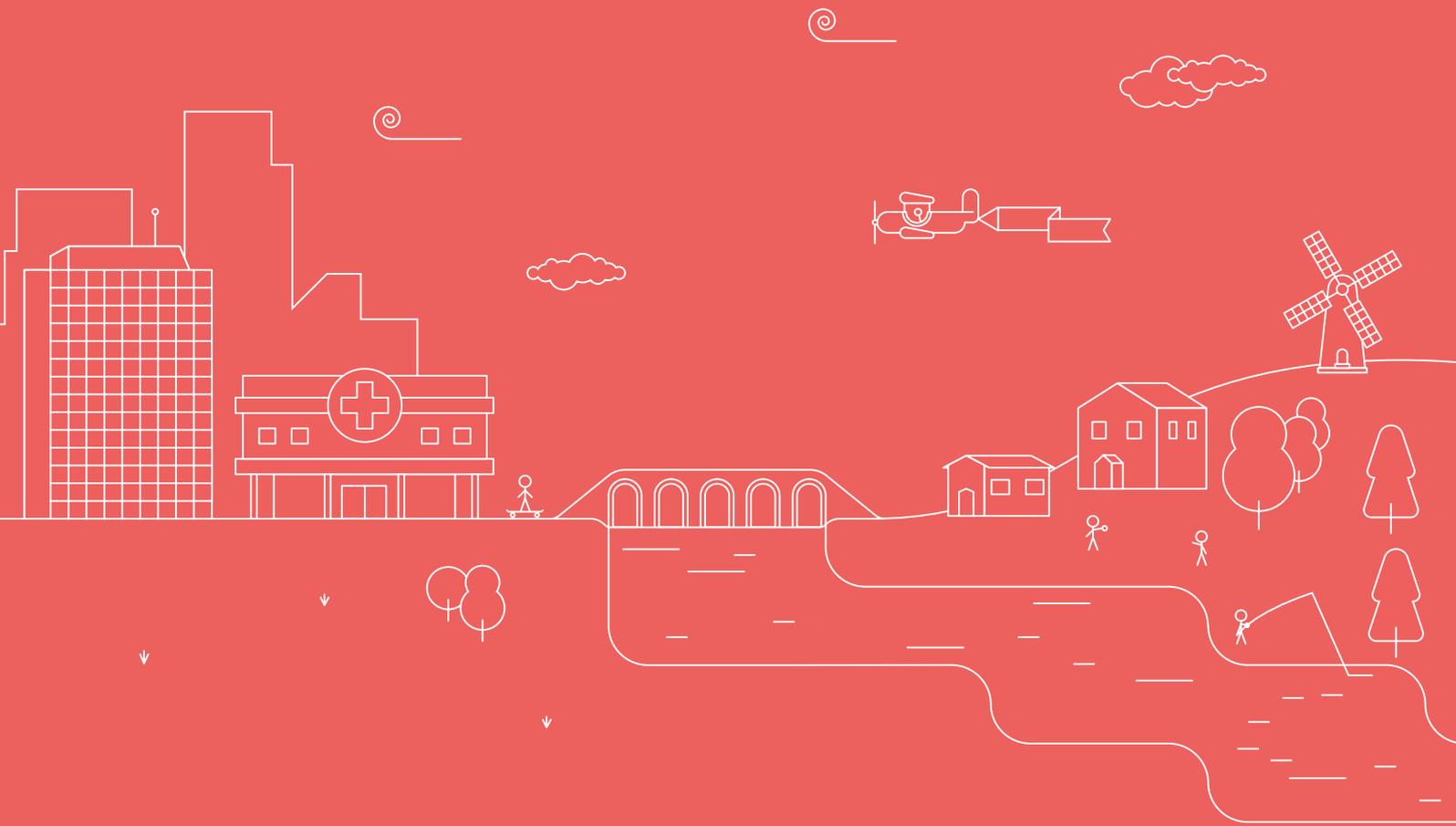
If you are awarded a grant, you will need to:

- Comply with our terms of grant.
- Acknowledge National Lottery support using a grantees' acknowledgement logo. We will give you guidance on this and can provide some acknowledgement materials free of charge.

- Give us the right to use any images you provide us with. You must get all the permissions required before you use them or send them to us.

If you are successful in receiving a grant, we will give you more detailed information on our approach to project monitoring, grant payment, buying works and services and evaluation in a separate guidance note.





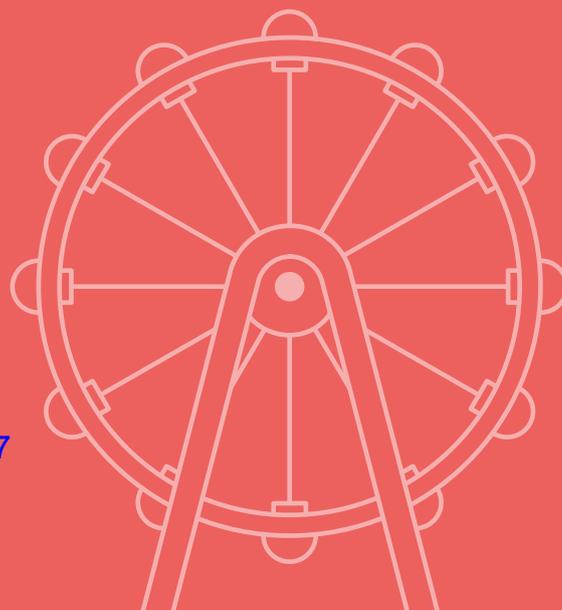
# Great Place Scheme

Grants between £500,000 and £1,500,000

Guidance for applicants in England

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# Summary of key information

## What is the focus of the Great Place Scheme?

The aim of the Great Place Scheme is to put arts, culture and heritage at the heart of the local vision for 12 places across England, making a step change in the contribution of culture in those areas, and embedding them in the places' plans for the future. Four of the places will be rural. It will fund projects in areas where there is already a strong local partnership approach and a commitment to embed arts, culture and heritage as a core part of local plans, policies and strategies – cementing partnerships across the public, private and voluntary sectors.

By strengthening the networks between arts, culture and heritage, civic and community organisations, and by involving citizens, projects will enhance the role that culture plays in the future of each place participating in the Scheme. In time this will lead to the social and economic benefits that arts, culture and heritage can achieve. We refer to this as networked arts and heritage.

This is a pilot scheme. It will fund activities which can be built on in the future, and whose learning can be shared with other places. See below for more detail on who and what we expect to fund.

## Who can apply?

Partnerships led by a not-for-profit organisation.  
**See below (Section three) for more details.**

## Who cannot apply?

Individuals; single organisations; partnerships led by for profit/private organisations or companies .

## What is the deadline for expressions of interest?

**Midday 6 October 2016**

# Summary of key information

**What is the deadline for applications?**

**Midday 12 January 2017**

**How much can be applied for in one application?**

Between £500,000 and £1,500,000.

**When must the activity take place?**

Activities must start no earlier than **1 April 2017**. Funded activities must end no later than **31 March 2020**.

**Minimum match funding from other sources**

10% - this must be a cash contribution. In-kind contributions will not be eligible as match funding.

To demonstrate a broad base of support for the project, we would expect this contribution to be drawn from more than one source/organisation within the partnership.

**When will we make our decision?**

We will aim to notify applicants of our decision no later than **31 March 2017**

# Section one – introduction

## Welcome

Thank you for your interest in the Great Place Scheme, which is being delivered in partnership by Arts Council England, the Heritage Lottery Fund and Historic England. This guidance gives you information on how to apply for funding and outlines what we will fund.

## About the Great Place Scheme

The Great Place Scheme is one part of the Government's Culture White Paper - the first comprehensive Government strategy for the cultural sector in more than fifty years. The ideas and proposals in the White Paper aim to boost access to arts, culture and heritage, to help improve social mobility and increase life chances across the country.

Each year, Arts Council England, the Heritage Lottery Fund and Historic England invest in and enable projects which have positive impacts on

educational attainment, health and well-being inclusion, and community cohesion – creating jobs, developing skills and boosting local economies in a huge number of places.

However, realising the full potential of this investment relies on a wide range of local partners having an understanding of how arts, culture and heritage can – and often already do - support the achievement of their area's strategic objectives. This understanding needs to be factored into their planning and investment decisions from the outset.

### Our ambition for this programme is to support local areas to:

- **Inspire a vision of how culture can change your place** – how the arts, culture and heritage create a sense of place, build social capital, grow local economies and align to local plans for cultural education, making for prosperous, healthy and cohesive communities; and how they can help us to think through change, by bringing communities, people and organisations together.
- **Connect culture with new partners to help change places for the better** – arts, culture and heritage organisations, citizens, civic leaders, community groups, Local Cultural Education Partnerships, schools, education and youth work settings, public agencies and authorities and businesses - at all levels – working together to form strong, sustainable partnerships.

# Section one – introduction

- **Incorporate a vision for culture into ambitions for your place** – develop new ideas for making better use of arts, culture and heritage, into the emerging social, economic and spatial plans for a local area, supported by the relevant partners
- **Build and share learning** – develop new ideas for cultural projects in unusual settings, pilot new activity and form new partnerships, changing the places participating in the Great Place Scheme, and inspiring similar activity across the rest of England and the UK as a whole.

As well as finding new ways to work, we want to see local partnerships building Great Places where arts, culture and heritage make a real difference – see Section five. You will need a clear vision of the difference you want to make for communities in your area.

**This guidance is for the operation of the Great Place Scheme in England. We expect versions of the Scheme to operate in Wales, Scotland and Northern Ireland, with separate guidance for these nations.**

## About Arts Council England

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people's lives. Arts Council England supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections.

Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, Arts Council England plan to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country.

For more information visit [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

# Section one – introduction

## About the Heritage Lottery Fund

From the archaeology under our feet to the historic parks we love, from precious memories to rare wildlife, the Heritage Lottery Fund uses money raised by National Lottery players to help people across the UK explore, enjoy and protect the heritage they care about. The Heritage Lottery Fund is the largest dedicated funder of heritage in the UK, and has awarded over £7billion to over 40,000 projects since 1994.

Heritage includes many different things from the past that we value and want to pass on to the future including: historic buildings and sites; natural heritage; objects and sites linked to the UK's industrial, maritime and transport history; museums, libraries and archives; cultures and memories; and community heritage. HLF invests in the full breadth of the UK's heritage and aims to make a lasting difference for heritage and people.

For more information visit [www.hlf.org.uk](http://www.hlf.org.uk)

## About Historic England

Historic England is the public body that looks after England's historic environment. We support historic places, by helping people to understand, value and care for them. We do this by: Championing the values of historic places; Identifying and protecting our heritage; Supporting and guiding change; Sharing understanding of historic places; and, providing national expertise at a local level.

Many of our historic places are at risk, and last year we provided £13 million in grants to help reduce heritage assets at risk.

For more information visit [www.historicengland.org.uk](http://www.historicengland.org.uk)

Throughout this guidance references to 'culture' and 'arts and heritage' include the full range of activities and assets funded or supported by Arts Council England, Heritage Lottery Fund and Historic England.

# Section two – purpose of the Great Place Scheme

## Aims

The Great Place Scheme will enable cultural organisations to make a step-change in how they work together, and with other organisations in other sectors, in order that arts, culture and heritage contribute more to meeting local social and economic objectives.

## What will the Great Place Scheme do?

The Great Place Scheme will invest in 12 places across England to achieve the following:

- Build on existing strengths within the local arts, culture and heritage sectors in order to maximise their positive cultural, social and economic contribution.
- Build new partnerships to realise this contribution and to lever resources into the sector to support that.

- Develop these partnerships so that the contribution of the sector is recognised in and supported by long-term plans and strategies for the area – for instance, the Joint Health and Wellbeing Strategy, the Local Enterprise Partnership's Strategic Economic Plan, or destination management plans.

The Scheme will enable 12 places across England to put culture at the heart of the future vision for their area. The successful places will be able to access investment, advice and guidance from the national development agencies and National Lottery funders for arts, culture and heritage - Arts Council England, Heritage Lottery Fund, and Historic England.

## How much funding is available?

You can apply for between £500,000 and £1,500,000 for activity to be delivered over a period of up to three years.

The application process has one round only, but you must submit an Expression of Interest before completing an application form. See **pages 3-4** for deadlines.

# Section two – purpose of the Great Place Scheme

## Geographic focus

The Great Place Scheme is a pilot. In England we aim to support successful applicants from 12 places to participate in the Scheme, including four rural areas. For the purposes of the Great Place Scheme a local area can apply as a rural area if the benefits accrue to a population where at least 70% of the intended beneficiaries live in a local authority area or areas defined as rural by Defra/Office for National Statistics.

You will need to provide evidence of how your area meets the [rural definition](#).

We invite you to think creatively about the geographies that you could serve. This might be across more than one district council area, a county-wide approach, or the relationship between an urban area and those living in its rural hinterland. Boundaries need not be contiguous.

You will need to determine the scale and the geographic boundaries of the 'place' where your project will be delivered. You should make a case in your application for why the geography you have chosen is relevant and meaningful in the light of the ambitions of the Great Place Scheme. The scale of a place should be defined using local authority boundaries but could be:

- A city-region
- A combined authority
- A single local authority area – unitary, lower or upper tier
- A grouping of local authority areas
- A Local Enterprise Partnership area
- A grouping of civil parish areas

# Section three – eligibility

Please read the eligibility requirements for the Great Place Scheme carefully. If you do not meet these requirements we will be unable to consider your application for funding.

## Who can apply?

Partnerships including (but not limited to):

- Arts organisations
- Museums and libraries
- Historic environment and natural heritage organisations
- Community / voluntary groups
- Social enterprises
- Commercial businesses
- Unitary, upper and lower tier local authorities
- A combined authority with a devolved powers agreement
- Parish councils
- Local Enterprise Partnerships
- Destination organisations
- Further and higher education institutions
- Public Health and Wellbeing Boards
- Clinical Commissioning Groups and other NHS bodies
- Other national strategic agencies
- Other public sector organisations

One of the not-for-profit organisations in the partnership will need to be nominated as the lead partner.

We positively welcome leadership from organisations from outside the cultural sector, but we expect that at least one arts, culture or heritage organisation is part of the partnership, and will ask for evidence that the partnership meaningfully includes the cultural sector more broadly.

# Section three – eligibility

## Who cannot apply?

Individuals; single organisations; partnerships led by for profit/ private organisations or companies

## What activity cannot be funded?

- Any activity outside of England
- Activities where the beneficiaries are predominantly outside of the defined 'place' for which funding is being sought
- Projects that aim to operate on a national scale
- Activities (including buying goods or services) or any part of the projects that have already started, been bought, ordered or contracted before we make a decision about your application. This is because we cannot fund activity retrospectively
- Costs that are already paid for by other income including your own funds or any other funding
- Large-scale capital work to buildings, cultural venues and other types of arts or heritage asset.

Other funding opportunities may be available for projects which are not a priority for Great Place funding – contact the Arts Council, Heritage Lottery Fund or Historic England for more information.

## Delivery timetable

Activities must start no earlier than **1 April 2017**

Funded activities must end no later than **31 March 2020**

Activities can be any length up to three years.

# Section three – eligibility

## Partnership agreements

One organisation must act as the lead organisation and submit the application. All partners must show a firm commitment to joint working through a partnership agreement or Memorandum of Understanding. If we decide to fund your project we will enter into a legally binding grant agreement with the lead organisation. This organisation must accept our terms and conditions of grant and will be solely accountable to us for all monitoring information, how all the money is spent and for the full and successful delivery of the project.

To be eligible to apply to this programme the partnership need not be separately constituted as an organisation. We will need you to make available copies of the governance documentation for the lead organisation only.

Successful partnerships will be able to demonstrate that they have the skill and capacity to deliver their project proposals, including:

- An understanding of the people, place and cultural assets where the proposed Great Place activities will be delivered.
- Knowledge and experience of working across the arts, culture and heritage sectors, with a wide range of stakeholders, including local people.
- A track record, within the partnership members, of delivering or being involved in activity that promotes arts, culture and heritage and placemaking, especially in the place where project activities will occur.
- A track record of working collaboratively and developing partnerships to achieve shared aims across the cultural sector.
- A clear vision for the value which will be added to the place from the activity for which support is being applied for, how it will contribute to the place in the next 3 years and beyond, and which stakeholders, partners or organisations need to be engaged to achieve this.
- A track record which can be significantly further developed, or robust and ambitious future plans, for partnership with organisations beyond the arts, culture and heritage sectors – with a clear indication of existing or likely commitment from those partners to ensure that culture is included in plans for the local area in the future.
- The partners, stakeholders and organisations will in large part be determined by the particular cultural, economic or social impact which is envisaged. For example, if the activity is to embed culture in plans for local economic growth then we would expect to see the application set out how the Local Enterprise Partnership, Higher Education and Further Education sector, and local Cultural Education Partnerships (where relevant), and destination organisations, would be engaged in the work.
- A commitment to diversity and equality.
- Robust project management, financial management, change control and reporting systems.

# Section four – what we will fund

This is an activities-based programme and we will not be funding any large-scale capital work e.g. building refurbishment or gallery re-fits. Some small-scale capital expenditure may be considered for support only if it is needed for the delivery of specific activities, e.g. creation of spaces for 'meanwhile' or 'pop-up' uses.

We anticipate that most of the Schemes we fund will deliver activities that fit into the following four broad areas:

## Talking to people

- Community-based discussions using evidence about current opportunities to engage with arts, culture and heritage and its impact, e.g. using Taking Part, the Heritage Lottery Fund/RSA Heritage Index to talk about the strengths, weaknesses and opportunities of arts and heritage assets and activities. These could be at everything from a city-region to a local authority scale.
- Holding a series of events that build or support new local networks that cut across sectors and organisational barriers – for example, between any or all of heritage, arts, health, education, civic and community organisations as well as local authorities and economic development and business groups.
- Help to make arts, culture and heritage a building block of long-term place strategy by holding discussions amongst local place-shaping forces: creative industries, civic entrepreneurs and social innovators

## Exploring new ideas

- Research the role of arts, culture and heritage in the local economy – not just tourism but businesses and industries where traditional strengths may still offer potential to meet local or export demand, partnering with universities where appropriate.
- Investigate the inter-relationship between cities and the surrounding rural hinterland – tourism, the role of landscape in flood protection, water quality, energy, food production, as well as recreation and cultural identity.

# Section four – what we will fund

- Investigate the relationship between cultural production and consumption, identifying opportunities to exploit and overcome barriers to this.
- Explore the potential for new models of governance and operation within the arts and heritage sectors, and seek to run short pilots of these.
- Commission artists to work with local communities to help them define their aspirations and vision, or to catalyse change.
- Work with museums and libraries to extend the partnership's reach into communities.
- Run public competitions to come up with new ideas for using and commemorating local cultural assets in different ways.
- Explore how to incorporate more about arts, culture and heritage in local educational provision, at all levels.
- Working with universities to explore how arts, culture and heritage can be better used to address social and economic priorities.

## Creating tools to realise step change

- Enable arts, culture and heritage organisations to work with commissioners in co-producing frameworks for social outcomes.
- Create new ways of recognising local culture, such as blue plaque schemes for significant historic sites, or digital catalogues of a place's artworks or collections.
- Involve the public in contributing to local arts, culture and heritage records/catalogues.
- Incorporate arts, culture and heritage data into local open data platforms.
- Better integrate culture into place marketing and branding, to attract tourism or investment.

## Building Capacity

- Encourage take-up of existing powers such as the Community Right to Bid, or the listing arts, culture and heritage assets as Assets of Community Value.
- Investigate options for transferring cultural assets to community ownership.
- Create opportunities for people to discover more about local arts and heritage and feed ideas into new DIY arts, culture or heritage projects.
- Provide funding for individual arts, culture and heritage activists to build their personal networks and skills.
- Audit local cultural organisations for skills, including digital communication and community engagement, and seek out local people with those skills; or add local resident representatives to project steering groups and boards of arts or heritage organisations.

# Section four – what we will fund

- Develop regional, England-wide, cross-UK or international partnerships.
- Partnership building that levers in investment from other public funders.

These events and activities could make use of heritage and arts buildings by opening them up to temporary exhibits and activities. But they could also take place in shopping centres, cafés or bars, sports centres or stadia – wherever people live, work and play.

We expect that activity leading to more opportunities to engage with arts, culture and heritage will lead to new commissions of cultural work, which will be designed to deliver the

outcomes of the Scheme (see Section five). Your plans should also explain how you will incorporate and use social media.

We will work with participants in the Great Place Scheme to capture the learning that emerges and will expect you to work with us to disseminate this. We will discuss this with participants in the Scheme

## Resources – Heritage Lottery Fund

In the last two years Heritage Lottery Fund and the RSA have been carrying out research looking into the connections between heritage, identity and place. Many outputs from this work are already available, with more published in autumn 2016. The following can be found on the [research web page](#) and will be useful for applicants looking to develop their Schemes:

- The [Heritage Index](#) is a key tool for places to use in developing Great Place applications and as a starting place for project activities that are funded through the programme.

- There are 30 blogs on the [RSA Heritage, Identity and Place](#) research web-site that provide ideas and accounts of activities.
- You could connect with your [local heritage ambassador](#), an RSA network of volunteers who want to help bring together heritage conversations at the local level.

# Section four – what we will fund

## Resources – Arts Council England

In the last few years, the Arts Council has delivered a number of strategic funding programmes which have supported local partners to invest in a place-based way to strengthen and grow the arts and cultural sector, and to increase the value that it adds to local, regional and national life. There is a wealth of developing practice to help inform your thinking.

- [Ambition for Excellence](#) – aims to contribute to the development of strong cultural places. A number of places across England are being supported to deliver innovative cultural programmes, initiatives and events.
- [Creative People and Places](#) – supporting 21 places across England where cultural engagement has been lower than elsewhere, innovative cross-sectoral partnerships are taking a bottom-up approach to increasing cultural opportunity. The participating partnerships are sharing their learning with each other and with the other places.
- [Cultural Destinations](#) – 10 partnerships between the tourism and cultural sectors across England have received investment to grow culture's contribution to the visitor economy.
- [Creative Local Growth Fund](#) – the Arts Council has provided match funding for European Structural and Investment Funds to 9 projects across the country who are investing in culture to drive economic growth. Partnerships include universities, business support partnerships, Local Enterprise Partnerships as well as arts and cultural organisations.
- [Cultural Commissioning programme](#) – this programme seeks to build capacity in the arts and cultural sector to secure commissions to deliver outcomes in health, well-being and social care. The programme supports innovative practice and partnerships, and shares good practice.
- [Enterprising Libraries](#) – this fund provided investment to public libraries to provide business support, building on their role as community hubs, helping local economic growth and supporting social mobility.

The Arts Council commissions and publishes a wealth of [research into the arts and cultural sector](#) and its social and economic impact. Applicants from rural areas may wish to consider the [Arts Council's Rural Data and Evidence Review](#).

In addition, there are key datasets published by the Department for Culture, Media and Sport.

- [Taking Part](#) is a regular survey which collects data on participation across a range of sectors including the arts, museums, libraries and heritage. It provides data relating to reasons for participating and not participating, barriers to participation and frequency of participation, as well as social capital, volunteering, and the socio-economic status and demography of respondents.
- [Creative Industries Economic Estimates](#) – information on the economic contribution of the creative industries – including the arts, culture and heritage – with reference to gross value added, exports, employment, number of businesses.

# Section four – what we will fund

## Resources – Historic England

Earlier this year Historic England launched its Heritage Action Zone initiative. Through this range of resources and expertise we seek to achieve sustainable economic growth in historic places. Each Heritage Action Zone will be tailored to local circumstances and will be delivered in partnership between the local authority, Historic England and other relevant organisations. We expect some Heritage Action Zones to complement the Great Place Scheme.

Through Heritage Action Zones, Historic England will use its skills, experience and resources by pulling together its services which could include:

- Support for research into understanding the heritage importance of a place, which could lead to identifying the need for additional protection measures;
- Enhancement of existing listing descriptions that clarify how change can be managed; support in using effectively other tools for managing development such as Local Listed Building Consent Orders;
- Specialist advice ranging from legal support for projects tackling Heritage at Risk, to technical advice from our Expert Advisory Group; and
- Funding which could be used for specific area-based schemes or as a contribution towards a post to coordinate and deliver the above described range of potential projects.

Visit [Heritage Action Zones](#) for further details.

# Section five – the difference we want to make

We understand that every place is different; local context and flavour is at the heart of the Great Place Scheme. We want to support projects which respond to these individual needs and desires and make a real difference to life in the local area. But to measure the impact of our investment, each project that we fund must provide a 'return'. We will aim to secure this return by asking you and your project to deliver the outcomes below which we see as characteristic of how culture makes a Great Place. The proposed outputs of your Scheme should indicate how you will achieve them. Our evaluation of the programme and individual Schemes will assess the success of each Scheme in terms of these outcomes.

## **With our investment, everyone has the opportunity to experience and to be inspired by arts, culture and heritage**

There will be more people engaging with, experiencing and being inspired by the arts, culture and heritage around them. Audiences will be more diverse than before your project. Changes will have come about as a direct result of your project, particularly your audience development work and community consultation, by collecting and analysing information about the people who engage with your arts, culture and heritage – and those who don't – before, during and after your project.

## **With our investment your local area/ community will be a better place to live, work or visit**

Local residents will have a better quality of life and overall the area will be more attractive. As a result of increasing opportunities for local people to engage with the arts, culture and heritage around them, residents will report that they feel greater pride in the local area and/or have a stronger

of belonging. You will be able to demonstrate that the new partnerships you forge and the activities you undertake have a clear social impact – whether upon health and well-being, community cohesion, educational outcomes, or another local policy priority. You will be able to engage key partners such as health and well-being boards, clinical commissioning groups, schools, further and higher education institutions, local authorities, community and voluntary sector and others as appropriate.

## **With our investment your local economy will be boosted**

You will be able to demonstrate that you have contributed to growth in tourism, the creative industries or as an attraction for inward investment. There will be additional income for existing local businesses and/or there will be new businesses in your local area. You will be able to show that local businesses have benefited from the Great Place Scheme. This will be because you spent your grant locally, or because you encouraged more tourism visits to or a broader cultural offering in the local area, helped commercialise cultural products,

# Section five – the difference we want to make

supported start-ups or growing SMEs, or because you provided new premises for businesses that moved into the area or expanded their operations within it. You will be able to demonstrate that you have engaged key partners like Local Enterprise Partnerships and destination organisations.

## **With our investment arts, culture, heritage and other local organisations will be more resilient**

Local arts, culture and heritage organisations, alongside those from related sectors, will have greater capacity to meet challenges and to adapt to changing circumstances to give them a secure future. They will achieve this greater resilience through stronger governance and greater local involvement; increased management and staff skills; fresh sources of expertise and advice; and by working in partnership to share services, staff and resources.

## **With our investment arts, culture and heritage organisations will have built sustainable partnerships with other sectors, agencies and organisations in the local area, and culture will be reflected in local plans and strategies**

To deliver the outcomes of this programme you will not only make a difference to your local area, but also embed the necessary partnerships beyond the arts, culture and heritage sector in the long term, and see a clear role for culture reflected in local plans and strategies. We will need to see evidence of how culture relates to the key local plans and strategies relevant to your activity, and of how partners' commitment will be secured and sustained.

# Section six – how to apply

## Talking to us about your application – the Expression of Interest form

Once you have read the guidance and started to think about your application, you must speak with an Arts Council England or Heritage Lottery Fund officer in the area where your Great Place Scheme project will be located. To make contact with your relevant officer, please visit [the programme website](#).

We require all prospective applicants to submit an expression of interest form. This brief form (500 words maximum) will outline your project ideas, timescales and identify how much funding you might require. We only require outline information at this stage, but you should cover the following:

- The place where you hope to locate your project.
- The key social and economic priorities as set out by stakeholders and local leaders in that place.
- The range of activity that you seek to deliver to contribute to these priorities.
- How your activity will seek to embed arts, culture and heritage into the vision and plans for the place where your project will be delivered, the partners you will seek to work with and influence, and the extent of their commitment to your plans and to culture.

- Membership of your partnership and how other arts, culture and heritage partners/stakeholders will be involved in project leadership and delivery.
- Plans for how you will finance and manage your Great Place Scheme project.
- Who you have discussed your project with from Arts Council England or Heritage Lottery Fund

Once the **6 October** deadline for Expression of Interest forms has passed, we will adopt a sift approach to identify those projects which we think have the ability to deliver against the five Great Place Scheme outcomes (**see pages 18-19**).

If we believe that your project does have potential, we will invite you to make a full application. .

# Section six – how to apply

## Submit a full application form

The Great Place Scheme application form will be a maximum of 6,500 words, divided into three sections:

- Meeting the brief – the potential of the project to strengthen **networked arts and heritage** within your place, leading to a more prominent role for culture in meeting local social and economic priorities and achieving the five programme outcomes (3,000 words)
- Project management (2,000 words)
- Financial viability (1,500 words).

You do not need to use the full word count if you do not feel it is necessary. Use the criteria/prompts in Section seven of this guidance to help you structure your proposal.

The online application form will be available from **1 November 2016. Applications must be submitted by midday on 12 January 2017.**

Applications submitted after this time will not be considered. We will not be able to read or provide written comment on draft applications. It is your responsibility to develop and write the application, including what you feel to be all the relevant information. We cannot guarantee success for any applicant.

# Section six – how to apply

## Attachments

You must upload the following mandatory attachments with your full application. The combined limit on file size for all the attachments taken together is 10 megabytes and 10 items.

<b>Detailed budget</b>	A detailed budget for the Great Place Scheme project, showing proposed income and expenditure (as an Excel sheet or similar)
<b>Work plan</b>	A work plan for the proposed project, including milestones and key review dates
<b>Financial statements</b>	Financial statements for your partnership's lead organisation showing previous financial year, prepared to the relevant legal standard
<b>Management accounts</b>	The latest management accounts for your lead organisation
<b>Governance documents</b>	The governance documents for your lead organisation
<b>List of partner organisations with contact details</b>	A list of all partner organisations giving their organisation names, address information and contact details for a main contact person

### You may also upload the following optional attachments

Up to three other relevant attachments e.g. letters of support from local community groups. These must each be a maximum of five pages in length.

# Section six – how to apply

We will use the information you give us in your application form and any attachments to decide whether your application is eligible and whether we will offer you funding to deliver your Great Place

Scheme. If your application does not contain the information we need in the format we ask for we might not be able to consider it. After you have read this guidance, if you have any further questions

## Help with your application

We are committed to being open and want to make the Great Place scheme application process accessible to everyone. If you experience any barriers within the application process, require help

to make an application, or simply have any further questions which aren't answered above, please contact us.

<https://www.greatplacescheme.org/contact-us>

## After you submit your full Great Place scheme application

You will receive an acknowledgement email confirming that we have received your application. This will be sent to the email address which you used to send in the application.

is not eligible, this means that we cannot process it any further and it will not be considered for funding. If your application is not eligible we will write to let you know and will explain our decision.

We will conduct an eligibility check after your application has been submitted. If your application

# Section seven – how we will make our decision

We will check your application to ensure that you have provided all the information we have requested and taken account of the feedback provided to your Expression of Interest. We will then make our decision based on the information you provide in your application, any further information that we request and, where relevant, data and information from the Charity Commission and Companies House websites relating to your lead organisation's constitution and financial statements from the past two years.

We will assess each application against the following criteria, using the assessment prompts below:

## Criteria

**Meeting the brief** - the potential of the application to strengthen **networked arts, culture and heritage** within the place, leading to a more prominent role for culture in meeting local social and economic priorities (word count: up to **3,000** words):

- An understanding of the people, place and arts, cultural and heritage assets where the proposed Great Place activities will be delivered
- Knowledge and experience of working across the cultural sector, with a wide range of stakeholders (including local people)
- A track record, within the partnership members, of delivering or being involved in activity that promotes arts, heritage and placemaking, especially in the place where project activities will occur
- A track record of working collaboratively and developing partnerships to achieve shared aims, both within the arts and heritage sectors and beyond
- Your plans to deliver activity and the extent that this will achieve the five outcomes of the Great Place Scheme
- An understanding of the context you are operating in locally, and how you will secure and sustain appropriate partnerships which will embed arts, culture and heritage in local plans and strategies

# Section seven – how we will make our decision

## **Project management** (word count: up to **2,000** words):

- Demonstration of the capacity to deliver the proposed programme across the partnership
- Quality and range of the partnership
- Demonstration of the existing level of involvement of cultural sector in local place-shaping strategies
- Appropriate governance arrangements in place and/or planned, including how partners are engaged
- Demonstration of how equality and accessibility will be addressed

## **Financial viability** (word count: up to **1,500** words):

- Financial viability of the lead applicant, and of the project
- Demonstration of appropriateness of proposed budget
- Cash investment or in-kind support, in addition to the minimum 10% cash contribution

## **Decision making**

Once we have assessed your application and a recommendation has been made whether to fund it, we will make our decision. To do this we will consider how strongly your activity scored against our criteria, and we will also consider your activity alongside other applications on the following balancing criteria:

- Geographical location and urban/rural focus
- Balance across types of activity, the social, cultural and economic value to be added by activity, and the form and membership of delivery partnerships

- Equality and diversity – e.g. the diversity of those delivering the proposed activity, the proposed reach of the activity in terms of participants, and the extent to which the proposed activity can promote equality of opportunity

These balancing criteria will be used to ensure a good spread of Great Place Scheme projects – both in terms of geography and proposed activities/ approach - and to differentiate between a number of proposals that are all considered strong.

We will aim to notify applicants of our decision no later than **31 March 2017**.

# Section eight – other information about your application

## Complaints

If you are not happy with the way we have dealt with your application, please contact us and we will discuss this with you. If you are still unhappy, you can ask us for a copy of our complaints procedure. Details can be found here:

[Arts Council England](#) / [Heritage Lottery Fund](#) / [Historic England](#)

Please note that you can only complain if you believe we have not followed our published procedures when assessing your Great Place Scheme application. You cannot appeal against the decision.

## Freedom of Information and Data Protection

We are committed to being open about the way we will use any information you give us as part of your application. We work within the Freedom of Information Act 2000 and the Data Protection Act 1998.

When you submit your declaration with your application form you are confirming that you understand our obligations under these Acts.

## Receiving a grant

If you are awarded a grant, you will need to:

- Comply with our terms of grant.
- Acknowledge National Lottery support using a grantees' acknowledgement logo. We will give you guidance on this and can provide some acknowledgement materials free of charge.

- Give us the right to use any images you provide us with. You must get all the permissions required before you use them or send them to us.

If you are successful in receiving a grant, we will give you more detailed information on our approach to project monitoring, grant payment, buying works and services and evaluation in a separate guidance note.



Subject: **Winter Gardens Restoration Programme**

Report to: Economic Development Committee – 7<sup>th</sup> September 2016

Report by: Darren Barker, Principal Conservation Officer

#### **SUBJECT MATTER/RECOMMENDATIONS**

**EMT are asked to note the proposal to proceed with pre-application work to submit a stage 1 Heritage Lottery Fund bid to support the restoration of the Winter Gardens in November 2016 and the request for a one-off investment of £25,000 to secure expertise and capacity to prepare a robust stage 1 application.**

#### **1. INTRODUCTION/BACKGROUND**

- 1.1 The Winter Gardens is a grade II\* listed building, on Great Yarmouth's seafront and set within the Seafront Conservation Area. It is a landmark building and one which can be justifiably described as iconic. This type of building is now extremely rare and marks a significant period in the history of the town and the nation. It forms part of Great Yarmouth's collection of 20<sup>th</sup> century seaside entertainment architecture, a collection of national importance.
- 1.2 The building has been vacant and deteriorating for a number of years and before that was under maintained and tied up in a lease agreement with the organisation Family Amusements, that lease has now ended by negotiation and the council have full control.
- 1.3 The Winter Gardens is a dangerous structure and appears on Historic England's Buildings at Risk Register.

- 1.4 After the St Georges project was completed the Winter Gardens was made the priority for repair and reuse, as the last significant historic 'building at risk' in the borough and especially as it remains in council ownership. The building and its condition is a concern of national heritage agencies including the Heritage Lottery Fund and Historic England.
- 1.6 In 2013 Historic England were asked about demolition, their advice was that the danger (the glass) should be removed, and that demolition of a grade II\* listed building was not an option as the building is not beyond repair.
- 1.7 The Winter Gardens has been identified as a key project within the Corporate Plan for 2016-20. There was some media attention during late spring 2016, raised as a consequence of public concerns around the aesthetics of the building in a derelict state. As an interim measure the conservation team commissioned some art work depicting the picture postcard history of Great Yarmouth and Gorleston upon hoardings to improve the appearance of the exterior of the site.

## **2. OPPORTUNITIES FOR INVESTMENT AND RESTORATION**

### Heritage Lottery Fund

- 2.1 The Heritage Lottery Fund (HLF) is the UK's biggest funder of heritage projects and since 1994 has invested £11.7 million into Great Yarmouth. It is hoped that the HLF will play a pivotal role in supporting the restoration and reuse of the Winter Gardens.
- 2.2 The borough council have been seeking a solution to repair of the building for a number of years and has met with the HLF on a number of occasions.
- 2.3 In July 2016 the Regional Director of the HLF visited the building and discussed potential funding and support. The advice was extremely helpful and highlighted the need for embarking on an application with;
- a clear indication of the full extent of structural condition of the building,

- a consideration of viable and sustainable end uses,
- a professional and realistic approach to project activities and associated budgets.

2.4 It was also made clear that such a large scale project (anticipated upto £4million) will need to be properly resourced at the planning stage to ensure that any stage I application for funding is comprehensive and robust, especially as the grant programme is extremely competitive.

2.5 It would be expected that any stage I application will be supported with a broad range of consultation works including structural engineering advice and activity planning.

### Sustainable Reuse

2.6 It is extremely unlikely that any funding body, including the HLF will support such a project without a robust and convincing end use.

2.7 In 2013 a consultant undertook some work and produced a report considering reuse of the building, this focused on a horticultural/botanical reuse. The report indicated that horticultural/botanical reuse was an option but needed more detailed research and development to prove viability.

2.8 A major reason that the Winter Gardens has failed to find a sustainable end use for decades is the extreme micro climate within the building, resulting in unbearable summer temperatures. As a purpose built green house for botanical use this temperature range was acceptable and relieved by the humidity the planting environment created and the shade large palms provided. Options around this will be fully explored during the feasibility stage of the project.

## Business Planning

- 2.9 In order to make a strong application for funding good business planning is required. This fundamental work will present the business cases for reuse options and will reduce the risks of any investment by funders and the borough council.
- 2.10 Prompted by a visit to Great Yarmouth in 2012 by the Prince of Wales, a discussion was had with the Princes Regeneration Trust about assisting the Winter Gardens project. The Princes Regeneration Trust offered to help move the project forward by acting as a "critical friend", but did not have the capacity to maintain a longer-term involvement with the scheme and were unable to assist with business planning. The Royal Horticultural Society has also visited the building and offered design and technical advice.
- 2.11 Although a complete business plan will not be expected at stage one of the application for HLF funding there does need to be some feasibility work and options appraisals to ensure that whatever end use is taken forward is sustainable.

## Project Timetable and Budget

- 2.12 The grant programme is a two stage application process with stage one submissions accepted in November 2016 for a decision in March 2017. If the first stage is successful it is also possible that 'development study' funding is made available. This funding will be used to develop the application and to fund important elements such as the business plan, conservation plan and management plan.
- 2.13 However to support a stage I application the HLF will expect robust costings, strong evidence of pre business planning and detailed costs for the development stage of the project.

- 2.14 The conservation team is able to manage the application process and provide much of the information required but will need additional support / resource in terms of consultant/ specialist input. The HLF have stressed that for this size of application specialist preparatory work will be essential.
- 2.15 The following funding will be required to progress a suitably robust stage I application:
- Structural Engineering Advice
  - Options for regulating of the ambient temperature
  - Consultant Advice: including market analysis, pre-business planning, feasibility study, options appraisal, activity planning etc

### Case for Investment

- 2.16 It is clear that investment is required to realise the full potential of the Winter Gardens restoration. A relatively small investment by GYBC at this stage could potentially unlock significant (multi-million) funding into Great Yarmouth, which would bring about the repair and reuse of a challenging and deteriorating building.
- 2.17 The annual costs for maintaining the Winter Gardens in its current condition is met on a responsive repair basis, this figure is likely to increase year on year as the building further deteriorates. A repaired building with a sustainable and viable end use, generating sufficient revenue to maintain the building and support the activity would result in council being able to reduce costs from a responsive repair budget.
- 2.18 There are broader benefits in terms of tourism, and the visitor economy that a fully restored seafront attraction will help to realise. Along with the principles of the Waterways restoration programme, work experience and apprenticeships, along with job creation will form a core component of the project.

### **3. FINANCIAL IMPLICATIONS**

- 3.1 There is a financial implication of approximately £25,000 for the preparatory work of this scheme. This expertise is not available within the council. Consideration will need to be given as to how to resource this work.
- 3.2 As with all HLF funded schemes, there will be a requirement for the council to secure match funding for both the development and delivery phases of schemes. The recently submitted Coastal Communities Fund Bid 'Coast and Culture' included a capital contribution of £750,000 towards the restoration of the Winter Gardens. The outcome of stage 1 of this assessment will be known in late August. The council will therefore need to consider further council investment as the project develops.

### **4. RISK IMPLICATIONS**

- 4.1 The full project will be risk managed in accordance with both council processes and the requirements of the funders. Project management will come from the Neighbourhoods and Communities Group.
- 4.2 At this stage, in order to meet a HLF funding deadline in November 2016 pre-application work will need to commence in September. Failure to meet the November deadline will lead to a further 6 month delay to an anticipated 3 year scheme. This may also impact on the availability of the Coastal Communities Fund as match should the scheme not be completed by November 2019.

### **5. CONCLUSIONS**

- 5.1 The report outlines a proposed process for a restoration programme for the Waterways, as encouraged by the HLF. The ability to lever in HLF investment will greatly impact on the council's ability to deliver a full restoration

programme and sustainable end-use.

## 6. RECOMMENDATIONS

### 6.1

- EMT is asked to approve the process of a November submission to the HLF for stage 1 and appropriate governance mechanisms within the council structure.
- EMT is asked to consider the request for one-off funding of £25,000 to secure external capacity to prepare the submission.

## 7. BACKGROUND PAPERS

7.1 Attached is a project plan for the Winter Gardens as submitted to the Coastal Communities Fund.

<b>Area for consideration</b>	<b>Comment</b>
Monitoring Officer Consultation:	Discussed at EMT 18.8.16
Section 151 Officer Consultation:	Discussed at EMT 18.8.16
Existing Council Policies:	Corporate Plan, Cultural Heritage Strategy
Financial Implications:	Raised
Legal Implications (including human rights):	None identified
Risk Implications:	Identified
Equality Issues/EQIA assessment:	Will need to be considered through development phase.
Crime & Disorder:	None identified.
Every Child Matters:	None identified

Subject: Events – Great Yarmouth Town Centre Programme

Report to: EMT: 18<sup>th</sup> August 2016

Economic Development: 7<sup>th</sup> September 2016

Report by: Group Manager: Tourism & Communications

### **SUBJECT MATTER/RECOMMENDATIONS**

This paper provides members with an update of Town Centre events that are receiving additional funding through the Town Centre Initiative for the next 12 months.(June 2016 – June 2017).

Members are therefore asked to endorse progression with this events programme and to agree the events detailed for 2017.

## **1. INTRODUCTION/BACKGROUND**

In June 2016 members of the Economic Development Committee were asked to agree to the provision of a town centre events budget, totalling £60k from the Town Centre Initiative reserve for one year and to consider maintaining this level of support over a 3-year period, subject to appropriate reviews. This paper provides members with an overview of this events programme for the next year.

Members are reminded that when establishing an events programme it must be recognised that a fine balance of well timed, well-staged and well publicised events must complement and enhance the current retail offer rather than compete.

Depending on the nature of a particular event they perform at several different levels. From the local key 'cosmetic event' that merely seeks to give added amusement to customers already in the town centre to the high cost, time-demanding events that have the ability to attract new customers which it is hoped will then be reminded about, and attracted to, the retail offer.

## **2. AIMS, OBJECTIVES AND MEASUREMENT OF SUCCESS**

This events programme has been developed with the following aims and objectives in mind.

**Aims** *To stage a series of events in the Market Place*

- That create a vibrant atmosphere
- That entertain those already in the Town Centre
- That encourage new customers to the Town Centre
- That encourages lapsed customers back to the Town Centre
- That encourages repeat visitors

## Objectives

- To increase footfall
- To increase sales in Town Centre shops
- To contribute to the overall strategic objective to sustain and build upon the retail offer
- To establish the Town Centre as a key element of the Great Yarmouth offer

The success of these events will be measured by

### Measuring success - direct

- Using existing footfall monitors around the market place
- Monitoring car park usage in key town centre car parks

### Measuring success – indirect

- Much of this data will almost certainly be anecdotal. Town Centre shops and Market stalls will be reluctant to give any precise information about their business
- The Town Centre events will contribute to the strategic objectives, amongst other interventions which are required to enhance the retail offer as a package
- Growth in business rates as new business opening in the Town Centre

## 3. TOWN CENTRE EVENTS PROGRAMME

EVENT	Dates	Expenditure	Income	Net Cost	Status
	2016	Year 1	Year1		
Summer Sundays	July/August	£5,000		£5,000	Committed
Wheels	September	£11,170		£11,170	Committed
Xmas Market & Switch-On	Nov/Dec	£20,568	-£4,000	£16,568	Committed
	2017				
Pancake Day Event	February	£1,386	-£330	£1,136	Provisional
Where's Wally	May	£12,048	-£5,000	£7,048	Provisional
Food Festival	May	£12,193	-£3,500	£8,818	Provisional
It's a Dog's Life!	July	£4,964		£4,964	Provisional
Arts Festival Carnival	June	£3,500		£3,500	Provisional
Contingency events		£2,000		£2,000	
		<b>£72,829</b>	<b>-£12,630</b>	<b>£60,000</b>	

### Summer Sundays

Takes place on summer Sundays: 31<sup>st</sup> July – 28<sup>th</sup> August. *Summer Sundays* includes free live music performances which commence at 11am and finishes at 3pm, other entertainment will be taking place throughout the day including a children's workshop and free face painting. Organised by Town Centre Partnership in conjunction with the Council.

**Wheels 3<sup>rd</sup>-4<sup>th</sup> September 2016**

Wheels is organised by 'GYBC Tourism Events' in conjunction with the Greater Yarmouth Tourism & Business Improvement Area. This years 'Wheels' event hopes to build on the first event held in 2015.

Attractions on the seafront will include Team Lotus and in the market Place 'Peddle Revolution' and a BMX stunt team

**Xmas Market (25<sup>th</sup>-27<sup>th</sup> November 2016) & Switch-On (25<sup>th</sup> November 2016)**

Work is underway to scope a series of events to build on last year's successes

**Pancake Day Event – Tuesday 28<sup>th</sup> February 2017**

A new event to include pancake races, flipping and record breaking attempts

**Where's Wally – Monday 1<sup>st</sup> May 2017**

2017 marks the 30<sup>th</sup> Anniversary of the launch of Where's Wally? This event is organised in conjunction with the Town Centre Partnership and aims to challenge for the record number of Wally's in one place and build on a previous successful Town Centre Where's Wally event.

**Food & Drink Festival 19<sup>th</sup> May – 27<sup>th</sup> May 2017**

This event combines several 'food-based' events including the Town Centre Partnership Beer Festival; 'Love Your Market'; Moveable Feast and the Market Place Food Festival. It is also hoped to include several exhibitions and competitions.

**Arts Festival Carnival Saturday 3<sup>rd</sup> June 2017**

Funding for this event will help to further develop the walking carnival which has taken place over the last few years.

**It's A Dog's Life Sunday 16<sup>th</sup> July 2017**

This is a dog show which will include competitions to incorporate several categories, including 'most talented dog; cutest puppy; 'dog most like its owner'; dog with the waggiest tail. Various canine displays will also take place.

**Other Market place Events**

**Halloween Family Fun Workshop** Wednesday 26<sup>th</sup> October 2016 - Saturday 29<sup>th</sup> October 2016. Family fun taking place between 11am and 3pm from the Wednesday to the Saturday. The workshop will include activities such as pumpkin carving and mask and costume making in the 'scary tent,' to get your children ready for trick or treating.

**Late Night Christmas Shopping Events** Wednesday 30<sup>th</sup> November 2016 - Wednesday 21<sup>st</sup> December 2016. Shops in Market Gates and the town centre will be open until late before Christmas, giving you that extra time to get those Christmas gifts. Free family entertainment will be taking place on the night of each event.

#### 4. FINANCIAL IMPLICATIONS

The Economic Development Committee has previously approved a budget of £60,000. Detailed spread sheets are now being developed for each event to ensure spend is in line with this budget.

Opportunities for income generation is currently being explored, mainly focussed on

- Availability of trade pitches
- Advertising sites
- Sponsorship

It needs to be noted that these events may generate moderate levels of trade income & sponsorship but it is unlikely that they would ever be self-financing.

GYBC may also gain an indirect income through the increased use of council car parks and the growth and retention of new business rates.

#### 5. RISK IMPLICATIONS

Each event as part of the planning process will have detailed risk assessments undertaken to mitigate from any relevant risks including health and safety implications.

It is unlikely that the events programme would ever be a self-financing venture; and the funding awarded is only for one year, therefore there is a potential reputational risk when or if support funding is withdrawn.

#### 6. CONCLUSIONS AND RECOMMENDATIONS

This paper provides members with an update of Town Centre events that are receiving additional funding through the Town Centre Initiative for the next 12 months.

Members are therefore asked to endorse progression with this events programme and to agree the events detailed for 2017.

#### 7. BACKGROUND PAPERS

Events – Great Yarmouth Town Centre (Economic Development – 6<sup>th</sup> June 2016)

Area for consideration	Comment
Monitoring Officer Consultation:	N/A
Section 151 Officer Consultation:	N/A
Existing Council Policies:	Corporate Plan & Town Centre Initiative
Financial Implications:	Previously agreed spend

Legal Implications (including human rights):	N/A
Risk Implications:	Yes – to be mitigated through individual event risk assessments
Equality Issues/EQIA assessment:	N/A
Crime & Disorder:	N/A
Every Child Matters:	N/A

MARKET PLACE/Events report April 2016v7

Subject: Easter Fair

Report to: EMT: 25<sup>th</sup> August 2016

Economic Development: 7<sup>th</sup> September 2016

Report by: Kate Watts, Transformation Programme Manager

### **SUBJECT MATTER/RECOMMENDATIONS**

This paper presents a breakdown of financial information regarding the cost of the Easter Fair alongside the income it generates. Looking forwards it is likely that the cost of this event will be higher than the income it generates for the Council.

It is recommended that members

- ask officers to further investigate alternative management options
- and/or request officers to work up increased fees and charges proposals for 17/18 budget setting process

## **1. IBACKGROUND**

Great Yarmouth has held its annual fair since a charter granted to the town by King Charles II in 1684. This charter allowed two fairs, or marts, each year “*for buying and selling of all goods, cattle and chattels*”. The fairs were originally held on the third Thursday and Friday in April and the third Thursday and Friday in August. By 1715 the April fair was being held regularly on Good Friday but in that year the Corporation ordered it to be moved to the Friday in Easter week, and this is the fair that has survived to this day.

In 1771 the diarist Syllas Neville visited the fair at Yarmouth on 5 April but described it as “*a fair for children, little business done in it*”. This is an indication that the fair was, at that period, beginning to change from a place where traders met to buy and sell, to an event predominated by pleasure-seekers. Since this date the Easter Fair has continued to held in Great Yarmouth’s market place and is a tradition visited by both residents and visitors to the Town.

More recently the fair is organised through the Council working with the Showman’s Guild. Many showmen have historical pitches on the Market and in some cases have visited the Town through generations. The fair itself significantly increases footfall in the Town Centre with daily visitors numbers of over 5,000.

## **2. INTRODUCTION**

Members recently requested a breakdown of financial information regarding the cost of the Easter fair alongside the income it generates. This paper presents a four year breakdown of this information and provides members with the context of this position and some options they may wish to consider as a result of reviewing this information.

### 3. FINANCIAL BREAKDOWN

The financial breakdown for the Easter fair over the last four years is as follows:-

	<b>16-17 RPFA</b>	<b>15-16 RPMA</b>	<b>14-15 RPMA</b>	<b>13-14 RPMA</b>
Expenditure	25,068	9,367*	6,789*	10,645*
Income	(14,692)	14,665)	(14,457)	(15,605)
<b>Calculated Easter Fair Costs / (Income)</b>	<b>10,376</b>	<b>(5,298)</b>	<b>(7,668)</b>	<b>(4,960)</b>

\* Expenditure figures for 15/16, 14/15, and 13/14 may be higher, however records are not clear and budget codes for these years were not specific to the Easter Fair.

### 4. EXPENDITURE

Historically areas of spend for the Easter fair have included

- Staff overtime to manage and steward the event
- First aid
- Road closures and traffic management
- Site preparation and cleaning after the event
- Advertisement of the event

However in 2015 a number of significant concerns were raised by Great Yarmouth's Event Safety Advisory Group (ESAG), documented both in their minutes and in email correspondence to officers of this Council.

Areas of concern raised by ESAG included

- The need for the Council to review its road closure procedure and employ CSAS traffic marshals. This request came as a direct result of a young child being hit and killed by a car during an Easter Fair held in Kings Lynn
- The need to improve communications. ESAG felt that the fact that staff were using personal mobile phones was not acceptable and communication should be established through a radio link
- The need to review staffing of the Easter Fair. ESAG, including the Police, felt strongly that Council staff working overtime were not appropriate in doing any more than simply helping visitors with way finding, and that to police the event SIA staff should be employed
- First Aid cover. ESAG were unclear whether the level of cover provided by St Johns was adequate for this event
- The need to review the lost child procedure to ensure that safeguarding issues were adequately addressed
- The need to put in place site evacuation procedures

As a result of these issues being raised the management of the Easter fair event in 2016 was overhauled, with correct safety plans and procedures being put in place. However this

came at cost and as a result there was an overspend for the Council to deliver the Easter fair.

Additional monies had been spent on

- SIA Security
- CSAS Traffic Marshals
- Paramedic level medical cover
- Radio system for communication during the event

Alongside monies on

- Staff overtime to manage and steward the event
- Site preparation and cleaning after the event
- Advertisement of the event

After this year's Easter fair a review meeting by officers took place, where the management of the event, a number of incidents that occurred during event, feedback from ESAG, staff and partner agencies was all evaluated.

This meeting concluded that the management of this year's Easter fair was a success and that a safe event had been run. However to maintain this level of management going forwards it is clear that there will need to be a growth in expenditure budgets to cover the increased costs that the fair in 2016 incurred.

## **5. INCOME**

Records of Easter fair rents are sketchy. Traditionally the lead Cabinet member set these on annual consultation with the Showman's guild.

However a detailed breakdown of rental charges in 1992 showed that in reality rents for the fair had hardly changed and that as a result rental income from the fair had remained fairly stable, bringing the Council between £14,500 and £15,500 per annum.

As part of the fee setting process in 2016 the rents were increased by 5%. However the number of traders was slightly lower than in previous years, so in reality no substantial increase in rental income was seen.

As a result of the new committee system and the need for Council to approve all fees, any future fees set in regards to the Easter fair will be presented to Council as part of the budget setting process.

## **4. FINANCIAL IMPLICATIONS**

This paper has outlined a growth in budget spend for the Easter fair to a level that currently cannot be matched by income.

Income itself could either be increased through higher rental charges, or work undertaken to encourage more traders to trade at our Easter fair.

## 5. ALTERNATIVE MANAGEMENT OPTIONS

Kings Lynn fair is operated by the Showman's guild directly, whereby they pay the Council a lump sum to hire the land on which they then hold the fair. However the Council would still need to put in place some resources to ensure that its own obligations are met under health and safety legislation.

Several meetings have been arranged with the guild to discuss this option to see if they are interested in working this way at Great Yarmouth; however the Showmen have subsequently not attended these meetings.

## 6. CONCLUSIONS AND RECOMMENDATIONS

This paper presents a breakdown of financial information regarding the cost of the Easter fair alongside the income it generates. Looking forwards it is likely that the cost of this event will be higher than the income it generates for the Council.

It is recommended that members

- ask officers to further investigate alternative management options
- and/or request officers to work up increased fees and charges proposals for 17/18 budget setting process

Area for consideration	Comment
Monitoring Officer Consultation:	N/A
Section 151 Officer Consultation:	Finance have generated the financial figures
Existing Council Policies:	N/A
Financial Implications:	As detailed regarding subsequent years budget growth
Legal Implications (including human rights):	N/A
Risk Implications:	N/A
Equality Issues/EQIA assessment:	N/A
Crime & Disorder:	N/A
Every Child Matters:	N/A

Subject: GO TRADE Interreg Funding Application Phase 1

Report to: EMT/Economic Development Committee

Report by: Kate Watts Transformation Programme Manager

## **RECOMMENDATIONS**

That the Economic Development Committee considers this paper and endorse officers to resubmit a phase 1 application.

### **1. INTRODUCTION**

Interreg Europe was established to help regional and local governments across Europe to develop and deliver better policy. As part of this work Interreg receives finance from the European Regional Development Fund which it in turn allocates to successful bids that support interregional cooperation.

Previously Great Yarmouth was part of a successful phase 1 application with a number of other French and British authorities for funding to support Markets.

However on moving to phase 2 of the process the application was not successful. Detailed feedback has been given in the areas that required further development and included

- Requirement to research of existing published work regarding markets as part of the application (University of Greenwich)
- Build on the proposals around the digital platform
- Improve in proposals around sustainability and transferability of markets

This was a disappointing result for all the Council's involved with this application and it has been proposed that a second submission is made, revising the application based on the above feedback. The date for a revised submission is by 13<sup>th</sup> October 2016.

### **2. INTERREG FUNDING PROPOSAL**

Participating Council's and partners total 14 (listed in Appendix 1). The project itself is titled GO TRADE and focusses on traditional markets and exploring economy and tourism opportunities to create a catalyst for job creation, skills development and to attract back residents to use their local market.

The project is being led by Basilidon Council and if funding is awarded a project coordinator will be recruited by Basilidon.

The project proposes a number of work packages which are

- **Communication** To develop a strategy to reach and interact with target groups via online/face to face/events etc. This package will include the development of a project brand, online portal for traders, a calendar of events for customers and business tool kits.
- **Market's Research** To be led by Greenwich University with the aim of establishing researched based ideas to enhance and innovate markets, and to develop national policy.
- **Business Support** To develop business support packages for traders which are bi lingual and tailor made and to develop support packages for market managers.
- **Develop and Promotion of a Tourism Offer** Part of this work will be informed by the Market Research detailed above and will include marketing of the GO TRADE brand with a number of key activities, to include animations, events, theater experiences, and cooking workshops.

The programme itself would be delivered over a four year period, with ongoing delivery and financial evaluations.

Benefits to Great Yarmouth's markets would include improved communication both for traders and their customers, additional business support and the development of a sound promotional offer based on robust research which should ensure the sustainability of this project after funding has ceased.

In turn it is hoped that footfall in our Town Centre is increased alongside additional spend in our Market, increasing economic growth in this area.

### **3. FINANACIAL CONSIDERATIONS**

Funding requested by Great Yarmouth Borough Council for a period of four years was 200,000 Euros. This had to be mainly used for revenue investment rather than capital.

This amount requires 31% of match funding for this Council, but guidance stated that this could be used from existing budgets and workings as part of the original submission showed this could be achieved by Great Yarmouth without any additional resource, and mainly through existing staff delivering this project if successful.

#### 4. RECOMMENDATIONS

That the Economic Development Committee considers this paper and endorse officers to resubmit a phase 1 application.

#### APPENDIX 1

Table showing participating Council's and Partners

Basildon Council
Association of Town Centre Management
Essex County Council
Great Yarmouth Borough Council
Castle Point Borough Council
Gravesham Borough Council
University of Greenwich
Town Centre Partnership Company (Great Yarmouth) Ltd
Agence d'Urbanisme et de Développement Pays de Saint Omer-Flandre Intérieure
Communauté de Communes du Pays de Lumbres
Amiens Métropole
Ville de Louvigné du Désert
Pas-de-Calais Tourisme
Chambre d'agriculture de région du Nord pas de Calais

Subject: Ice Rink – Great Yarmouth Town Centre

Report to: EMT – 18<sup>th</sup> August 2016

Economic Development – 7<sup>th</sup> September 2016

Report by: Group Manager: Tourism & Communications

#### **SUBJECT MATTER/RECOMMENDATIONS**

This paper provides a final update on the work undertaken in scoping the running of an Ice Rink in Great Yarmouth's Town Centre for the second year. This has mainly been focussed around exploring sponsorship opportunities with an estimated income of £35,000 being presented in this paper for a 2016 Ice Rink event.

Members are therefore asked to make a decision on the following three options

1. To provide an investment in the running of an Ice Rink for 2016 from the Town Centre Initiative funding totalling £92,500.
2. And to recommend additional funding of a 2 or 3 year investment to reduce the annual costs of another one off event, to Policy and Resources Committee of either an additional £90,000 or £180,000 respectively from the Town Centre Initiative funding.

#### **1. INTRODUCTION/BACKGROUND**

Great Yarmouth Town Centre has experienced a steady decline in occupied shops and footfall figures. Residents, businesses and stakeholders are all concerned about this. Retailers in particular want to see some immediate improvements. This need for Town Centre improvements was further supported through a Public Consultation exercise which was undertaken at the end of 2014.

Therefore a Town Centre Initiative with a £1,000,000 investment was agreed as part of the budget setting process in February 2015. Through the Town Centre Initiative funding short term improvements have been implemented while a longer term master planning exercise is undertaken to understand the future vision for the Town Centre and to support future investment.

#### **2. IMPACT**

Part of the short term initiatives saw investment in Town Centre events. This included the decision to provide an Ice Rink in the Town Centre from 20<sup>th</sup> November 2015 to 3<sup>rd</sup> January 2016. The installation of the rink was a bold headline statement of the Council's commitment to the Town Centre and clearly got people talking about and visiting the Town Centre during its period of opening. This can be evidenced through footfall figures in comparison with the previous year, the highlights of which include

- Lights Switch-On up 25%
- Coca-Cola Truck up 48%
- Last Wednesday before Xmas up 10%
- Boxing Day up 10%
- Tuesday after Bank Holiday up 12%

It has been harder to translate this footfall increase into retail spend. It was disappointing to note the lack of engagement from some traders to take the opportunity to draw customers into shop. For example many traders did not open in line with the Ice rink evening opening times where there was a clear increase in footfall into the Town Centre.

Customer feedback about the rink was very positive, from schools and their children writing into the Council about their experience to website feedback which includes statements such as *“It was a success, people were loving it and all ages were using it and others were standing and watching the skaters. It was a welcome diversion and uplift for Yarmouth Town Centre and for a change”* and *“All town centers of small towns are struggling to stay alive and to be honest it would be so very easy for local business and authorities to just let it die. Life is about enjoyment and in your busy life if you stopped to either look at the fantastic Christmas lights, took a stroll through the Christmas Market or where indeed brave enough to have a go on the ice rink you would have seen happiness everywhere”*.

Media coverage for the event was extremely positive with weekly articles both in the Mercury and Advertiser.

## FINANCIAL IMPLICATIONS

**Ice Rink:** Assuming costs will be subject to a 2.5% rise and income is set at 5% growth.

<b>ICE RINK (6 weeks)</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>2018-2019</b>
Costs (x 2.5%)	£202,239	£197,295	£202,477	£207,789
income – Admissions (x 5%)	(£66,556)	(£69,884)	(£73,378)	(£77,047)
Income – Sponsorship	(£27,137)	(£35,000)	(£40,000)	(£42,500)
<b>Net Cost</b>	<b>£108,546</b>	<b>£92,411</b>	<b>£89,099</b>	<b>£88,242</b>

*These figures are estimates; procuring the ice rink would necessitate a formal tendering process.*

Building on the experience of Year 1 spare capacity periods can be specifically targeted to increase skate admissions. Income targets have been set as a 5% annual increase; thus maintaining an annual expenditure of around £90k, which is the amount members are being asked to consider funding from the Town Centre initiative Reserve for each year they wish this event to be held.

Further work has been undertaken by officers to explore sponsorship opportunities since Economic Development Committee considered this event in June 2016. Whilst it is estimated that sponsorship this year could rise to £35,000 it needs to be noted that there is now some competition with sponsorship as a result of the proposed Air Show in 2017.

### 3. **RISK IMPLICATIONS**

There are numerous potential risks, which include

- The Ice Rink not being of a satisfactory quality which could affect the reputation of the Council. Correct specification during tender process could mitigate against this
- The Ice Rink could break down during use, again this could affect the reputation of the Council. Correct specification during tender process could mitigate against this
- Bad weather may prevent full usage of the Ice Rink and reduce estimated income for the Council. Difficult to mitigate against unless a covered Ice Rink is procured.
- The Council could fail to obtain the estimated financial levels of sponsorship income. This becomes more of an issue if the decision is further delayed to host an Ice Rink.
- Health and safety risks of staging such an event. Detailed event planning and risk assessments will be undertaken to mitigate against this.

Specifically members are asked to note that the

- Request for funding is through a dedicated earmarked reserve for the Town Centre Initiative. Members are asked to note that this is “one off” money and that there are still budgetary pressures in terms of this Authorities medium term financial planning.
- If money is used from the Town Centre Initiative to fund the Ice Rink it may limit other initiatives being explored from this funding over the next 6 to 12 months.

### 4. **CONCLUSIONS**

Potential benefits for the installation of the Ice Rink include a major headline event that will encourage visitors outside of the Borough into our Town Centre over the Christmas period, increase footfall and make a statement of commitment to improving the Town Centre and its overall perception.

However this comes at cost to the Council during a period of budgetary pressures with the need to balance the Council’s financial strategy over the next 3 to 5 years.

### 6. **RECOMMENDATIONS**

Members are asked to make a decision on the following three options

1. To provide an investment in the running of an Ice Rink for 2016 from the Town Centre Initiative funding totalling £92,500.
2. And to recommend additional funding of a 2 or 3 year investment to reduce the annual costs of another one off event, to Policy and Resources Committee of either an additional £90,000 or £180,000 respectively from the Town Centre Initiative Funding.

### 7. **BACKGROUND PAPERS**

Ice Rink – Great Yarmouth Town Centre (Economic Committee 6<sup>th</sup> June 2016).

<b>Area for consideration</b>	<b>Comment</b>
Monitoring Officer Consultation:	N/A
Section 151 Officer Consultation:	Yes - See officers recommendation
Existing Council Policies:	Corporate Plan
Financial Implications:	Yes
Legal Implications (including human rights):	N/A
Risk Implications:	Yes – see risk section in main report
Equality Issues/EQIA assessment:	N/A
Crime & Disorder:	N/A
Every Child Matters:	N/A

Subject: Town Centre Shop Front Improvement Scheme

Report to: EMT 18<sup>th</sup> August 2016

Economic Development Committee 7<sup>th</sup> September 2016

Report by: Kate Watts, Transformation Programme Manager

Members are recommended to approve

- The outline Town Centre Shop Improvement Scheme as detailed in this report
- Earmark £60,000 funding from the Town Centre Initiative Reserve to be used for the delivery of this scheme
- Recommend that officers build criteria for the scheme, to include reviewing existing planning shop front design guidelines and liaise with partner organisations such as the Heritage Lottery Fund to investigate any potential expansion of the scheme/additional funding
- To add to the forward plan a final report for members to consider to formalise launch and start administrating the scheme in October 2016

## 1. BACKGROUND

The Town Centre Initiative (TCI) was launched as part of the February 2015 budget and aims to initiate opportunities to increase footfall through the town centre, enhance the economy and stimulate growth.

The TCI is currently developing a Master Plan for the Town Centre which will aim to deliver sustainable options for the future. This work is a long term project and will take time to complete.

The TCI is also looking to identify and recommend potential opportunities which can be introduced and monitored in the short term which will add benefit to the overall Master Plan for the future. One of the options being recommended for consideration relates to a Town Centre Shop Front Improvement Scheme.

## 2. INTRODUCTION

Many Town Centres have adopted shop front improvement schemes using the £100,000 High Street Innovation Fund awarded by the Department for Communities and Local Government as part of the Portas Pilot's package. Alongside this Councils also run independent schemes.

Researching a number of schemes that currently operate, it has been identified that most Council's cover a grant of up to 75% to a maximum value of £3,000 per property.

Shop owners are required to apply for funding and as part of the application they need to include details of any relevant planning permissions that are required, a schedule of works, three quotes from contractors, a programme of works including timelines and written permission from the landlord if the property is rented. Applications are then considered with decisions to award funding being based on merit.

An example payment for such applications is detailed below

Project Example: Item	Description	Cost £ (exc. VAT)	Grant %	Grant £
1	Signage	<b>800</b>	75%	<b>600</b>
2	Lighting	<b>2,000</b>	75%	<b>1500</b>
3	Painting	<b>1,000</b>	75%	<b>750</b>
4	Planning & Agents Fees	400	0%	0
<b>Total</b>		<b>4200</b>		<b>2850</b>

## 3. SCHEME BENEFITS

Shop Front Improvement Schemes aim to enhance the image of towns with grants usually covering shop front renovation and decoration, new signage and replacement of historical features including lighting.

The main objectives of such schemes are to improve business frontages including shops, commercial businesses and social enterprises, enhance the appearance and appeal of the town to visitors, customers and the local population, to preserve and enhance the special characters of the Conservation area, it's listed buildings and other buildings of public importance, assist towards encouraging further inward investment and stimulate business and consumer confidence.

#### **4. PROPOSAL FOR A GREAT YARMOUTH TOWN CENTRE SHOP FRONT IMPROVEMENT SCHEME**

Appendix 1 provides an outline of the area this scheme would cover in terms of businesses being able to apply. This is in line with the area currently being considered as part of the master planning process.

Each business would need to complete an application form and can apply for funding up to a maximum of £3,000 at 75%. Funding could only be used for improvement of business frontages, new signage and replacement of historical features which could include lighting.

Application forms would be evaluated by the Economic Development Committee based on agreed criteria. Businesses will be provided with feedback from officers if they are successful (or not), with all successful applications being required to submit progress updates.

It is suggested that this initiative is administered by the Council's Economic Development Team. It is recommended that an initial funding pot of £60,000 is committed from the Town Centre Initiative ring-fenced reserves, and that spend and progress against this funding is reviewed by Economic Development Committee on a quarterly basis.

There may also be opportunities to engage with other partner organisations such as the heritage lottery fund to build on this scheme and or to receive additional funding opportunities.

#### **5. CONCLUSIONS AND RECOMMENDATIONS**

Alongside the TCI progression with the master plan, this shop front improvement scheme provides an opportunity for a shorter term project which will bring a number of positive benefits to Great Yarmouth's Town Centre.

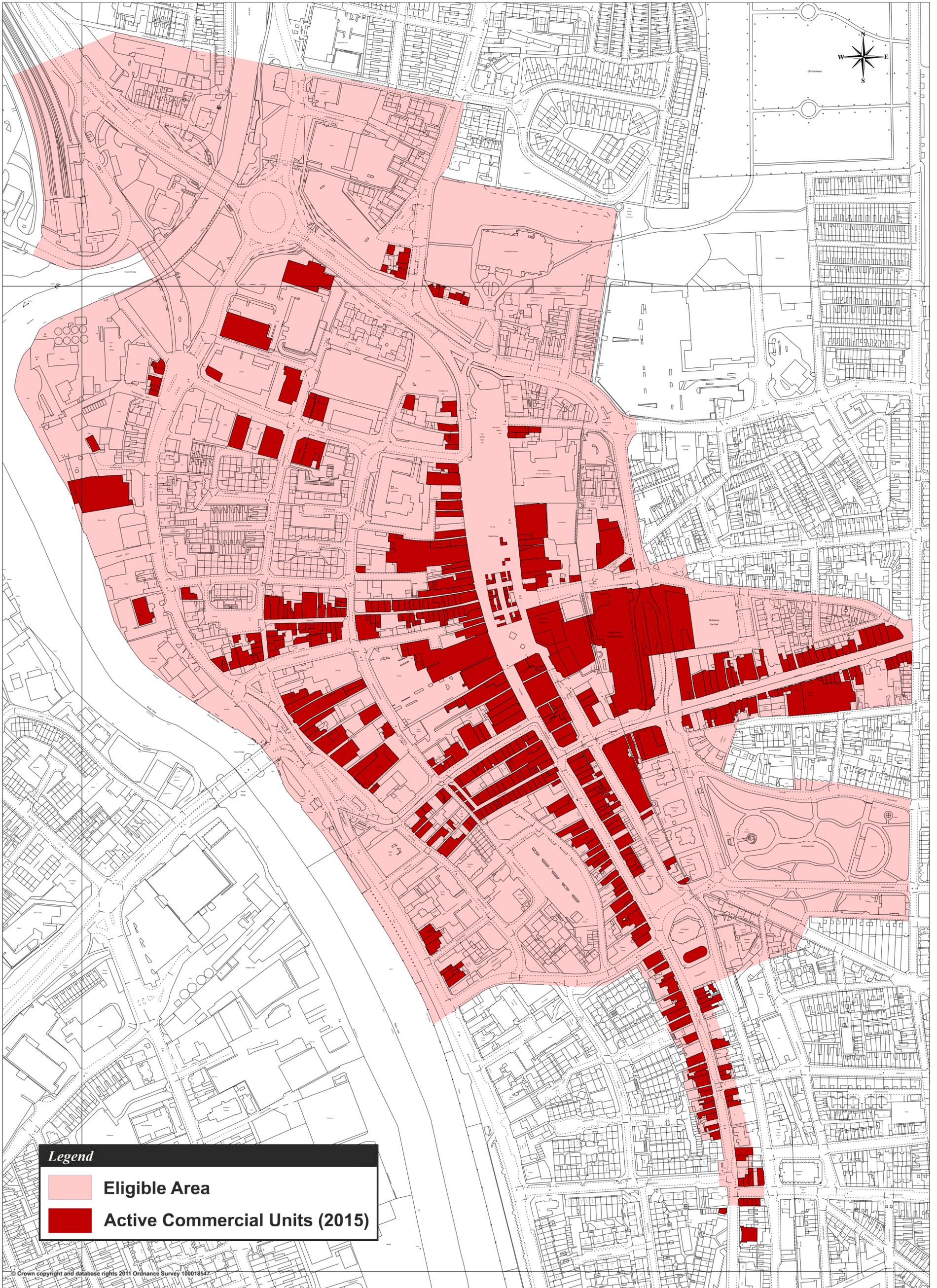
Members are therefore recommended to approve

- The outline Town Centre Shop Improvement Scheme as detailed in this report
- Earmark £60,000 funding from the Town Centre Initiative Reserve to be used for the delivery of this scheme
- Recommend that officers build criteria for the scheme, to include reviewing existing planning shop front design guidelines and liaise with partner organisations such as the Heritage Lottery Fund to investigate any potential expansion of the scheme/additional funding

- To add to the forward plan a final report for members to consider to formalise launch and start administrating the scheme in October 2016

<b>Area for consideration</b>	<b>Comment</b>
Monitoring Officer Consultation:	N/A
Section 151 Officer Consultation:	Yes
Existing Council Policies:	Corporate Plan
Financial Implications:	Yes
Legal Implications (including human rights):	N/A
Risk Implications:	N/A
Equality Issues/EQIA assessment:	N/A
Crime & Disorder:	N/A
Every Child Matters:	N/A

# Shopfront Improvement Scheme: Eligible Area



## Legend

-  Eligible Area
-  Active Commercial Units (2015)

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Subject: Town Centre Heritage Map Development - proposal for funding through the Town Centre Initiative

Report to: EMT/Economic Development Committee

Report by: Kate Watts Transformation Programme Manager

## **RECOMMENDATIONS**

That the Economic Development Committee considers funding a Town Centre map project, to be delivered through the Preservation Trust as part of the Town Centre Initiative, totaling £5,000.

### **1. INTRODUCTION**

As part of the development of the Cultural Heritage Strategy in 2014 the need for a strong heritage brand was identified. In addition to this, and more recently, the master planning work in relation to the Town Centre has presented a future vision for the Town Centre which focuses in part on heritage.

This master planning work also identified opportunities for the development of a common Town Centre map which clearly pinpoints destinations within this area, the use of an IT application focused on heritage destinations to move people around the Town and a clear brand that can be used to readily identify the Town Centre and what it has to offer to visitors and residents.

Progress in these three areas has been slow, and subsequently the Council has been approached by the Great Yarmouth Cultural Heritage Partnership with a proposal to take some of this work forwards, subject to a funding request.

### **2. PROPOSAL**

Great Yarmouth Cultural Heritage Partnership has already commenced some work to develop a foundational Town Centre Map. This map is being electronically developed and as such will provide opportunity to overlay with information as required.

For example key heritage sites within the Town Centre have already been identified and information is being pulled together so that an online overlay can provide hyperlinks to this information.

Future scope will include the ability to map additional layers as required such as retail destinations, walking tours, information hot spots etc. In addition this information can then easily be used to develop electronic applications to guide people around the Town Centre, e.g. a heritage tour.

It is proposed that the Preservation Trust would host this map with development being overseen by an operational board to include officers of the Council. Although this paper is requesting financial support in terms of the Town Centre map, the framework that would subsequently be created could then be used to develop maps for the whole borough.

It is proposed that this programme of work is launched on the 20<sup>th</sup> October 2016 during the annual Great Yarmouth heritage conference.

### **3. FINANACIAL CONSIDERATIONS**

A request of £5,000 is being made by the preservation trust to the Council to deliver a common Town Centre map initially overlaid with heritage destinations and information which would then be used in electronic application development.

The money would be spent on

- Town Centre map development
- Software costs
- Website hosting and ongoing maintenance (for a two year period from launch)

In return the Council would

- Have officers sitting on the operational development board
- Full access to the Town Centre maps with an ability to create future overlays as required
- Full access data so that the Council's own Tourism website can present updated information as this project develops

### **4. RECOMMENDATIONS**

That the Economic Development Committee considers funding a Town Centre map project, to be delivered through the Preservation Trust as part of the Town Centre Initiative, totaling £5,000.

Subject: Quarter 1 Performance Report

Report to: Economic Development Committee – 7 September 2016

Report by: Group Manager (Growth)

### **SUBJECT MATTER/RECOMMENDATIONS**

The following gives an update on current performance of Economic Development Committee measures for the first quarter of 2016/17 (Apr – Jun) where progress is assessed against Targets which are set at the start of the financial year.

Progress against Targets is assessed by RAG (Red/Amber/Green) ratings and is also assessed in terms of Direction of Travel (DoT) through use of arrows.

The summary report, see attached, highlights performance measures that have not achieved the target for this period and measures that do not have a target but are moving in the wrong direction. The report also highlights a number of measures that are showing exceptional performance against targets.

Commentary is provided at the end of the summary report highlighting those measures that outturns are below target or moving in the wrong direction.

### **RECOMMENDATIONS**

The actions are:

- All measures to be monitored during the next quarter

## **1. INTRODUCTION/BACKGROUND**

In September 2015 the Council agreed 'The Plan' which sets out its strategic vision and priorities for up to 2020. This establishes the framework against which the Council should measure its performance at both officer meetings (through regular management reports) and Member meetings (through performance reports).

This framework was considered as part of a review of the transformation programme, moving this programme into a business strategy, which maximises income streams, whilst at the same time meeting the Council's stated objectives in 'The Plan'.

The business strategy includes a new set of key projects which will be reported separately from the measures to the Policy & Resources committee.

## 2. PERFORMANCE MEASURES

### Performance Measures – Highlights

Performance measures cover the full range of services delivered within the area covered by the Economic Development Committee. The details in the summary report provide quantitative information about the performance of these services and provide useful trend data. A traffic light status easily identifies if improvement is required.

There are several areas across the Council where performance is below the target level set (RAG rating) or where no target has been set performance is moving in the wrong directions (Direction of Travel). These measures are highlighted in the appropriate service committee section in the report.

The following areas of performance are brought to your attention:

#### Improved performance:

- a) ED05 Percentage of Major Planning Applications overturned on appeal over the last 24 months: 0%
- b) ED07 Only 3 planning appeals in the quarter, of which one was allowed.
- c) ED08 100% of building regulation applications had a decision notice issued within the eight week statutory period.
- d) 99.61% of Land Charge searches returned within 10 working days.
- e) ED12 (figures available once papers published): 65 new jobs created in the South Denes Enterprise Zone and 7 in the Beacon Park EZ in the quarter.
- f) ED14 (figures available once papers published): 2,309m<sup>2</sup> new floorspace developed in the Beacon Park Enterprise Zone resulting in 20% floorspace remaining.
- g) ED12-14 Great Yarmouth continues to be marketed to energy companies. Offshore wind potential has increased with the naming of Great Yarmouth as the construction port for both the Galloper and East Anglia ONE windfarms. Oil and gas investment remains uncertain although operations and maintenance contracts are still being let and decommissioning activity is set to grow.

#### Reduced performance:

- a) ED01/EDO2/ED03 i.e. Major/Minor/Other planning applications determined within set timeframes were below target. Planning performance has declined in the past two years in part due to vacant posts, sickness and IT teething problems. Two vacancies are being filled in October 2016 with a Planning Officer post being re-advertised. Application numbers have remained steady with an increase in the number of major residential applications.
- b) ED15 Number of new business start-ups (enterpriseGY) was 16 (against a target of 25). There has been a slowdown in starts, partly caused by the

decline in oil and gas expenditure in the area. enterpriseGY are addressing this reduction with a new focus on start-ups, including part-time businesses as well as new marketing and communications initiatives. Lead times for starts are approximately 80 days and more people are attending the initial training courses. Total business starts since April 2015 are 97. More 'existing businesses' are being engaged, including 25 from the Regent Road fire.

- c) ED16 Town Centre retail units: a) Number of vacant retail units in Town Centre; b) % of vacant retail units in Town Centre. The wider Town Centre Initiative is addressing this issue, inclusive of direct engagement with the affected property owners/agents.
- d) ED17 Percentage of increased footfall in Town Centre. Great Yarmouth Town Centre footfall was running at -2.1% year on year at the end of May 2016 (and on a par with the national benchmark for town centres) but June 2016 has been very poor, averaging -10% weekly compared to the previous year. Again, the wider Town Centre Initiative is addressing this issue, inclusive of improved events and a town centre masterplan amongst many other initiatives.

### **Data Quality note**

All data included in this report for the current financial year is provisional unaudited data and is categorised as management information. All current in-year results may therefore be subject to later revision.

### **3. FINANCIAL IMPLICATIONS**

**None**

### **4. RISK IMPLICATIONS**

**None**

### **5. CONCLUSIONS**

**None**

### **6. RECOMMENDATIONS**

The actions are:

- All measures to be monitored during the next quarter

## 7. BACKGROUND PAPERS

None

*Areas of consideration: e.g. does this report raise any of the following issues and if so how have these been considered/mitigated against?*

<b>Area for consideration</b>	<b>Comment</b>
Monitoring Officer Consultation:	N/A
Section 151 Officer Consultation:	N/A
Existing Council Policies:	None
Financial Implications:	None
Legal Implications (including human rights):	None
Risk Implications:	None
Equality Issues/EQIA assessment:	N/A
Crime & Disorder:	N/A
Every Child Matters:	N/A

**PERFORMANCE INDICATORS – SUMMARY REPORT QUARTER 1 (Apr – Jun) 2016/17**

**ECONOMIC DEVELOPMENT COMMITTEE**

Measure	Previous Quarter	This Quarter	Target	Qtr 1 2015/16	Status	Trend	
						Last Period	Last Year
ED01 - Planning applications: Major applications determined within 13 weeks (Quarterly Cumulative)	60%	50%	65%	No applications received		↓	N/A
ED02 - Planning applications: Minor applications determined within 8 weeks (Quarterly Cumulative)	50%	35.38%	70%	63%		↓	↓
ED03 - Planning applications: Other applications determined within 8 weeks (Quarterly Cumulative)	60%	50%	70%	50.9%		↓	↓
ED04 - Percentage of Major planning applications processed within 13 weeks over the last 24 months (Quarterly Cumulative)	New indicator	60%	65%	New indicator		N/A	N/A
ED05 - Percentage of Major planning applications overturned on appeal over the last 24 months (Quarterly Cumulative)	0%	0%	20%	0%		↑	↑
ED06 - Number of Major planning applications overturned on appeal over the last 24 months (Quarterly Cumulative)	0	0	NA	0		N/A	N/A
ED07 - Planning Appeals: a) Total number of Planning appeals b) Number of Planning appeals allowed (Quarterly Cumulative)	a) 16 b) 7	a) 3 b) 1	NA NA	a) 3 b) 2		↓ ↓	↔ ↓
ED08 - Building Control: The percentage of building regulation applications where a decision notice is issued within the eight week statutory period. (Quarterly Cumulative)	97.3%	100%	100%	100%		↔	↔
ED09 - Percentage of Land Charges search returns sent within 10 working days. (Quarterly Cumulative)	91.7%	99.61%	97%	91.15%		↑	↑

Measure	Previous Quarter	This Quarter	Target	Qtr 1 2015/16	Status	Trend	
						Last Period	Last Year
ED10 - Number of new homes built a) All homes b) Affordable homes built (Quarterly Cumulative)	a) 55* b) N/A	a) 58 b) N/A	300** NA	New indicator		↑	N/A
ED11 - Number of homes granted planning permission a) All homes b) Affordable homes (Quarterly Cumulative)	a) 32* b) N/A	a) 59 b) N/A	NA NA	N/A N/A		↑	N/A
ED12 - Enterprise Zone: Number of new jobs created a) Beacon Park b) South Denes (Quarterly Cumulative)	348 172	Not available***	1,500 per bid document	N/A N/A		N/A N/A	N/A N/A
ED13 - Enterprise Zone: Number of businesses at a) Beacon Park b) South Denes (Quarterly Snapshot at last day of quarter)	16 6	Not available***	NA NA	N/A N/A		N/A N/A	N/A N/A
ED14 - Enterprise Zone: Beacon Park a) New floor space developed b) % of empty floor space across Beacon Park (Quarterly Snapshot at last day of quarter)	21,394m <sup>2</sup> 38%	Not available***	NA NA	N/A N/A		N/A N/A	N/A N/A
ED15 - Number of new business start-ups enterpriseGY (Quarterly Cumulative)	27*	16	25	N/A		↓	N/A
ED16 - Town Centre retail units: a) Number of vacant retail units in Town Centre b) % of vacant retail units in Town Centre (Quarterly Snapshot at last day of quarter)	66 15.2%	72 16.6%	1% reduction 1% reduction	N/A N/A		↓ ↓	N/A N/A
ED17 - % of increased footfall in Town Centre (Quarterly Cumulative)	-2.5%	-2.7%	2% increase	N/A		↓	N/A

Measure	Previous Quarter	This Quarter	Target	Qtr 1 2015/16	Status	Trend	
						Last Period	Last Year
ED18 - Conservation: a) Number of buildings removed from Risk Register b) % of building removed from Risk Register (Quarterly Cumulative)	0 N/A	1 N/A	2 10%	1 N/A		N/A N/A	N/A N/A
<p><b>Note:</b>            *Figures are for the fourth quarter of 2015/16 only.            **Target is an annual target and will be reported on an annual basis.            *** Enterprise Zone survey for Quarter 1 has not yet been carried out.</p>							
<p><b>Measures that are not achieving Target:</b></p> <p>ED01 - Planning applications: Major applications determined within 13 weeks – Planning performance has declined in the past two years in part due to vacant posts, sickness and IT teething problems. A new Planning Assistant was recruited last June but returned to his old authority lured by an improved recruitment package towards the end of last year. The post remains vacant following a poor response to the advertised post. This post has recently been re-advertised along with another Planning Assistant post and a Technical Officer post.</p> <p>In terms of application numbers these have remained steady with an increase in the number of major residential applications.</p> <p>It is clear that performance improves when the section has a full complement but in comparison to earlier years we still fall short of the higher standards achieved.</p> <p>ED02 - Planning applications: Minor applications determined within 8 weeks – See ED01</p> <p>ED03 - Planning applications: Other applications determined within 8 weeks – See ED01</p> <p>ED15 - Number of new business start-ups enterpriseGY - there has been a slowdown in starts, partly caused by the decline in oil and gas spend in the area, which we are addressing with new marketing and communications initiatives.</p> <p>Lead times for starts are approximately 80 days and we have had more people attend the initial training courses. Total starts since April 2015 stand at 82. We are talking to more existing businesses.</p>							

Measure	Previous Quarter	This Quarter	Target	Qtr 1 2015/16	Status	Trend	
						Last Period	Last Year
<p>ED16 - Town Centre retail units:  a) Number of vacant retail units in Town Centre; b) % of vacant retail units in Town Centre - We are aware of the changes at Victoria Arcade, and the new vacancies there might be related to that. New vacancies have tended to appear away from any prime areas. The wider Town Centre Initiative is exploring a number of initiatives to redress the balance.</p> <p>ED17 - % of increased footfall in Town Centre – Great Yarmouth Town Centre footfall was running at -2.1% year on year at the end of May (and on a par with the National benchmark for town centres) but June has been very poor averaging -10% weekly down on last year.</p> <p><b>Measures where no target set and moving in the wrong direction:</b></p>							

<b>Key</b>	
<b>Status</b>	
	Current performance has met or exceeded target
	Current performance is below target but within tolerance
	Current performance is below target and tolerance
<b>Trend</b>	
	Performance for quarter is improving (up) or deteriorating (down) compared to previous quarter.
	Performance for period (quarter) is improving (up) or deteriorating (down) compared to same quarter last year.

**Key:**

NA = No target set, contextual information only

N/A = Not available/not applicable