

BIG CITY CULTURE 2010-15

Birmingham's Cultural Strategy

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Introduction

Our vision is for Birmingham to be a continually surprising city where the vibrancy and diversity of culture inspire the people who live, work in and visit the city, and bring economic success and international recognition.

This strategy is owned by the Birmingham Cultural Partnership and articulates the shared priorities of the members of the partnership for the development of services and initiatives in the cultural sector. For the purposes of the strategy, we define culture as including arts, museums, heritage, sport, sporting events, libraries, archives, creative industries, film and tourism¹.

Participation in culture is inherently a good thing – it challenges perceptions, prompts feelings of happiness, sadness, anger and excitement, creates moments of personal reflection and enables people to understand the world they live in, its possibilities and the cultures of others more profoundly. Cultural activities encourage self and group expression and provoke reactions at an emotional, spiritual and intellectual level, improving the quality of life in the city and a sense of identity and belonging. Cultural activities can also be the tool to deliver a range of other outcomes including health and wellbeing, social and community cohesion, civic engagement, economic impact, development of transferable skills and improved environment.

Following from Culture at the Heart 2007-2010, Big City Culture has been developed as the cultural component of Birmingham 2026, the Sustainable Community Strategy for the city and sits alongside other key documents, including the Big City Plan (Birmingham masterplan). We believe it has the potential to set a new standard for the planning, delivery and promotion of culture in a global, post-industrial, multicultural city. Big City Culture is a concept that captures both the outward looking – seeking to promote Birmingham’s cultural credentials nationally and around the world, and inward facing – building better connections within the community and between the local population and culture.

This strategy enables effective strategic planning at citywide, local and sector specific levels to support the development of the cultural sector and address the needs of local people. The strategy is organised under four chapters and is deliberately high level. Members of the Birmingham Cultural Partnership and other organisations in the city will develop actions within these strategic themes.

1. Culture On Your Doorstep
2. Next Generation
3. Stronger Cultural and Creative Industries
4. A Great International City of the Future

¹ For the purposes of this strategy, unless stated otherwise, the term “culture” is inclusive of sport.

The strategy will ensure that culture is at the heart of the continued development of Birmingham and will improve engagement with people who live and work in the city and increase participation by residents in the full range of cultural opportunities on offer. It will enable the city's young and diverse population to flourish and at the same time make the city one of Europe's most attractive tourist destinations. Birmingham represents the future face of cities, not just in the UK, but across the continent. The city has the youngest profile of any in Europe and it is also the second most diverse, after Amsterdam. The Birmingham Cultural Partnership (BCP) will demonstrate a way forward in cultural provision for a modern multicultural urban centre. During the life of this strategy we will develop a new measure for participation, fit for purpose in a modern multicultural city and able to influence evaluation and service planning in other cities into the future.

CULTURE ON YOUR DOORSTEP

Birmingham's demography makes it the youngest of any major city in Europe and within twenty years it may cease to have a single ethnic majority. These factors make it an exceptionally exciting place to live. Consultation and research shows that Birmingham's diversity is vitally important to the people who live and work here². Birmingham has a range of world class cultural institutions and programmes which residents can enjoy. Many residents would like to engage more in cultural activity but encounter a range of barriers including time, transport, price, availability of information and familiarity. In a young and diverse city, access to forms of culture relevant to the local population is also important. Consultation has shown us that residents would like more localised facilities and activities, that apprehension can best be addressed by working with trusted partners in the community, and that black-led and young people-led activities need to be increased. It is essential that we target what we do effectively, and that we review our cultural provision to ensure it does not stagnate.

Our ten constituencies serve 100,000 people each but do not have the venues and facilities which would be associated with towns of a similar size eg. swimming pools and arts centres. In order to improve access to cultural activities, we need to improve cultural facilities in the outer city and, where there are no fixed cultural centres, to deliver programmes at a neighbourhood level, using non-cultural facilities such as schools and community centres.

Our participation levels are currently low, reflecting both the socio-economic status of our resident population and the paucity of cultural infrastructure outside of the city centre. Our "Culture on Your Doorstep" programme will help to drive up participation by providing relevant and localised activities in a range of traditional and non-traditional cultural spaces and developing the capacity of our participatory arts and voluntary sports sectors.

We must also communicate the range of cultural activities available so that everyone knows what is on offer. The youthful and diverse population are known to be enthusiastic users of digital technology and this can be exploited in new delivery and engagement mechanisms (for example through "hyper local" blogging). Statistics show that the number of people using social networking sites has doubled in the last two years. Technology can also be used to cross fertilise and to build cohesion between micro-communities. Contemporary audiences want active engagement in creating and shaping events and are no longer satisfied with passive consumption. Birmingham has identified 31 Priority Neighbourhoods for the purposes of planning and delivery of a wide range of services. These are coincident with low levels of cultural participation which has implications for the wellbeing, employment and

² Consultation findings from *The Birmingham City Centre Masterplan: The Visioning Study* European Institute for Urban Affairs, Liverpool John Moores University 2007

cohesion of these communities. They are also the areas with the largest concentration of young people. Given the levels of socio-economic deprivation in these areas (Hodge Hill and Ladywood are the sixth and tenth most deprived constituencies nationally), the Priority Neighbourhoods will require additional attention and resources, and a long-term approach.

We are already working with the neighbourhood management structure to help create a genuine and accessible dialogue with local people to inform the delivery of activities in their locality. We will develop partnerships and links where they will help support and broaden cultural access at a local level eg Building Schools for the Future (BSF), the Total Place initiative. We will seek to sustain good practice which can demonstrate impact, such as Be Active, which for example has increased regular use of public gyms in Ladywood from 90 to 6500 people per month. The scale of the city puts many residents outside the normal drive-time for our major cultural attractions. In addition, it is important that we connect city centre cultural resources with neighbourhoods and work with the public transport sector so that more people access this high quality offer. We will build on the proven model of the Arts Champions, and use of mobile provision, to increase access to our world class cultural flagships for all.

Our residents play an invaluable part in the running of cultural venues, sporting organisations and activities through voluntary work and memberships. Local people value this opportunity to make a contribution and research shows that engaging in cultural opportunities is beneficial in developing individuals' confidence and transferable skills as well as creating stronger communities. There has been a growth in volunteering in the City linked to arts activity where more than 110,000 volunteer hours support the sector each year

People who actively participate in cultural activity are more likely to take a role in shaping their communities in other spheres too³. More people could benefit if volunteering opportunities, and the chance to shape local areas and local cultural activity, were formalised and widely promoted.

Collective endeavour is key to cohesion. People need to feel they belong in their neighbourhood and that they get along with their neighbours. Culture has a unique role to play in providing opportunities for people to have fun together, to reflect on their heritage and their future, and to get to know one another in a non-threatening environment. We will participate in the Total Community demonstrator (part of the Total Place project), to learn how culture can support the development of new communities in housing growth areas, in terms of the creation of a sense of local identity and sense of belonging. We will also integrate our cultural planning with the shared services agenda element of this project.

³ Institute of Public Policy Research, Culture and Civic Renewal, 2006.

Aims

Culture on Your Doorstep will provide and promote good quality cultural facilities and activities, relevant to residents and accessible in local neighbourhoods, in order to increase participation. It will enable local people to make a difference in their community and develop transferable skills through engagement in amateur and community activity and by supporting the third sector as volunteers.

It will bring local people together with their neighbours to experience cultural activities, creating bonds between residents and improving cohesion in the community.

Key Actions

1. Improve cultural infrastructure (including local organisational capacity) to ensure all residents have access to good quality and relevant cultural opportunities in their neighbourhood
 - Promote unique heritage sites located in local neighbourhoods (eg Community Museums) and develop their use as venues for a wide range of cultural activities
 - Build on proven models for connecting city-centre based resources to local neighbourhoods, eg Champions, and develop new models
 - Build on proven models of participation, eg Be Active, and develop new models
2. Capitalise on use of technology to enhance and widen participation and engage a variety of audiences
3. Improve communication of full range of opportunities for cultural participation at neighbourhood level
4. Promote the membership of Friends groups and constituency networks, culturally based social enterprises, and volunteering at cultural events
5. Support events which bring local residents together to share cultural experiences
6. Build capacity amongst local people to develop and deliver projects linked to the USA and Jamaican Olympic teams, as part of the Cultural Olympiad
7. Embed culture in the Total Place/Shared Services agenda and in the Building Schools for the Future and Extended Services programmes

Current Position 2010

The Active People Survey 2009 shows that Birmingham is in line with the English average for library usage. It is in the bottom 25% of local authorities for museum and gallery attendance, for engagement in the arts and participation in sport and active recreation. In particular, non-white attendance at museums and galleries and engagement in the arts are significantly below average (-12% and -11.8% respectively). 16-34 year olds are also less likely to engage than elsewhere in

England (-11% and -11.2%) although this age group's use of libraries is above the national average (+4.6%).

By 2015

We will have reduced the gap between the constituencies with the highest and lowest participation rates across the city (measured by the Birmingham Opinion Survey).

We will have increased participation across the city measured by National Indicators for Sport (NI8), Libraries (NI9), Museums & Galleries (NI10) and Arts (NI11) and through volunteering levels⁴.

We will have increased the number of cultural volunteering hours in the city

We will have helped increase resident satisfaction with their local area (BCC Tracker Survey)

⁴ Measured by the Annual Birmingham Arts Survey

NEXT GENERATION

Birmingham's youthful profile means that nurturing the 0-19 population is extremely important to the city's future success. With more students than any other UK city outside London and more under-15s than any other major European city, Birmingham is young at heart, and young in outlook. 37% of the population is under 24 years old, children in the city outnumber pensioners. As a result, our vitality, exuberance and energy are in evidence everywhere you look. Birmingham is proud of its young people.

Participation in culture plays an important part in providing young people with positive activities and transferable skills. It also enriches their quality of life, provides enjoyment and self-fulfilment, and offers opportunities for them to share their experiences with others, helping to build a cohesive society for the future. Participation in culture is vital in ensuring the health and wellbeing of our young people.

Birmingham has developed a strategy for cultural entitlement – A Creative Future II (this does not include sports activities which are covered by the Birmingham Sport & Physical Activity Strategy and the Five Hour Sport Offer). The Creative Future strategy has grown through consultation with artists, professionals working in a range of settings, and young people themselves. It identifies four key roles in which young people engage with culture – as creators, participants, audiences and leaders. The Creative Future roles are broken down into core elements which 0-19 year olds in Birmingham should be able to experience. The strategy seeks to provide opportunities in each role, linked to progression routes, so that children and young people can develop their skills, knowledge and understanding from a wide range of first time experiences, through a choice of organised activities and into independent engagement⁵.

To provide this entitlement, a wide-ranging partnership between the relevant parts of the public, private and third sectors, as well as residents themselves, is required. The basic entitlement will be through the provision of school and college based services, with additional programmes for those who do not or cannot access culture in these settings, and further support for children and young people with identified talent.

Mapping has been undertaken to show where the role components are found in the curriculum. Additional activities will be commissioned to fill gaps in provision, across cultural sectors, age groups, geographical areas and role elements. Opportunities for young people to develop as cultural leaders need to be developed. We will continue to promote the Arts Award and Sports Leaders Award for young

⁵ See Creative Future II for more detail showing the definitions used, the roles and their component elements, and the progression based model.

people, as a way of recognising their achievements. We will increase opportunities to lead, manage and curate cultural activity, and promote the inclusion of young people on the boards and management committees of cultural organisations to ensure their voice is clear and powerful.

Young people will be entitled to 5 hours of quality sport and physical activity within and beyond the school curriculum. By developing after school activity and supporting community sports organisations we will increase access to a range of programmes intended to increase participation and sporting success.

Aims

To provide access for young people to high quality opportunities to experience the Creative Future roles, within a framework which is quality-assured. To provide and signpost progression routes so that young people develop their skills, knowledge and understanding of culture. To ensure the voices of young people are heard effectively in cultural planning. To provide a Sports Offer with partners that secures a lasting legacy from 2012 with more young people enjoying and excelling in sport and physical activity.

Key Actions

1. Work with partners, providers, community groups and families to ensure an entitlement to cultural provision for 0-19s in keeping with the Creative Future II model and commission activities to fill gaps in the entitlement
2. Develop ways of mapping the uptake of cultural programmes by 0-19s as well as continuing to map provision
3. Improve links between schools and accredited community sports clubs and target 16-24 year olds' engagement of in sport
4. Support the delivery of the PE and Schools sport strategy and the 5 hour offer by helping to develop community sports organisations and co-ordinating after school activity for young people
5. Ensure young people's voices are central to cultural planning and delivery in Birmingham through increased representation of young people on boards of cultural and sporting organisations and encouragement of youth panels
6. Support programmes designed, led and curated by young people
7. Improve information for young people about where and how to access culture and sport and how to remain safe while participating
8. Develop the workforce, especially those new to working with children and young people, those pursuing specialisms in shortage areas and those at the leading edge of practice
9. Build confidence and improve understanding of culture amongst gatekeepers to children and young people's engagement (families, children's services and third sector organisations)

10. Capitalise on the 2012 Olympic & Paralympic Games in London to inspire young people to take part in physical activity and to build a legacy of volunteering, coaching and club development

Current Position 2010

In 2010 78% of 5-16 year olds participated in at least 3 hours/week of high quality PE and Sport at school during curriculum time (NI57)

By 2015

We will have increased the percentage of young people receiving three hours of high quality Physical Education, measuring our achievements through the national indicator NI57. We will improve the recognition of the achievement of young people through the number of Arts Awards and the representation of the voices of young people in cultural planning and delivery by the number of young people U25 registered as directors of cultural organisations. We will monitor the provision of the entitlement and address gaps in provision.

STRONGER CULTURAL AND CREATIVE INDUSTRIES

Birmingham has mapped its creative industries and like other cities globally they have a tendency to cluster and form “cultural quarters” close to the city centre. This concentration of creative businesses has provided added value to Birmingham because it has increased the visibility of the cultural product and encouraged the growth of the visitor and experience economies eg visitors can enjoy exhibitions, festivals and performances in the city’s two creative quarters (Jewellery Quarter and Eastside). Birmingham is also driving innovation and excellence in content creation and cross-media collaboration.

Our primary strengths are in partnerships and organisational capacity. The creative and cultural sector in Birmingham is underpinned by a strong partnership designed to maximise resources and build capacity in a sector that is nationally recognised as being fragmented and difficult to nurture. The Birmingham Cultural Partnership is a cross-sectoral body comprising representatives from public, private and not-for-profit cultural organisations. It shares responsibility for supporting the Creative Industries with the Birmingham Economic Development Partnership. This enables resources and expertise to be pooled strategically to support creative businesses in their development, industry relevance and business growth.

Partnership support goes beyond single-issue, single agency engagement to support individual and industry growth, infrastructure, audience and market development. In 2010 we will establish a new Creative Birmingham Board, linking Birmingham Cultural Partnership and Birmingham Economic Development Partnership. This Board will develop a new Creative Industries strategy for the City, to include development plans for the identified growth sub-sectors, Visual Arts and Design (including jewellery), Music and Film.

Aims

To support the continued development of the cultural and creative industries sector.

Key Actions

1. Establish Creative Birmingham Board, linked to Birmingham Cultural Partnership and Birmingham Economic Development Partnership
2. Develop a new Creative Industries joint investment strategy through Creative Birmingham Board and draw up action plans to progress the development of key growth sectors.

Current Position 2010

An analysis of Birmingham’s creative economy compared to the other English “Core Cities” (Bristol, Manchester, Leeds, Newcastle, Sheffield, Liverpool and Nottingham)

revealed that, in 2007, Birmingham had the second-largest absolute number of creative jobs, behind Leeds. Birmingham has launched a number of policy initiatives in recent years aimed at micro-creative businesses. This has strengthened the creative economy in two specific sub-sectors: Audio Visual and Visual Arts and Design which, between 2003 and 2007 saw increases in number of businesses of 9% and 68% respectively. In terms of employment there was growth of 10% in Audio Visual and 40% in Visual Arts and Design for the same period.

The city has a significant existing creative economy on which to build. This economic sector and the latest report captures performance in 2007. The headline figures show 3,450 Creative Businesses (10% of the city's total number of firms) and 18,720 employed. The Creative Industries employ more than either construction or the manufacture, sale and repair of cars and similar numbers to the legal, accountancy and management consultancy professions combined. Creative industry employment as a share of total employment is 3.9% and Creative Industries produce more than £660 million of GVA. The city produces the greatest number of creative graduates, through higher education institutions such as Birmingham City University, outside of London.

By 2015

We will have increased the turnover of the creative and cultural sector and increased the numbers of people working in the sector.

A GREAT INTERNATIONAL CITY OF THE FUTURE

Birmingham is a global city, playing its part on the international stage. It is an exciting, thriving cultural centre, with modern architecture sitting alongside gems of the Victorian era like the newly restored Town Hall and a year round programme of world class quality. Birmingham boasts the busiest theatre outside London, and one of the best concert halls in the world, and it has an international reputation for its digital development. The city has hosted more world, international and European sports events than any other European city. Birmingham continues to improve its status, and was the highest climber in the Cushman & Wakefield European Cities Monitor 2009⁶. However, it is often still regarded as the poor relation of British cities (especially amongst people who have not recently visited) and its national and international image needs to be improved so that it is not just a great place to live, but is seen as one of the world's most attractive cities for living, working and visiting. We therefore need to focus on promoting the city and raising its profile, for example by competing for the title of UK City of Culture 2013 and pursuing UNESCO status for the Jewellery Quarter.

Birmingham is the UK city most affected by the current economic downturn with has the highest unemployment rate. Our remaining manufacturing industry, which had withstood the 1980s recession, has now been significantly reduced. Key to the future prosperity of the city are changes to the economic fabric, continuing our move from manufacturing to a knowledge based economy.

Birmingham has always been a city of innovation, at the heart of industrial revolutions through the ages. We need now to become a location of choice for the new business sectors.

A key factor in the decision-making process for businesses when they are considering relocation, is the perception/image of a place, which includes perceptions about the quality of life offer. The West Midlands Regional Observatory⁷ surveyed 1,800 businesses across England about their perception of investing in the different English regions. The three most important elements that formed business perceptions of the English regions were transport and accessibility, quality of life and reputation and availability of facilities.

⁶ *European Cities Monitor 2009* Cushman & Wakefield <http://www.europeancitiesmonitor.eu/>

⁷ *Regional perceptions indicator West Midlands*, West Midlands Regional Observatory, November 2009

Connected to business perceptions are the perceptions of the graduate workforce forming the highly-skilled talent pool vital for the knowledge economy. The graduates surveyed equally felt standard of living was very important to them, in addition to salary levels, safety and having a 'buzz' about the place. As this demographic group tends to display a higher interest in culture and since a lively arts scene generates the vibrant 'buzz' they are looking for in deciding where they live and work, culture is a vital determinant to our future success.

The importance placed on the attractiveness of local environment, including culture, places it amongst the most important factors in business location decisions. The West Midlands priority sectors (business and professional services and the creative industries) rate the attractiveness of the local environment and lifestyle as being even more important to them than the average business.

Iconic buildings, unique quarters, green and public spaces are part of the public realm and are the assets that shape the city's identity. The trend for uniformity of city centres is at odds with attracting visitors and retaining residents. There is a range of distinctive opportunities for Birmingham's residents to enjoy the public realm, from jogging on the paths of the city's canal network to visiting historic buildings. However research⁸ has identified the need for better animation of public spaces. It is essential that our unique built heritage and open spaces are maintained and used inventively so that they can act as venues for cultural activities such as the screening of film. Installing public art and inventive lighting also transforms these spaces.

Our reliance on the visitor economy makes it vital that we also improve perceptions of Birmingham as a leisure and business tourism destination. In the 1980s and 1990s, Birmingham led the UK in culturally driven regeneration, reinventing itself as a business tourism destination and building key cultural infrastructure including the National Exhibition Centre, National Indoor Arena and the International Convention Centre, including Symphony Hall (which is still one of the top concert halls in the world). It also opened the Gas Hall exhibition space which is one of the largest venues of its kind outside London. We are therefore convinced of the value of culture in delivering regeneration through capital schemes. In 2013, our magnificent new Library of Birmingham, which will adjoin the Birmingham Rep, will open to the public and we anticipate will be the catalyst for further City Centre regeneration. We are also currently engaged, with Ikon Gallery, in feasibility work for a contemporary art collection and gallery in the City.

We are, in the Big City Plan (City Centre Masterplan), creating a city centre which can better serve our cultural offer and help identify new places for culture to grow and change. New Street Station is being rebuilt to provide a fabulous arrival point for

⁸ *The Birmingham City Centre Masterplan: The Visioning Study* European Institute for Urban Affairs, Liverpool John Moores University 2007

visitors at the heart of the city. The Library of Birmingham conjoined with the Rep will be a magnificent new cultural place in Westside.

Eastside is the City's major regeneration focus and is the home of our creative sector. The Ormiston Academy, a unique 14-19 academy school for the performing arts and digital media (along the lines of the Brit school) opens in 2011. Digbeth Institute, a listed building on Digbeth High Street, will be reopened as a revived music venue. Our science museum, ThinkTank, and Imax cinema at Millennium Point have helped regenerate Eastside. Our award-winning Big City Plan will act to amplify the Creative cluster in Digbeth, to help it thrive and shout out its successes. Our historic Jewellery Quarter is a truly unique asset and one which adds character and depth to the visitor offer. The enlarged and enhanced Museum of the Jewellery Quarter is already open and was recently placed in the top three free attractions in Europe.⁹ We need to complement developments in the city centre with better promotion of these unique assets and a more effective celebration of our heritage – telling the Birmingham story.

Aims

To mark Birmingham out through improved creation and promotion of unique assets. To tell the Birmingham story more effectively and to celebrate the City's heritage. To fill gaps in the world class infrastructure and develop and promote major international and niche events. To improve public perception of Birmingham as a great place to visit.

Key Actions

1. Deliver the Library of Birmingham, opening in 2013
2. Promote the development of key sports and events facilities that underpin Birmingham as the international city of sport e.g. 50m pool
3. Deliver the Birmingham History Galleries and a new permanent gallery for the Staffordshire Hoard at Birmingham Museum & Art Gallery by 2013.
4. Ensure the plans for the redevelopment of Paradise Circus post 2013 enhance the architectural setting of Chamberlain Square and its surrounding cultural institutions.
5. Promote the Jewellery Quarter as a significant heritage site and centre for contemporary designer makers
6. Promote Digbeth/Eastside as a creative quarter and centre for digital innovation
7. Establish new eight week Autumn Festival and support the development of significant smaller "niche" events in accordance with Festivals Joint Investment Plan

⁹ www.TripAdvisor.com. The museum was also named 'Best Small Visitor Attraction' Enjoy England Awards for Excellence 2010

8. Develop a joint investment approach for Major Events exploring the costs and benefits of the city bidding for international events which have a significant impact on the local economy and the profile of Birmingham
9. Explore a City endowment to support the commissioning of new works to be premiered in Birmingham
10. Create new ways of interpreting and promoting the city's distinctive heritage through new trails, events, bus tours etc
11. Develop Birmingham branding which promotes the Big City Culture concept and has maximum impact on visitors, reinforcing the quality, diversity and reach of the cultural offer
12. Explore feasibility of a collection based contemporary art gallery.

Current Position 2010

The number of visits to the city stand at 33m (2009) and positive tourist perceptions of the city is improving at 77%. The Mercer Index¹⁰ is used to support business relocation decisions. Birmingham currently achieves well in most of the measures which public policy can influence. In spite of our strong cultural offer, there is room for improvement in the leisure sections, scoring between 7 and 9 (out of 10), and it is therefore important that we improve on this in order to raise our overall score.

By 2015

We will have increased visitors numbers

We will have improved visitor perceptions (TNS Global Phone Bus Surveys)

We will have improved the city's ranking in the Mercer index .

¹⁰ Mercer's 2009 Quality of Living Survey
http://www.mercer.com/qualityofliving#Key_features_and_benefits

CONTACT DETAILS

Further information about Big City Culture and the Birmingham Cultural Partnership is available from:-

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APPENDICES

APPENDIX A: BIRMINGHAM BASELINE ACTIVITIES TO BE ENHANCED

Birmingham already has an established year round cultural infrastructure and programme. It is the only English city outside London to have its own symphony orchestra, ballet company, repertory theatre and opera company of genuine international renown. It has one of the top concert halls in the world (Symphony Hall) and one of the oldest (Town Hall) as well as the UK's busiest single theatre (The Hippodrome) and the Ikon Gallery for contemporary art. The City has two arts centres, mac (Midlands Arts Centre) which is shortly to reopen after major refurbishment, and The Drum which is a black led arts centre celebrating its tenth anniversary this year.

It has established black and Asian led companies which have strong international links and which will play a major part in the year, including African Cultural Exchange Dance Company, Black Voices and Sampad South Asian Arts, resident at the mac. Punch Records is a well respected local company with a long track record of promoting urban artforms through new media channels, especially to young black and Asian people. It too has links nationally and internationally. A programme is already taking place to build capacity amongst BME artists and companies which will equip them to rise to the demands of 2013. This is co-ordinated by Sampad on behalf of a consortium including The Drum, Ulfah Arts and the Centre for Music Arts and Technology.

A range of smaller producing companies is listed in Appendix D. The companies supported by the Council's public revenue funding provide the following outputs in a single year.

Number of events promoted in the City	1778
Attendance by residents at events in the City	821,325
Attendance by non-residents at venues in the City	518,565
Number of new works created	309
Number of recordings made or works published	159
Number of broadcasts given	135
Number of workshops given in the City	7562
Number of residents participating in workshops	101,986
Number of days of employment for artists	93,737

Birmingham's thriving commercial arts sector includes the Alexandra Theatre and the O2 Academy and of course we are also home to the LG Arena, National Exhibition Centre and International Convention Centre as well as myriad small clubs promoting comedy, music and film. These venues are keen to see the year used as a lever to bring even more exciting and unique touring product to the City.

During 2013 we will use our experience of Urban Fusion (2005-08) to build on the core programme by commissioning projects from our companies under the Big City Culture Themes. It is our intention to include all of the city's key companies in the year's events. Over 60 companies have already been involved in discussions and many have presented ideas for project activity. There is not space here to detail the programmes of all of these organisations or all of their proposals, so examples of the kinds of projects that would be possible are given in Appx A.

Birmingham's arts sector has a strong tradition of collaboration and innovation - companies will work together to produce projects under themed programmes. Through the 2013 programme we anticipate that the above results would improve by 50% for adult participation, attendance and new work created with contingent increases in work for artists and broadcasts/recordings/publications.

Birmingham has a strong festivals sector with over 20 established festivals identified in the research undertaken by Festivals & Events International on behalf of ACE, City Council, Marketing Birmingham and AWM to inform their joint investment plan for this sector. The biennial International Dance Festival Birmingham was established in 2008 and recorded £4.8m economic impact in its first year. Through their shared approach the funders are

supporting the development of capacity in the independent niche festival sector with a programme of grants, organisational development and marketing which will enable them to contribute fully to the 2013 year. Further seed funding for new festivals will firestart new projects which can be included in the 2013 programme. This will aim to develop festivals which celebrate diversity and showcase particular cultural strengths. The Autumn Festival builds directly on the strength of the existing infrastructure outlined above and will be a major new undertaking. A full business plan and economic impact assessment for this festival is available.

The Arts Champions scheme has been established for 4 years and supports the Culture on your Doorstep strand of the City's cultural strategy. The constituencies do not have specialist arts staff and many do not have dedicated cultural spaces, or networks of artists and arts organisations. Data, including National Indicator data, shows that many residents never benefit directly from engagement with Birmingham's world class cultural offer. These residents nevertheless support the major cultural assets with their Council Tax and the Council's Arts Service supports the constituencies in developing strategic arts plans which deliver arts programmes designed to meet local priorities and increases access for residents to the flagship companies by pairing each major company with a constituency. Using the principles of local determination, and brokered by the Arts Service, the Arts Champions work to devise a programme suited to the needs of the constituency. This takes into account the strengths and capacity of each company. In some constituencies, smaller companies are paired with larger ones to provide increased capacity. In all, thirteen major arts organisations are part of the Champions programme including Birmingham Hippodrome which is not publicly funded.

While it is explicitly expected that funded organisations deliver the Arts Champions scheme as part of their existing Service Level Agreement with Birmingham City Council, a small sum is available to each constituency to support activity and help to lever other local funding. The Arts Champions deliver work which is a mixture of participatory projects, audience development, advocacy for the arts, advice to local groups, facilitation of local arts fora and support to other non-arts initiatives in the constituency.

For example - Birmingham Repertory Theatre has developed and promoted "Northfield Nights", to offer Northfield residents specially discounted tickets for certain productions, where they are supported to become regular attenders. A youth theatre has been set up in the constituency and local Northfield groups have participated in the research and development of the theatre's community productions.

The Champions model has taken four years to become extremely effective in generating increased ownership of arts organisations across the wider city and in engaging more people in the constituencies in arts participation. In the past three years we have seen an increase of 200% in the number of people volunteering in the arts (Birmingham Arts Survey) which we believe results from this programme. City Centre venues have tracked ticket buyers and can demonstrate the impact of this programme on diversifying their audiences using postcode data. There is great demand for this programme to be increased, and potential for it to be rolled out into other cultural sectors.

In 2010-11 we will pilot an approach to museums and archives which builds on our experience to date. For 2013 we plan to extend the programme with additional investment and increased scale of activity.

Using two custom-built mobile units, the Community Arts Team programmes delivery of arts activities at a neighbourhood level, across the City. The units aim to complement local events wherever possible as well as profiling the work of the Arts Section and the local arts development agenda. The mobile units are multimedia high-tech vehicles which convert into spaces for arts activity with drop-down walls and extending floor sections; they are equipped with a laptop, plasma screen, PA system, DVD player, cushioned seating and have disabled access; bringing the arts directly to Birmingham residents. As well as touring the City's 40 wards, the units can be hired by arts companies to enable them to contribute to the Culture on Your Doorstep programme. In 2013 we aim to programme them for use 365 days of the year and to complement them with the History Bus (taking priority neighbourhood residents from their doorstep to our heritage sites) and the Art Bus (shuttle from the City Centre to the creative quarter in Eastside).

Since 2006 Birmingham has been delivering A Creative Future, an entitlement based strategy for children, young people and the arts. In 2009 this has been extended across the cultural sector and now provides a framework for planning and delivery of culture for 0-19s across arts, museums, libraries and archives. Mapping is used to inform strategic commissioning by the Council of delivery across the Creative Future roles and the work is steered by a multi-agency group, chaired by the Director of Children's Services, and including representation from arts organisations, DCMS cultural agencies, schools, play, youth and cultural services (BCC) and young people. In 2009-10, 9,839 young people will take part in commissioned projects (ie in addition to the figure for "workshops" above, most of which relates to children).

From this work we know that there are major gaps in opportunity for children and young people of all ages to lead their own engagement with culture. We have addressed this throughout the development of the bid by engaging a young people's steering group to look specifically at how the city's youthful population can programme, curate and manage a large part of the 2013 content. This is an extensive strand of work in Birmingham and cannot be done justice here. Further information on the model and a full report from the Youth Steering Group are available.

Intensive work has been undertaken across the City to improve the quality of cultural provision for young people, and to train both artists and "gatekeepers" – adults who determine whether or not young people have access to culture. We believe this equips Birmingham uniquely to engage meaningfully with young people as creators, participants and audiences, as the skills necessary to support young people are in place across a large proportion of our cultural providers and established networks. For six years we have run training to equip young people to become trustees of the arts organisations in the City and this has transformed the approach of the Boards of these organisations to services for children and young people. For young people's participation we fully believe an increase of 100% on current levels is possible given the emphasis which will be given to this part of the programme.

Birmingham provides many free events during the year, including the major cultural community festivals such as Diwali, Vaisakhi, Carnival and St Patrick's Day festival. In addition the Council's ArtsFest event, which is over ten years old, is the UK's largest free arts festival. Increasing public engagement will require free events, particularly those which delight and surprise people through unexpected experiences in familiar surroundings (such as the City Centre). In recent years there have been notable successes in Birmingham in this field. For example the Fierce Festival's Name in Lights, the Festival of Extreme Building, the International Dance Festival's Watch This Space and Blast, a performance art piece on the site of Curzon Street Station and the city is part of the national Light Night network. Through the Festival capacity building programme we are building skills locally in devising and producing this kind of unique happening. As part of the consultation for the bid people have asked for a major street spectacle, celebrating the City's unique heritage. The result could be a programme bringing together local people's metal working and engineering skills and local climate technology companies to build massive metal machines, powered by low carbon engines, to "race" the streets of the City.

Birmingham library services have good relationships with authors, illustrators, storytellers and publishers and Big City Culture will build on this. In 2008-09 12,426 events and activities were held in Birmingham Libraries attended by 97,293 adults and 100,292 children. 13,552 adults and 49,665 children attended events and activities organised by library staff outside the library. Regular provision includes 32 Reading Groups including 8 teenage reading groups, writing groups, story sessions for schools, visits from authors illustrators and storytellers, pre-school story times, Shake, Rattle & Rhyme Time (songs & nursery rhymes for babies & toddlers) and Christmas and Easter craft and story times. Special events include:

- Young Readers Birmingham – the library service's two week festival of reading activities for children and young people, where 10,467 children, young people and their families attended sell-out author events in the library theatre, 152 author/poet/illustrator sessions with children and young people and the two day Book Bash in Centenary Square.
- The Birmingham Poet Laureate and the Birmingham Young Poet Laureate announcements and poetry events such as the Poetry on Loan

- Global Entrepreneurship Week - 955 people attended events about enterprise education, celebrating success and inspiring more people to turn their passions into profit or to start-up businesses that might help address some of society's biggest problems
- Black History Month – 280 people attended BHM events in libraries celebrating the diverse black communities in Birmingham
- The Birmingham Book Festival Fringe - attended by 444 people
- Every library holds Summer holiday story activities to support the Summer Reading Challenge to keep children reading during the summer holidays.

In 2008/09 Birmingham Museums & Art Gallery (BMAG) attracted 687,000 visitors in total to its seven museums and heritage sites. BMAG delivers an annual programme of up to 12 temporary exhibitions per year, representing both contemporary and historic art, history and world cultures. Its exhibitions programme currently attracts on average 100,000 visitors per year. The programme consists of up to six exhibitions per year in its 1000m². Gas Hall (one of the largest public gallery exhibition spaces outside London) and its 500m². Waterhall. The programme also includes three community-led exhibitions per year shown in BMAG's Community Gallery, in addition to three exhibitions per year showcasing light sensitive material from BMAG's world-class Designated fine and applied art collections.

In 2008/09 BMAG's learning services reached over 143,000 children and adults through taught sessions in museums, adult classes, school loan boxes, family outreach sessions and events programmes. BMAG currently provides a comprehensive events programme throughout the year, including family workshops and activities taking place every weekend and every day during school holidays.

BMAG's ambitious plans for the 2013 City of Culture year will see a potential increase of 25% in its visitor numbers and a considerable raising of the profile of the Museums service and Birmingham's stunning collections at a national and international level. BMAG's 2013 programme draws upon local, national and international partners in developing and delivering an exciting and ambitious cultural programme of exhibitions and events that are unique for both Birmingham and the UK.

Six heritage sites and their associated collections have been acquired by the City of Birmingham over the last 140 years. The six sites [Aston Hall, Blakesley Hall, Museum of the Jewellery Quarter (MJQ), Sarehole Mill, Soho House and Weoley Castle] welcomed some 95,000 visitors in 2008/9, and this figure is projected to increase to 161,000 in 2009/10. The MJQ was recently placed in the top three free attractions in Europe, ahead of Notre Dame. In addition to caring for and displaying this diverse group of historic buildings, the different sites host some 170 public events each year, ranging from major open days to drop-in family activities.

Additionally Birmingham has world class collections at the Barber Institute of Fine Art (Birmingham University) and ThinkTank Science Museum. The Barber will be involved in the Body Fantastic exhibition in 2013 and ThinkTank will open its new Made in Birmingham collection for which it has recently received £1m from Heritage Lottery Funds.

Birmingham regularly hosts important awards and ceremonies, including the Royal Television Society Awards, Music Video and Screen Awards (part of the Black International Film Festival) and our own Creative City Awards. Our Gas Hall is one of few venues capable of hosting the Turner prize. If successful we will explore a wide range of awards of the highest level (BAFTAs, MOBOs, British Jazz Awards, Royal Variety Performance etc) coming to the city in 2013.

APPENDIX B: BIRMINGHAM - SUMMARY OF EXISTING VISITOR ECONOMY, CREATIVE & CULTURAL SECTOR

Visitor Economy in Birmingham

Analysis by Sector of Expenditure (£'s millions)	2008	2007	% change
Accommodation	156.09	154.30	1
Food & Drink	396.36	386.89	2
Recreation	295.24	288.59	2
Shopping	1751.23	1732.93	1
Transport	331.21	326.24	2
Indirect Expenditure	1166.57	1151.42	1
VAT	512.77	505.57	1
TOTAL	4609.49	4545.94	1
Revenue by Category of Visitor (£'s millions)	2008	2007	% change
Serviced Accommodation	435.40	407.60	7
Non-Serviced Accommodation	58.16	50.59	15
SFR	356.11	343.06	4
Day Visitors	3759.81	3744.68	0
TOTAL	4609.49	4545.94	1
Tourist Days (Thousands)	2008	2007	% change
Serviced Accommodation	3,361.19	2,950.43	14
Non-Serviced Accommodation	550.39	466.98	18
SFR	4,002.21	3,855.45	4
Day Visitors	28,585.04	28,469.14	0
TOTAL	36,498.82	35,741.99	2
Tourist Numbers (Thousands)	2008	2007	% change
Serviced Accommodation	1,864.77	1,828.25	2
Non-Serviced Accommodation	81.84	77.43	6
SFR	1,678.15	1,618.44	4
Day Visitors	28,585.04	28,469.14	0
TOTAL	32,209.79	31,993.26	1
Sectors in which Employment is supported (FTEs)	2008	2007	% change
Direct Employment			
Accommodation	1,932	1,836	5
Food & Drink	7,202	6,964	3
Recreation	6,510	6,304	3
Shopping	29,009	28,437	2
Transport	2,689	2,624	2
Total Direct Employment	47,341	46,165	3
Indirect Employment	13,986	13,676	2
TOTAL	61,327	59,840	2

These data are drawn from the Annual Tourism Survey conducted for the city. This uses the STEAM model, which has been endorsed by the DCMS. It allows the city to track its visitor volume and value over time. It is also capable of being used for benchmarking performance with other similar cities.

Creative Economy in Birmingham

These data are taken from the recent Burns Owen Partnership draft final report "Why the Creative Industries Matter to Birmingham: an analysis of the city's creative economy", Creative Birmingham Partnership Board, November 2009

Creative business numbers by domain, 2003-07

Year	2003	2004	2005	2006	2007	% change
Domain						
Audio Visual	1,200	1,120	1,150	1,250	1,280	6.7%
Books & Press	560	540	500	480	490	-12.5%
Performance	180	160	170	170	170	-5.6%
Visual Arts & Design	920	1,010	1,190	1,270	1,510	64.1%
Total	2,860	2,830	3,010	3,170	3,450	20.6%

Source: ONS ABI/BOP Consulting (2009)

Numbers employed in creative businesses by domain, 2003-07

Year	2003	2004	2005	2006	2007	% change
Domain						
Audio Visual	10,280	11,330	9,850	9,810	9,250	-10.0%
Books & Press	5,540	5,610	5,430	4,800	4,290	-22.6%
Performance	900	700	1,060	1,300	1,000	11.1%
Visual Arts & Design	3,200	3,510	3,670	3,860	4,180	30.6%
Total	19,920	21,150	20,010	19,770	18,720	-6.0%

Source: ONS ABI/BOP Consulting (2009)

Creative industries' share of overall employment in Birmingham, 2003-07

Year	2003	2004	2005	2006	2007
DET creative industry jobs	19,920	21,150	20,010	19,770	18,720
All jobs	488,262	492,107	496,150	482,178	479,821
% of total	4.1%	4.3%	4.0%	4.1%	3.9%

Source: ONS ABI/BOP Consulting (2009)

Employment in selected economic sub-sectors, Birmingham, 2003-07

Year	2003	2004	2005	2006	2007
Industry					
Hotels, restaurants, bars and catering	22,320	29,380	27,160	35,220	34,240
Legal, accountancy, auditing and consultancy	15,800	16,660	17,540	18,230	20,230
Creative industries	19,920	21,150	20,010	19,770	18,720
Construction	18,490	16,780	18,760	17,250	17,660
Manufacture, sale and repair of motor vehicles	22,760	20,520	20,530	15,420	14,800
Financial intermediation	15,550	16,080	14,770	14,640	13,110
Real estate activities	6,070	6,420	6,850	5,690	6,610

Source: ONS ABI/BOP Consulting (2009)

GVA figures for Birmingham's creative sector, 2003-07

	Creative sector GVA
Year	
2003	£688.8m
2004	£853.1m
2005	£753.1m
2006	£631.3m
2007	£663.8m

Source: ONS ABI/BOP Consulting (2009)

Key city-level initiatives to assist the development of the creative industries in Birmingham:

- Business Support for the Creative Industries (BSCI) Programme
- Creative City Programme
- Creative City: Innovation and Research and Development
- Creative Route Map
- BIG Marketplace
- Creative Insight
- SRB6 Creative Industries
- Incubators
- Design space

More detail can be found in Annex 3: Key Regional and City-level CI support initiatives in *From city of a thousand trades to city of a thousand ideas. Birmingham, West Midlands UK – ACRE report 2.3* available from <http://acre.socsi.uva.nl>

Cultural Sector in Birmingham

Birmingham has been measuring the value and impact of its cultural sector since 1999 through the annual arts survey. The Arts Survey was updated in 2005 to take into account improvements in methodology in the sector, especially in measuring social impact, and to revise the survey group. The Birmingham Arts Survey, 2005-8, (Birmingham City Council) headline statistics give a snapshot of the cultural sector in Birmingham over the last three years. The statistics indicate that:

Attendances and Visits:

- 37% (3 year trend) increase in attendances (box office)
- 3.3m attendances in 07/08 (box office)
- Almost 1m visitors to exhibitions

Arts events:

- 38% increase in the number of arts events (3 year trend)
- Nearly 37,000 arts events in the city 07/08
- Over 500,000 attendances at participative events annually
- Nearly 2,000 free events

Finance:

- 12% increase in annual turnover (3 year trend)
- Annual turnover over £67m 07/08
- Over £30m from public sources
- 50% approx income from public sources in 07/08 (compared to 60% in 05/06)
- £3¼m annual value of support in kind
- Over £11m spent with Birmingham suppliers
- £38m earned income in 07/08
- Over 50% of income earned (compared to approx 30% in 05/06)

Volunteers/Workshops/Young people

- 200% increase in volunteers
- 69% increase in number of volunteer annual hours (3 year trend)
- 20% increase in number of workshops (3 year trend)
- Nearly 10,000 workshops
- Over 50% of the organizations work with children's/young people's groups

Employment

- 8865 employees 07/08
- 27% increase in full time work (3 year trend)
- 20% fall in permanent full time posts (3 year trend)
- 3817 number of freelance artists contracted in 07/08
- 7348 freelance artists contracted 06/07 (including Urban Fusion programme)
- 41% increase in contracted freelance artists (3 year trend)

Creative^{*}Future

Birmingham's Strategy for Children, Young People and Culture

Since 2006, strategic partners in Birmingham have been working together to develop A Creative Future, a strategy for children and young people (0-19 years) and the arts. The aim of the strategy is to increase access to the arts, raise the quality of arts activities and recognise the achievements of children and young people in the arts.

The strategy has been extremely effective in changing approaches to arts provision for young people in the city and has influenced the programmes of Birmingham City Council funded arts companies as well as our own projects. A Creative Future stage two moves the work undertaken in the arts forward to develop a cultural entitlement model. It aims to identify cultural hot spots in the city and commission activities and programmes for the cold spots, as well as to fill gaps in provision in the four Creative Future roles.

A Creative Future II

A Creative Future identified four roles of children and young people in their engagement with culture – creators, participants, audiences and leaders. Creative Future II extends the model across the wider cultural sector. Birmingham young people should have the opportunity to experience the aspects of the four key roles and to progress from first experiences to independent and entrepreneurial activity and have their achievements recognised.

For a Creative Future II

- Culture means arts, museums, libraries, archives and heritage
- Children and young people in this context are aged between 0 and 19
- Cultural practitioners include everyone producing, making or managing in the cultural sector, such as artists, curators, librarians, archivists or directors
- Artists include people creating original work in all the art forms, such as visual art, sculpture, craft, music, literature, film, dance and drama and using a range of media including digital technology
- The strategy covers cultural activities that children and young people can take part in both in and outside school, as individuals, with their families and carers, and in groups
- The Birmingham model for cultural entitlement illustrates (see Venn diagram above) how the creative future roles overlap. The vertical axis shows how we would like to see young people progress through from first time experiences to independent engagement and on the horizontal axis how they develop skills and understanding from basic to advanced

Further information about how you can engage in Creative Future Programmes can be obtained from the Arts and Young People Team, Birmingham City Council, at www.birmingham.gov.uk or to contact us please telephone 0121 303 2434 or email arts_team@birmingham.gov.uk

Birmingham model for cultural entitlement



Some suggested activities that could be undertaken in each of the four roles – not an exhaustive list!

LEADERS: ORGANISING, PRODUCING & MANAGING

Setting up and running a band night / Putting on a historical exhibition of documents about Birmingham
Leading a group of younger children to perform a dance / Joining a youth board of an arts organisation

CREATORS	PARTICIPANTS	AUDIENCES
Making original work Writing a collection of poems. Composing a graphic score. Creating a display about a museum exhibition.	Working with skilled practitioners Organising an exhibition working with a museum curator. Singing in an after school choir led by a musician. Working alongside an artist to design a sculpture for your street.	Experiencing a range of high quality work Going to a CBSO Concert at Symphony Hall. Hearing a published author talk about their work at a local library. Taking a guided tour around a museum.
Sharing work with a range of audiences Reading your poems at a festival in the local library. Performing your music in the classroom. Sharing your ideas about an exhibition in an online forum.	Taking part with others Taking membership of a youth theatre group. Making a CD with your band. Having a go at an activity at a cultural event in your community.	Experiencing the work of peers Watching a year group play in assembly. Looking at an exhibition of GCSE Art & Design coursework. Attending a showcase of animated films made by young people.
	Improving your cultural skills Practising a musical instrument. Taking a series of dance classes. Studying literature at school.	Developing critical skills and vocabulary Writing about a cultural experience for your school magazine or website. Reading reviews in the national newspapers, magazines or the internet. Leading a discussion in your youth group or after school club.
		Making informed choices Finding a range of information about what's on in the arts. Going to an arts event independently with friends. Bringing your family to a show at the theatre. Going with a group of friends to look at sculptures in public spaces in the city centre.

HAVING SKILLS RECOGNISED

Working towards awards and qualifications such as the Creative & Media Diploma, GCSEs, music, speech and drama grade exams and the Arts Award.