



Leicester
City Council

**MEETING OF THE ECONOMIC DEVELOPMENT, CULTURE AND
TOURISM SCRUTINY COMMISSION**

DATE: WEDNESDAY, 6 FEBRUARY 2013
TIME: 5:30 pm
**PLACE: THE OAK ROOM - GROUND FLOOR, TOWN HALL,
TOWN HALL SQUARE, LEICESTER**

Members of the Committee

Councillor Waddington (Chair)
Councillor Bhatti (Vice Chair)

Councillors Bhavsar, Cassidy, Chaplin, Chowdhury, Naylor, Shelton and Porter

Members of the Commission are invited to attend the above meeting to consider the items of business listed overleaf.

For Monitoring Officer

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General Enquiries - if you have any queries about any of the above or the business to be discussed, please contact Angie Smith, Democratic Support on (0116) 229 8897 or email angie.smith@leicester.gov.uk or call in at the Town Hall.

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PUBLIC SESSION

AGENDA

1. APOLOGIES FOR ABSENCE

2. DECLARATIONS OF INTEREST

Members are asked to declare any interest they may have in the business on the agenda, and/or indicate that Section 106 of the Local Government Finance Act 1992 applied to them.

3. MINUTES OF THE PREVIOUS MEETING

Appendix A

The minutes of the meeting of the Economic Development, Culture and Tourism Scrutiny Commission held on 28th November 2012 and 20th December 2012 are attached, and Members are asked to confirm them as a correct record.

4. QUESTIONS, REPRESENTATIONS OR STATEMENTS OF CASE

The Monitoring Officer to report on the receipt of any questions, representations or statements of case received in accordance with Council procedures.

5. PETITIONS

The Monitoring Officer to report on the receipt of any petitions received in accordance with Council procedures.

6. LEICESTER MARKET REDEVELOPMENT

The Scrutiny Commission will receive a 'fly through' presentation of the design of the market redevelopment from officers and architects, from Cheapside through to the new Food Hall and from Molly O' Grady's public house to give a better idea of what the scheme will look like when complete. A link to the City Council's website www.leicester.gov.uk/marketconsultation will enable the proposals to be viewed.

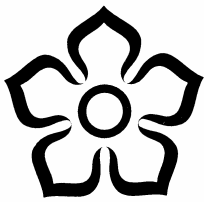
As part of the consultation process, a series of public displays will be held in the Market Square, attended by officers and members. Comments on the proposals outlined are required by 22nd February 2013.

7. ECONOMIC DEVELOPMENT - EMPLOYMENT ISSUES

(i) **LEICESTER ADULT SKILLS AND LEARNING SERVICE** **Appendix B**

The Director, Learning Services, submits a report that will update Members on Multi Access Centres, Adult Skills and Learning Service Review and ESOL.

8. ANY OTHER BUSINESS



Leicester
City Council

Appendix A

Minutes of the Meeting of the
ECONOMIC DEVELOPMENT, CULTURE AND TOURISM SCRUTINY
COMMISSION

Held: WEDNESDAY, 28 NOVEMBER 2012 at 5.00pm

P R E S E N T:

Councillor Waddington – Chair

Councillor Bhatti – Vice-Chair

Councillor Cassidy Councillor Chaplin
Councillor Naylor Councillor Porter

Also in Attendance

Sir Peter Soulsby	– City Mayor
Councillor Clair	– Assistant City Mayor (Heritage, Leisure and Sport)
Sarah Levitt	– Head of Arts & Museums
Mike Candler	– Cultural Quarter Project Director
Antony Flint	– De Montfort Hall
Martyn Traynor	– Leicestershire Chamber of Commerce
Chris Maughan	– Consultant, De Montfort University
John Rance	– Chief Executive, Phoenix
Geoff Rowe	– Cultural Partnership Board
Liz Blyth	– Director, Neighbourhood Services
Peter Knott	– Regional Director, Arts Council England (ACE)
Brian Ashley	– Senior Manager, Regional Planning, Arts Council England (ACE)

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36. APOLOGIES FOR ABSENCE

Apologies were received from Councillor Dr. Chowdhury, Councillor Shelton and Jerry Connolly.

37. DECLARATIONS OF INTEREST

There were no declarations made.

38. MINUTES OF THE PREVIOUS MEETING

RESOLVED:

that the minutes of the previous meeting of the Economic Development, Culture and Tourism Scrutiny Commission, held on 24th October 2012, be agreed as a correct record.

The Chair asked that the minutes of the meeting on 12th November be circulated to Members and Officers, and that any amendments be sent to Angie Smith, Democratic Support, and the minutes be presented at the meeting on 20th December 2012.

39. MATTERS ARISING FROM THE MINUTES

Minute 33 – Future of Leicester Adult Skills and Learning Service (LASALS)

The Chair presented a letter that was sent to Margaret Libreri, Director Learning Services, following the report presented at the meeting on 12th November 2012 on LASALS financial position, which was under active consideration by the Department.

RESOLVED:

that the letter be noted.

40. QUESTIONS, REPRESENTATIONS OR STATEMENTS OF CASE

It was reported that no questions, representations or statements of case had been received.

41. PETITIONS

It was reported that no petitions, in accordance with the Council's procedures, had been received.

42. CONSULTANT UPDATE: SCRUTINY OF GRANTS TO CURVE PHOENIX AND DE MONTFORT HALL

42.1. Chris Maughan, Consultant, presented a report to provide an update to Scrutiny Commission Members on the work being done by consultants to assist the Commission in its review of Leicester City Council's grants to Curve, De Montfort Hall and Phoenix. Members were asked to note the draft report.

42.2. Chris informed the meeting that evaluations were still to be accumulated, but good progress was being made. He stated there were not issues of concern to report, but there was a lot of data to go through, and it had been a large demand of the venues concerned.

42.3. Chris reported that surveys were being undertaken which would inform value for money from citizens, approximately 3,000 of which would be

surveyed. He added that there had been a good reaction from the business community which was being surveyed with support from Leicestershire Chamber of Commerce, Leicestershire Business Voice and other business organisations. Chris said questions for the survey had been developed for non-attenders.

42.4. Councillor Waddington informed the meeting that the final report would be presented at the meeting on 20th December 2012, which was the last meeting for the review, as the City Mayor had asked the Scrutiny Commission to adhere to the timetable.

42.5. Councillor Porter asked for further information on the benchmarking detail. Chris stated that he had invited venues to provide financial and numerical information, and had approached half a dozen film venues around the country, and eleven theatres. He said he had chosen a variety of venues nationally as part of the exercise.

42.6. Councillor Chaplin asked as a point of clarity if the survey she had received via email from Curve was part of the review exercise. A representative from Curve confirmed the survey was for a different project to the review survey.

42.7. Councillor Waddington reported that a meeting was being held with the consultants and herself on 30th November 2012 to discuss the structure of the report.

RESOLVED:

that the report be noted.

43. REVIEW OF THE COUNCIL'S REVENUE INVESTMENT IN CURVE, PHOENIX ARTS AND DE MONTFORT HALL: WITNESSES

44. ARTS COUNCIL ENGLAND (ACE)

44.1. Brian Ashley and Peter Knott from Arts Council England (ACE) were present to deliver a report on the response from ACE to the review of the Council's revenue investment in Curve, Phoenix and De Montfort Hall, and welcomed the opportunity to contribute towards the Scrutiny Commission's review. The document also contained a summary of key messages ACE wanted the Scrutiny Commission to take into account.

44.2. Peter informed the meeting that Curve and Phoenix were part of ACE's national portfolio. The meeting was informed that in 2012/13 ACE would invest almost £4million in Leicester, of which £1.9million (the second highest in the country outside the National Theatre and Royal Shakespeare Companies)) would go to Leicester Theatres Trust and £80,000 would go to Phoenix, and was a significant investment. He added that value for money was part of the criteria when ACE made decisions on funding organisations.

44.3. Brian stated that ACE had noted, through work across the country, that

successful cities had a commitment to partnership working. He highlighted the success of partnership working in Bristol and Manchester, with public, private and independent sectors, with the local authority as the democratically elected representatives of the community at its heart.

- 44.4. Brian said the economic and social health and wellbeing of a city had a strong dependence on a vibrant cultural scene which made it attractive to residents, to businesses and to inward investors. He added creative industries, culture, heritage, leisure and the arts added value to the local economy, and were not a drain. He continued to say that businesses wanted to base themselves in a place they saw as a positive place to live, in order to attract the best employees to work for their businesses, which was important but not always recognised or taken into account. In recent years ACE had seen Leicester invest considerable amounts of money in world class arts facilities, and the City Council had to be congratulated on its early capital investment and on-going revenue funding, which was the basis of an exciting cultural ambition and ACE were pleased to sign up to the City's Cultural Ambition Statement, which they saw as a good basis from which to work.
- 44.5. Peter said that ACE recognised that all local authorities across the country and other organisations faced significant budget pressures in the coming years which required difficult decisions to be made. He reminded the Scrutiny Commission of high profile scenarios, in the region twelve months ago in Derby, and current situations in Birmingham and Newcastle which were making the news. Peter stated in the case of Leicester, ACE saw a wider competitive advantage already established between the three venues, which placed Leicester in a good place. He said that in comparison with other cities, ACE felt that all partners in Leicester would need to make a concerted effort to sustain the level of ambition and to realise its potential.
- 44.6. Brian informed the meeting that ACE continued to be a major investor in Phoenix as part of a national portfolio, and supported the artistic programming that happened at De Montfort Hall. He said ACE supported the development of partnerships and new business models that contributed to the longer term sustainability of organisations. He added it was important organisations recognised the need to change with the times, and made would make a point across the country that if people undertook change for strategic reasons, it could lead to greater efficiencies and effectiveness, which would lead to greater prosperity. Brian concluded that Leicester City Council was a partner with ACE and had, and continued to do, significant business. They saw the city as a place with great potential and cultural excellence, and welcomed the long-term commitment from the City Council and its partners to culture, heritage and the arts in challenging times.
- 44.7. Peter stated that with regards to the regional perspective a recent meeting had been held with the City Council where ACE had outlined their position. He said that even in challenging financial times, ACE saw

Leicester as a city of great potential, and that the investment that ACE had made in Leicester hadn't had the chance to blossom. Peter referred to recent events and highlighted the successful Harvey Weinstein production (Finding Neverland) at Curve, a multi-million pound production, and that Curve was bucking the trend in terms of online sales, and that Phoenix was establishing itself as a significant and major player in the network, the venues were at the start of their journey. He added that even though the benchmarking data had been fascinating to read, some of the very essence of what Leicester could be could not be bound in purely in benchmarking figures, but the growing potential in arts and culture had to be seen.

44.8. Councillor Cassidy asked what the potential of Leicester was, and where did the city fit culturally amongst Nottingham and Derby? Peter responded that Curve was the most successful theatre for selling tickets online and were embracing 21st century technology, but venues were at different stages of development. He added that Leicester was a significant English city, and noted the contribution that all cultural venues, along with museums and libraries, made as a whole. He added that Capital Investment in Nottingham Contemporary, made it the centre for visual arts outside of London, and had been successful in that area. With regards to Leicester their entire arts and culture offer were on the same level. Leicester also had a great offer of festivals and events, and needed to coalesce the different elements to enable Leicester to realise its true potential.

44.9. Peter stated he had an optimistic view as he believed there were partners who would want to invest. He said that he had heard from the Council a more strategic holistic argument that the welfare of the city was as much reliant on its cultural services as well as its statutory services.

44.10. Councillor Cassidy asked where the Arts Council stood with film, and also referred to the Active People Survey, and asked if it was too early to say if the ACE investment and City Council investment has it made a difference. Peter responded that in terms of mass and commercial film production, the responsibility lay with the British Film Institute (BFI), but ACE worked closely with BFI and were developing a memorandum of understanding with them. He added that ACE saw a great deal of similarity and alignment between the two missions, and saw ACE as having a close relationship with film, though the development and funding responsibility sat with BFI.

44.11. On the question around the Active People Survey, historical data, drawn from a time when Curve and Phoenix Square were development projects, had shown that Leicester was one of the cities with one of the lower level of engagement with the arts. Peter added that the figures would now make better reading, but there would still be areas for improvement. It was also the case that some of the answer to the financial challenges facing the cultural sector, would be to find commercial solutions to some of the funding challenges, and that was to increase ticket sales.

- 44.12. Brian informed the meeting that the Taking Part survey, which was a parallel survey, was to be continued, but did not drill down to individual data and would not help the work of the commission. ACE were undertaking an evaluation impact of Capital Investment in the region but this would not be concluded until after the Scrutiny Commission had completed its work.
- 44.13. Councillor Porter said he assumed ACE were under similar budget pressures to the City Council and as previously stated £1.9million was given to Leicester which was the second highest in the country. He asked if there was pressure from local people in Leicester to reduce the grant to Curve for example, would Leicester City Council be able to ask ACE them to increase the amount put and would ACE be under similar pressure to reduce funding given. Councillor Porter added that it had been suggested that the venues improve their financial positions by being more commercial, but in the current recession the venues would struggle to get people in, and did ACE have any suggestions for the venues, for example, sponsorship.
- 44.14. Peter responded that ACE were under the same sort of pressure as the public sector, and in the last financial spending review had lost £180m nationally of grant and aid so had to make difficult decisions. Only a small reduction in the award to Curve had been made, but ACE had kept the faith. The fact that the City Council had done the same had influenced ACEs decision, as they invested money where there were other investors. ACE would look at new ways of doing things, and had worked hard with Curve and Phoenix on ways the venues could improve their bottom line, for example, to develop a scheme for Philanthropic giving to organisations, which was a money match scheme, and to encourage the cultural sector to become better at asking. ACE realised the majority of philanthropic given was in London and that was a challenge for the scheme they were trying to address.
- 44.15. When ACE looked to the sports sector for example, the naming rights for Walkers Stadium demonstrated the very real challenge in getting sponsorship at the level Curve required. ACE were working hard with their national portfolio of organisation on resilience, looking at new business models and encouraging them to look at ways in which they can make financial savings. ACE saw the solutions as being partly public subsidy, but also the need to see the engagement of the business community, as well as increasing ticket sales.
- 44.16. Councillor Naylor stated he did not believe the city used some of the organisations based in the city to best effect, and knew from previous experience there could be added value to be brought in to supplement some of the work Leicester were doing. He asked what could ACE do to encourage others in the city to ensure investment was brought in, and how could partnership working be expanded to include every single organisation we have working in the city.

- 44.17. Peter responded that the majority of people who attended the venues in the city were either city residents or people from the county. He said that numbers of people coming from other cities needed to be increased and not decreased. Peter said he understood the question to be, how greater value could be gained from the individual parts, and suggested working closely together. He added ACE and Leicester City Council had had a good working relationship for many years and had worked on previous capital and joint funding projects together. He said the three organisations under review and other cultural organisations in the city had a good track record of working in partnership. He added that the aims of the cultural ambition statement gave direction in what was required to encourage more investment in culture in the city to make it an attractive proposition to Leicestershire residents and to the diverse community that lived in the city, but would remain a challenge. He added that there was a commitment from Curve, Phoenix and De Montfort Hall to represent the diversity of the city, and meetings and talking together would ensure the joint investment delivered the agenda.
- 44.18. Councillor Chaplin referred to ACE as a regional organisation based in the East Midlands who worked with colleagues nationally. She asked what ACE could do at national level to highlight the good work that was going on in the city. She also asked if there was a risk to the funding that came into Leicester from ACE as the second highest in the country, being diverted to other venues around the country who were also suffering funding cuts, for example, Birmingham and Newcastle, which would then put the venues in Leicester at risk.
- 44.19. Peter responded that ACE invested £3million in Leicester annually. He informed the meeting that ACE had a direct government relationship with DCMS and more recently the Department for Education. He stated that ACE lobbied on a national basis but used regional examples of success, and ensured the Executive Board was fully briefed with what was happening across the country and wasn't just London focused. He added the more senior people in the organisation travelled around the country to see what was happening.
- 44.20. With regard to the proposals at Newcastle, Peter stated he could not imagine ACE taking money out of Leicester or any other city to pay for a local authority cutting funding and that the opposite was likely to be a case. He added that he could not see as a public funder how the infrastructure could be kept unless there were partners investing.
- 44.21. Councillor Chaplin then stated that she understood that trying to gain sponsorship in a recession was challenging. She referred to an example whereby Leicester University funded a medical unit at a hospital and said where people could see a tangible health and wellbeing benefit, they invested money. She asked what evidence could ACE use or gather to show the economic and social benefits of cultural arts which could potentially be attractive to giving and supporting the arts venues for health

and learning.

- 44.22. Peter said there was a lot of persuasive factual and financial information on the economic impact of the arts across a range of different places in the country, and individual organisations as well. He added that ACE worked very closely with universities in the region, and had a strong relationship with De Montfort University, and were constantly looking at ways to work closely together to share intelligence, and to work on projects to achieve joint aims.
- 44.23. Peter then informed the meeting that ACE had to use lottery money for arts outcomes. He said that if there was a secondary benefit that had a health outcome or a range of health outcomes that was a good thing, and ACE did work with primary care trusts, individual hospitals and other institutions.
- 44.24. Councillor Waddington said that the majority of the key messages were positive and the Commission would agree that the wellbeing of the city was partly attributable to the cultural offer provided. However, some of the unfulfilled potential needed to be achieved, as harder times were coming. More commercial success and appeal to a wider audience than those that currently used the facilities was required. She asked how would ACE advise the Council to work with the three venues to achieve their potential, so that they made as much contribution as possible to the cultural and artistic life of the city, expand their commercial route and attract a more diverse audience.
- 44.25. Peter said there should be a civic leadership responsibility of arts and cultural organisations to see beyond their own organisations as to what was good for the city, as the success of the city would not be achieved just by a cost-cutting agenda. Efficiencies could be made not only through cutting, but through strategic decisions to try to achieve more from the venues. The venues were on a journey and Curve was bucking the national trend. The reviews in national newspapers, combined with commercial success, for example, 73% house when showing 'Entertaining Mr Sloane', was an excellent rate for a new production of a piece of drama. Also community pieces could have 100% audience. The show 'Some Like It Hip Hop' attracted a diverse audience not seen elsewhere in the country.
- 44.26. Peter added that one difficulty in Leicester was people did not recognise where the cultural quarter was, and Phoenix faced a particular problem as they were on the edge of the cultural quarter. He said that working on initiatives to draw the attention of people to Leicester on what is available would achieve the three-legged stool of commercial, public and audience success.
- 44.27. Brian added that ACE was very clear that future success was more likely if the development of new models was driven by the partners. While ACE could share with Leicester City Council alternative models of doing things

based on practice elsewhere, the best solution was likely to be developed locally to meet local circumstances.

44.28. Councillor Waddington stated that in pages 7-8 in the report, some of the successes of Curve were highlighted and more examples were given during the presentation, but the comments on Phoenix were not so fulsome. Councillor Waddington invited ACE to explain.

44.29. Peter explained that Phoenix was new to the portfolio of ACE, and investment into Phoenix was on a smaller scale than Curve, and at its commercial heart was the cinema which was not funded by ACE. He said it was a different proposition to Curve, but this did not imply any criticism. The relationship with Phoenix was newer, and it was brought into the portfolio for ACE when there was £18 million less funding, and funding was being cut to other organisations which spoke volumes on how important ACE saw Phoenix as being part of the cultural offer of the city. He added that with any new venue opening in the peak of the worst economic crisis there would be some problems in the business model. He thought it unfair to compare the artistic and cultural successes of Phoenix with Curve, as the first 18-24 months of Curve had also been challenging. There was a business model ACE felt clearly could work and it did combine artistic integrity but had a programme that could attract large audiences. ACE agreed that there was more work to be done in Leicester and across the country in trying to ensure that England's rich and diverse communities enjoyed cultural venues, but Leicester was not alone in facing the challenge.

44.30. Councillor Cassidy asked if the Chair of ACE was planning to visit Leicester. Peter responded that there were no plans for the immediate future as the Chair did not officially start until 2013.

44.31. Councillor Porter asked if the principles that worked in other parts of the country could be used to try to guide Leicester. He asked ACE what their criticisms would be about the current operations, specifically regarding Phoenix or Curve that could be changed. Peter informed the meeting that an annual review was undertaken of ACE's national portfolio, and as part of the process strengths and weaknesses were highlighted. Peter said he would encourage both organisations to be fully engaged with the 21st Century because things had moved on from five years ago. He added that a constant and thorough reviewing of the business model and trying as hard as it could to raise funds as it could help bring improvement.

44.32. The Chair thanked Brian and Peter for their contribution to the review.

45. LE1 CITY CENTRE BOARD

Chris Maughan, Consultant at De Montfort University informed the meeting that the City Centre Director had spoken with him and it was agreed that the survey being undertaken in the business community would cover the views of the City Centre Manager.

46. LEICESTERSHIRE CHAMBER OF COMMERCE

- 46.1. Martin Traynor, Chief Executive, Leicestershire Chamber of Commerce, presented a report on the Economic Impact of Leicester's Arts and Leisure Venues. Martin informed the meeting that the report had not looked specifically at the social impact of the venues, or the direct impact of the businesses as trading companies, but at the wider economic impact, for example, visitor numbers and what it meant for the local economy.
- 46.2. Martin referred to STEAM data that looked at the wider economic impact, for example, of the spend of visitors to the city, and how many additional jobs would be created outside of the actual attraction or venue. He added he had looked at the venues as part of leisure and tourism. He informed the meeting that for 2011 leisure and tourism in Leicester and Leicestershire was worth £1.4 billion, out of a total economy for Leicester and Leicestershire of £18.5 billion, which made leisure and tourism a big economic driver.
- 46.3. Martin said Leicester was a credible destination. He informed the meeting that figures from national data revealed the 8% of all organised days in cities included trips to theatres, and when converted to figures for Leicester would equate to approximately 23,000 visits. Martin reported that the figures for Leicester in reality would be slightly less as the city was still underdeveloped in that field.
- 46.4. Martin referred to point 2.1 in the report and the production 'Finding Neverland' at Curve which generated approximately £50,000 worth of business for a new hotel. He reported that STEAM data for Curve for the 11 months between January and November 2012 revealed Curve generated an economic impact of £4.65 million, contributed 9,700 bed nights in the city and supported 105 jobs indirectly and directly. It was also recognised that visitors to the city did other things outside of the venue which were key to the economy.
- 46.5. Martin reported that one of the challenges in Leicester was in promoting the city as a place where people could come and stay. He added that there were 24 million people living within two hours travelling distance to Leicester, so it was very much a day visit city. He informed the meeting that packaging visits to encourage overnight stays would provide a greater economic benefit, for example, including restaurants and accommodation.
- 46.6. Martin said that when looking at Leicester as a credible tourist venue, it had to be recognised that it was a secondary tourist destination, i.e. it was not London, Stratford-upon-Avon or Warwick. He added that secondary tourist venues had to work a lot harder to generate business, so therefore the cultural offer of a city like Leicester became more important. He said the three venues were an important and intrinsic part of the offering of

Leicester, based on economics rather as opposed to the cultural value.

- 46.7. Martin discussed a campaign by Leicestershire Promotions Ltd. called 'Stay and Play', which was very much about packaging the accommodation with five local tourist attractions. He added that for families who recognised good value, Leicester and Leicestershire would become a place where people might be interested in visiting, and last year it had helped to generate 200,000 bed nights. Martin said that Leicestershire Promotions Ltd. had also managed to increase overnight stays during June and July, usually quiet months. Martin described the three venues under discussion as having different offerings. He said that in places like London, theatre breaks and leisure breaks were well established, and were within reach of Leicester as a secondary destination if packaged correctly.
- 46.8. Martin said that De Montfort Hall was well established, and along with Curve had put high quality shows, and Phoenix was coming into its own. He said it required the venues to work together with the accommodation providers. Leicestershire Promotions Ltd. could be used to coordinate the process and packages could be developed. Martin said if football was increased in the areas, it could increase audience figures and would be far more economically successful.
- 46.9. Councillor Naylor stated that the city needed to capitalise on festivals and events that were held in the city, as the big cities around Leicester were developing arenas. Martin responded that the city had a fantastic offering, for example, the Comedy Festival and Caribbean Carnival, and required smarter marketing alongside the packaging. He added he had visited Derry in 2011 as the City of Culture, which was at the time rebuilding venues. Martin said Leicester had already made capital investment and achieved new venues, and they needed to be joined up.
- 46.10. Councillor Cassidy asked that with regards to bringing people into the City, did the Chamber of Commerce's members know the value of the three venues, and was there anything further that the Chamber and other organisations, such as the Federation of Small Businesses, do to get businesses involved? Martin responded that businesses were still going through a difficult time. He added that businesses would want to see a very clear relationship between the money they put in, either through columns in the press, and how it could add to their brand value. He added that something like the City of Culture was a brand where people bought into a concept, and Leicester was rich with events as a multi-cultural city.
- 46.11. Councillor Chaplin asked if the city had the infrastructure required, for example, was the city lacking in 5* hotels? She also said that Curve and Phoenix had been spoken about, but should keep in mind De Montfort Hall, where people travelled a long way to see something in the venue that had fantastic acoustics and was more intimate than an arena.
- 46.12. Martin said the market would determine whether Leicester would get a

5* hotel, but the reality was that 5* hotels rarely made money, as the service level was so high, with approximately 2.5 people per guest. He added he doubted the occupancy level would be reached in Leicester as there were not many blue chip companies around who could afford to put people up in a 5* hotel. Martin said a Travel Lodge received 45-50p in the pound profit, and the vast amount of people would stay there because they just wanted a room for the night, whereby people staying in a 5* hotel went for the hotel experience, and the market in Leicester would not sustain the hotel.

46.13. Councillor Chaplin asked if the level of hotel accommodation in the city was attractive or adequate enough to get people into the city. Martin said the 5-6 hotels had been built in recent years, but they had been at the budget level, which was what a lot of business people wanted. He added that the Marriott Hotel was a 4* and people stayed there for the hotel experience.

46.14. Councillor Porter made reference to the STEAM data figures of £4.65million, 9,700 bed nights and 105 jobs. He stated they were significant figures and based on the evidence why weren't businesses linking up with the venues because there was clearly a return to be made. Martin stated he did not believe the proposition had been put forward. He added that it needed to be demonstrated that Leicester was a tourist destination, and there had to be significant packaging, at the right price and the right numbers. He reiterated that by getting the venues to work together, and including others, such as the Y Theatre, then they could drive up visitor numbers.

46.15. Councillor Bhatti asked with regards to a joined-up approach, did Martin have a model in mind? Martin answered that what Leicestershire Promotions Ltd. had achieved showed that bringing attractive venues together through packaging worked.

46.16. Councillor Waddington thanked Martin for the report and his contribution.

Councillor Porter left the meeting at this point and was not present for the remainder of the meeting.

John Rance left the meeting at this point and was not present for the remainder of the meeting.

47. CULTURAL PARTNERSHIP BOARD

47.1. Geoff Rowe, CEO of Big Difference Company and Director of Dave's Leicester Comedy Festival delivered a presentation to consider how the three venues related to the broader city cultural landscape. The presentation is attached to the minutes for information.

47.2. In the presentation Geoff referred to the great things about the culture in

Leicester, such as its unique range and diversity of the audiences in Leicester which was something to be applauded for. He said there had been investment in infrastructure by Leicester City Council, Arts Council England and Dave, and the political support and the wider city support was really important.

47.3. Geoff referred to the challenges faced as a cultural setting, in particular footfall had been talked about and how people navigated their way around the city centre, how did people use the cultural quarter, how did people use the streets and spaces of the city and where did they go was really important.

47.4. Geoff reported that the Cultural Ambition Statement was aspirational and was supported by a huge range of people, as outlined in the presentation. Geoff said that as Chair of the Cultural Partnership Board, three tasks had been agreed with the City Mayor:

- Establishing a cultural strategy for Leicester
- Advising on the potential for Leicester to bid for City of Culture
- Advising and acting as a 'critical' friend to the Festival and Events Review

47.5. Geoff stated that when there was a review of partnership working by the city council, people were surprised that people applied to join the Cultural Partnership, as usually members were asked to sit on Partnership Boards.

47.6. Geoff stated there was a lack of evidence of the cultural benefit, economic, social engagement, health and wellbeing of the citizens of the city. He added that a lot more could be done to share the success and news of the three venues. He added that from experience, sponsorship was what the venues required. He informed the meeting that what had made the TV channel Dave sponsor the Leicester Comedy Festival was the provision of evidence of what the Comedy Festival had achieved.

47.7. Councillor Chaplin asked, with regards to the Cultural Ambition Statement, talk around joining up the three venues, and the list of venues in the presentation, did the Cultural Partnership Board have a strategy or a project plan for dealing with a private venue or production company that wanted to put on a show, but was not connected with any of the other venues or organisations signed up to the Board. Geoff responded that the Cultural Ambition Statement (CAS) had been produced by 11 enthusiastic individuals who had a lot of experience in terms of culture in the city. He added that people could engage with the CAS, through a website and twitter. Geoff said that in terms of people signing up or being part of the CAS, it was an open statement that anyone could sign up to, and were indeed doing so.

47.8. Councillor Chaplin referred to venues that had no part in the strategic planning or any connection with the three venues, or any wider organisations that had already embarked on the joint venture. She asked

what the strategy was for dealing with organisations that could cut across years of planning for a whole set of events that might be going on. Geoff responded that any cultural activity that might take place in the city that helped to realise the CAS was a good thing and would not be prevented.

47.9. Councillor Cassidy asked that with Geoff's experience and representing the views of the partnership, how would the three venues play a role as a stakeholder in the city, and how much of a role did they play in making the city? Geoff responded that they played a key role already and there was a lot of engagement between the cultural venues and the rest of the cultural sector in other agendas, for example, health, economic, crime. Geoff said the venues should continue to do so and provide evidence on how culture could impact across the city and agendas that had to be addressed in Leicester. He added there needed to be clear leadership about the role that culture could play in Leicester.

47.10. Councillor Cassidy asked with regards to the value of investment in the venues, if one of the venues was taken away, how the city would change. Geoff stated that as a resident of the city it would be hugely detrimental to the city, as it was about the sum of parts that made a contribution, the whole benefit it could offer to Leicester, and made Leicester a unique place for residents, investors and visitors to the city. But he added there was a lot of room for improvement and development around social regeneration, as stated previously.

47.11. Councillor Chaplin left the meeting at this point and was not present for the remainder of the meeting.

47.12. Councillor Waddington stated that one issue that had been raised was the need for the three venues working together as a whole and taking a leadership role in the cultural life of the city, but it had not been discussed who that would be, either Leicester City Council, one of three venues, or joint management with an overarching ambition statement that all could contribute to, not just in terms of arts, but further education, social inclusion, etc. Councillor Waddington asked if it should be addressed as a concrete issue, or would the three venues continue in their current format of governance?

47.13. Geoff responded he believed the issue should be addressed by the city as a whole. He added he was not familiar with the specific funding agreements with ACE and Leicester City Council, but ACE had previously stated that as part of their agreement, stakeholders played a role.

47.14. Peter said that as a Local Authority it could be suggested but suggested proceed with caution. He added that as a joint solution to opportunity, shared programming and functions was not unique to Leicester, but care should be taken when talking about shared management, as each venue would have a delicate ecology, and that a raft of options should be considered.

47.15. Chris informed the meeting that issues regarding the scope for shared resources had been discussed, and the CEOs of the venues had been asked, and had been invited to think outside of the needs of venues and think of needs of city.

47.16. Councillor Waddington thanked everyone for the contributions to the deliberation and report.

48. OUTCOME FROM LAST YEAR'S BUDGET STRATEGY AND OPTIONS FOR CURVE, DE MONTFORT HALL AND PHOENIX

48.1. Councillor Clair, Assistant City Mayor and Mike Candler, Cultural Quarter Project Director, presented a report on the budget decision made in February 2011, and the strategy for implementation. The meeting was informed that the budget strategy approved by Council in February 2012 required an additional reduction to the venues budget of £55,000 in 2013/14 and £60,000 in 2014/15. Councillor Clair reported that he was minded to proceed with Option 2.

48.2. Mike informed the meeting that there were four options in the report that were shared with the City Mayor. Mike explained that Option 2 was a proportionate reduction, where each of the venues budget would be reduced by 14.1% in 2013/14 and 14.4% in 2014/14 which would meet the additional £55,000 and £60,000 reduction agreed in February 2012.

48.3. Councillor Waddington stated that De Montfort Hall sometimes did so well that resources were handed back and asked what happened to the money. Liz Blyth, Director Neighbourhood Services, informed the meeting that when De Montfort Hall came in under budget in 2011 because of good ticket sales, the money was put towards the Capital Fund for maintenance, and some was used to balance some budgets in the service. The City Mayor stated that he and the Assistant City Mayor took responsibility on how the money was spent. He informed the meeting that when De Montfort Hall came in under budget, it meant it was making less of a loss, and the money was used to maintain the venue. He added that the revenue budget monitoring reports went to the Overview Select Committee and that everything was transparent.

48.4. Councillor Naylor asked if external funding could be sought to counter-balance the reductions. Liz responded that external funding was constantly sought for all three venues to try to raise incomes. Councillor Naylor stated that during the previous review of De Montfort Hall discussion had taken place over the artistic content, and asked if the programme content needed to change to bring people in. Liz informed the meeting that Antony Flint, De Montfort Hall, was looking at the programme to achieve the right balance, including a commercial programme for special events.

48.5. The Chair agreed that Option 2 in the report was the fairest, but asked what the impact on the venues would be. Liz stated the funding reduction

had been discussed with the venues, and was sure it could be accommodated without significant detriment.

AGREED:

The Scrutiny Commission agreed to the recommendation Option 2 as outlined in the report.

49. CLOSE OF MEETING

The meeting closed at 7.39pm.

Minute Item 47

Presentation to Economic Development Culture and Tourism Scrutiny Commission 28th November 2012

Purpose of report

To provide a personal perspective on the scrutiny review and some of the emerging themes. This report will consider how the 3 venues relate to the broader city cultural landscape.

Background

I moved to Leicester in the early 1990's to study Arts Management at De Montfort University, having previously promoted music concerts in venues across the UK (including Milton Keynes and London). Whilst studying at DMU, I founded the annual comedy festival which is due to celebrate its 20th anniversary in 2013.

Positions held:

Director of Dave's Leicester Comedy Festival and Producer of associate performances including Comedy in the Dark

CEO of Big Difference Company, the charity behind the annual festival and producer of other creative and cultural events across the UK

Awarded an honorary degree from De Montfort University in July 2012

Chair of Leicester's Cultural Partnership Board and the Chair of the LE ONE City Centre Marketing Forum

Particular experience in the following areas:

- Generating diverse income streams
- Partnership working
- PR & Marketing
- Community engagement
- Sponsorship & commercial partners

Great things

- Diversity of product & audiences
- Investment in infrastructure
- Community inclusion and participation
- Continued political & city support
- National & international profile for some activity

Challenges

- Greater & diverse income streams
- Defining culture as arts activity rather than ethnicity/diversity
- Defining why culture is a good thing for Leicester; what is its role?
- Joined up promotion/marketing
- Developing the social regeneration of Leicester

A series of observations & comments

Ambition Statement & Cultural Partnership Board

The Board was formed around 18 months ago and has a diverse membership which was agreed following an application process. There were over 40 applications from individuals to join the board and 11 were recruited. Full details about the board membership can be found <http://www.culturalambitionleicester.co.uk/aboutus.html>

The board was set up by City Mayor with 3 tasks:

- Establishing a cultural strategy for Leicester
- Advising on the potential for Leicester to bid for City of Culture
- Advising and acting as a “critical” friend to the Festival & Events Review

With very limited resource, and time, the board decided to produce an Ambition Statement, rather than a full cultural strategy. The ambition statement was produced after extensive consultation with individuals & organisations from both within and outside the city. There was also a series of workshops and consultation sessions with professionals over a number of months. The purpose of the statement is to have a rallying cry, a flag to wave to help advocate and promote for culture across the city. The statement has been supported by a range of organisation (see below). More work needs to be done to embed the spirit of the statement across partners & stakeholders.

There is some work being undertaken at the moment about the potential for Leicester to bid for City of Culture but there is nothing confirmed at this stage.

The Cultural Partnership Board sent several submissions to Leicester City Council as part of the Festivals & Events Review.

Dave’s Leicester Comedy Festival

- The longest running comedy festival in the UK managed by Big Difference Company (registered charity)
- Independent organisation with key strategic partners (including Leicester City Council, De Montfort University, BBC Radio Leicester, Harvey Ingram Shakespeare, Curve, De Montfort Hall, The Y, The Little Theatre, Leicester Mercury, East Midlands Trains, Reach Marketing)
- Over 525 events in 17 days in 2013; over 75,000 attend
- Nationwide coverage: OTV 342 million, AVE £1.15m
- Lots of local, community engagement in addition to national/international acclaim
- Contribution of over £2m each year to the local economy
- Commitment to the Make Me Happy community programme
- Regular funding from Leicester City Council of £18k; turnover of BDC last year £412k
- Regularly tours performances to Edinburgh & across Europe

Research/Evidence

One of the key strengths of Dave's Leicester Comedy Festival is the fairly basic data that exists on the impact of the annual event. There is clear evidence about the numbers of people/venues/performers who participate in the festival programme but there is also a broader assessment on the economic and social impact. This assessment is based on research carried out by De Montfort University, and funded by Leicester City Council & Leicester Shire Promotions. The full report is available on request.

This evidence can be used in a variety of ways, not least to try and secure support from commercial sponsors from across the UK. This was most recently completed when the festivals relationship with Dave started in 2011.

It is my personal view that there is a real lack in good quality research and evidence about the impact of culture in Leicester, especially given the relatively high investment from the city council. The benefit of a good evidence base would be varied, but would include:

- Demonstrating the contribution culture makes to the local economy
- Helping to attract additional investment, including commercial sponsorship
- Help shape future understanding of the role of culture

Any evidence and research which does exist, needs to be better shared and used as an advocacy tool across the sector.

Some very basic, initial evaluation could be produced and used as an advocacy document. This could be based on the work undertaken by Performing Arts Leicester; see below.

Promotion

"Having worked in the City for over 20 years, I find it an incredibly difficult one in terms of promotion to the local audience & communities. There are various theories in terms of why this might be the case; one of the most convincing being some link between the diversity of our communities and the diverse ways in which they receive information. How many times are we all told about events that have taken place in Leicester, which we knew very little about? There does seem to be a lack of joined upness, a lack of central media which can support the promotion of cultural activity in the City. I think it is also extremely difficult to engage the entire city, together, in any one central form of cultural activity or festival. Of course, people from different ethnicities attend all sorts of culturally specific events but there is a lack of activity which helps to celebrate the whole of Leicester, in all its many different forms. We probably see this at some sporting events; where people from different communities join together. I think we rarely see it at arts/heritage cultural events."

A joined up City

"Much has been made recently about campaigns to promote and join up Leicester. In particular there is the Story of Leicester programme and the Connecting Leicester proposals. Culture doesn't form part of these in any major way, and certainly it seems to me that the 3 venues which are subject to this scrutiny don't feature in any significant way. I have long thought there could be a theme to the Story of Leicester which highlights the arts/cultural

heritage of the city. The impact the Haymarket Theatre has on the City, the early days of the “old” Phoenix, the Princess Charlotte, Curve, The Little Theatre, The Musician venue and comedy festival – these are arguably all iconic Leicester based cultural brands and could form a useful addition to the Story of Leicester programme.”

Key Messages

The Scrutiny Commission is requested to take particular account of the following key messages as a summary of this submission.

1. The 3 venues are critical elements to the broader, city cultural offer and are part of the city’s cultural ecology. Their continued success must be viewed through a broader lens, which considers the entire offer in the city
2. The “great things” listed in this report should be celebrated, and form the basis of any research/evidence base built up over the next period
3. The “challenges” listed in this report must be considered urgently; if there is not a full understanding of these then the potential to take full advantage of opportunities will be lost
4. The commission should consider the influence of the Cultural Ambition Statement and how the 3 venues can support the realisation of the statement
5. How the comedy festival can act as a framework model for other festivals and events in the city and how they relate to the 3 venues
6. How the work of the 3 venues can help support a better joined up city
7. How the 3 venues, and the cultural sector as a whole, can support the work of The Story of Leicester and Connecting Leicester.

Supporters of Cultural Ambition Statement

- [Aakash Odedra Company](#)
- Adam Cooper
- [Akram Khan Company](#)
- [ArtReach](#)
- [Arts & Museum Service, Leicester City Council](#)
- [Arts Council England - East Midlands](#)
- [Athena](#)
- [Big Difference Company](#)
- [Chamwood Arts](#)
- [Citizen 598](#)
- Cultivate
- [Cultural Olympiad East Midlands](#)
- [Cultural Quarter Business Association](#)
- [Curve](#)
- [Dave's Leicester Comedy Festival](#)
- [De Montfort University](#)
- [Diversity Hub](#)
- [Embrace Arts](#)
- [Festivals & Events, Leicester City Council](#)
- [Highfields Centre](#)
- [Indian Summer Festival](#)
- Kevin Fegan
- Kully Thiarai
- [LCB Depot](#)
- [Leicester Cathedral](#)
- **Error! Hyperlink reference not valid.**
- [Leicester Civic Society](#)
- [Leicester Council of Faiths](#)
- [Leicester Fringe Festival](#)

- [Leicester Libraries](#)
- [Leicester Mercury](#)
- [Leicester Print Workshop](#)
- Leicester Theatre Trust
- [Leicestershire Business Voice](#)
- Lets Do Saturdays
- [Manic Music Productions](#)
- [Mantle Arts](#)
- [Midlands Art Centre, Birmingham](#)
- [New Art Club](#)
- [New Walk Museum & Art Gallery](#)
- North West Leicestershire Children's Centres
- Paul Kerryson
- [Pedestrian](#)
- [Peepul Centre](#)
- Performing Arts Leicester
- [Phizzical](#)
- [QUAD, Derby](#)
- [Ramada Encore](#)
- [Refugee Action](#)
- [Ruth Singer Studio](#)
- [Shauna Richardson](#)
- [Sir Peter Soulsby](#)
- [Soft Touch Arts](#)
- [Spark Festival](#)
- Sports Partnership Trust
- [Summer Sundaes Weekender](#)
- The Exchange
- Tim Supple
- [University of Leicester](#)
- University of Leicester Archaeological Service
- [Vista, The Royal Leicester, Leicestershire and Rutland Society for the Blind](#)

Performing Arts Leicester – Impact study

November 2010

Contents

1. Headline figures and comments
2. Methodological notes, detailed figures
3. Background text for each organisation

Research completed by Richard Fletcher and Christopher Maughan, De Montfort University, Arts and Festivals Management. rfletcher2@dmu.ac.uk / ccm@dmu.ac.uk



1. Headline figures and comments

We will refer to PAL as though it were a single organisation, though it is clearly made up of a range of organisations with very different characteristics. The full detail of our findings is in section 2, though we feel that these headlines represent a summary of the most interesting points.

FUNDING

- PAL is 58% self-funding, through tickets, donations and concessions.
- The rest is contributed by Central government (24%) and Leicester City Council (16%)
- 6 of the organisations generate the greatest proportion of their income through self-funding.
- 3 of the organisations manage with less than £4 subsidy per head (from LCC+CG)

JOBS

- PAL directly sustains 164 FTE jobs
- The indirect impact of PAL sustains a further 213 FTE jobs
- This is a total of 377 FTE jobs

SPEND

- PAL spends £4.3m with local suppliers.
- The PAL audience spends £17m outside of PAL venues and shows; on transport, dining out, hotels and other ancillary shopping.

ATTENDANCE

- PAL attracts an audience of 602k (to shows in Leicestershire). We estimate that this is made up from:
 - 439k local day visitors, who live within a short journey of the venue (Leicestershire)
 - 102k non-local day visitors, who live a long distance from the venue (Nottingham, Derby, Coventry etc)
 - 60k non-local overnight visitors who stay in Leicester for the show/festival (UK wide and international)
- PAL tours to an audience of 23k (to shows outside of Leicestershire)

VOLUNTEERS

- Volunteer staff and board members contribute 26,000 hours of time to PAL
- We estimate this has a value of £161k
- 26,000 hours is roughly the yearly equivalent of 16 FTE UK staff. (OECD, 2004)

2. Methodological notes

The organisations involved:

- 2 funky arts
- Curve
- Foot in hand
- Metro boulot dodo
- Centre stage
- Big difference company
- Phizzical productions
- The Y theatre
- De Montfort hall
- The spark
- Embrace arts
- Centre for Indian classical dance

From each organisation we have gathered the following data:

- Total expenditure
- Full time equivalent staff employed
- How much time is given by volunteers / board members
- How many visitors to shows / venues in Leicestershire
- How many visitors to touring shows / venues outside of Leicestershire
- What % of all visitors are day / overnight visitors?
- How much funding is received from:
 - o Leicester city council (project and revenue)
 - o Central government (project and revenue)
 - o Generated in house (tickets, concessions, rental, sponsorship, donation)
 - o In kind support (generally building lease)

Using this data, we were able to generate a total figure for PAL, which we compiled to produce the following headlines for PAL as a whole. These figures go on to provide the basis for further analysis and estimation. All figures are annual, unless noted otherwise.

Many thanks to all the organisations for contributing this data on a short timescale.

PAL total

	As #	As %
Spend		
Total expenditure	£14,340,143	-
Full time equivalent staff employed	164	-
Volunteers		
Hours contributed by voluntary staff	23,638	-
Hours contributed by voluntary board members	2,394	-
Attendance		
Visitors to shows in Leicestershire	602,470	-
Visitors to shows outside of Leicestershire	23,204	-
Tourism		
Visitors who are local day visitors	439,803	73
Visitors who are non-local day visitors	102,420	17
Visitors who are non-local overnight visitors	60,247	10
Funding		
Funding received from Leicester city council	£2,192,000	16
Funding received from Central government	£3,284,812	24
Funding generated in house	£7,829,298	58
Funding received as in-kind support	£185,000	1

Analysis and estimates used:

1. Spend with local suppliers is 30% of total expenditure.
2. Local day visitors spend £10 outside of the venue/show
3. Non-local day visitors spend £50 outside of the venue/show
4. Non-local overnight visitors spend £125 outside of the venue/show
5. £100,000 of turnover sustains one FTE job outside of the organisation
6. 1 hour of voluntary staff time is valued at £5.80 : minimum wage
7. 1 hour of voluntary board staff time is valued at £10

Notes on the above

Many of the estimates are very rough, and reflect the length and depth of this particular project. There may be some double counting of visitors when considering festivals and venues. Overall we think the final results are realistic, though not ruthlessly accurate. We have used other existing research as a starting point, as well as our own background in researching many of the festivals and events in Leicester. Finally, the initial enquiry only asked the organisations to provide % of day/overnight visitors, though it was felt by the researchers (and some organisations) that a third category was required for non-local day visitors. We have estimated a figure here to better represent this; however this information was not directly provided by the organisations. The % share among the three groups was estimated using the median result from the organisations as a starting point.

PAL impact

	As #	As %
Direct		
Spend with local suppliers	£4,302,043	-
Indirect		
Spend of local day visitors	£4,398,031	-
Spend of non-local day visitors	£5,120,995	-
Spend of non-local overnight visitors	£7,530,875	-
Total economic impact is	£21,351,944	-

Jobs	
Directly sustains	164 FTE jobs
Indirectly sustains	213 FTE jobs

Volunteers	
Volunteer hours contributed	26,032
Volunteer hours : estimated value	£161,040

3. Background on each organisation

Curve

Curve, run by Leicester Theatre Trust, is Leicester's state-of-the-art theatre designed by Rafael Vinoly.

'one of the most advanced stages in the country' The Stage

'Curve is a huge boost for culture in the Midlands' Dominic Cavendish, Daily Telegraph

'It appears that not much can stop the rise and rise of this brilliant and vital new theatre' Rutland and Market Harborough Living magazine, June 2010

2funkyarts

2 Funky Arts develop, design and deliver a range of creative projects both locally and regionally, as well as providing high quality creative learning programmes for young people.

"2Funky have always pioneered new work in the East Midlands - their ability to change with technology and the times is a true testament of their commitment to young people in the East Midlands." Ammo Talwar MBE (Director, Punch Records).

Foot In Hand

Foot in Hand is an organisation based around creative contemporary dance and its related artforms, which employs and delivers to a wide range of people. It is driven by the vision and values of its Creative Director dancer-choreographer, Louise Katerega, who has dedicated over a decade to working independently in and for the East Midlands region. The company has been a nurturing and developing a company of 9 disabled and non-disabled professional dancers aged mid-20s to mid 60s of varying ethnicity. In 2006 the company made history as the first integrated company of disabled and non-disabled dancers to reach the semi-final of the Place Prize, contemporary dance's equivalent of the Turner or Booker Prize.

Metro Boulot Dodo

Metro-Boulot-Dodo (MBD) is a Leicester based organisation that consists of three talented artists who collaborate to create innovative cross art form performances. Since 1997 MBD has produced a strong catalogue of arts projects and a reputation for consistently creating work that combines high production values with innovative and contemporary presentation.

"METRO-BOULOT-DODO is one of the brightest of the new crop of theatre companies disregarding theatrical convention" The Guardian

Centre Stage

Centre Stage is the Rural and Community Touring Scheme for Leicestershire and Rutland bringing opportunities for professional live touring to village and community venues throughout the two counties.

Touring companies and performers with regional, national and international profiles who specialise in work for small spaces tour to venues across Leicestershire and Rutland offering a fantastic night out on your doorstep. These tours include a wide range of theatre, music, opera, dance, storytelling and poetry, children's theatre, puppetry and comedy theatre, with members of the local community hosting the event. When possible, and appropriate, allied participatory workshops are offered and these are placed in the local community.

Big Difference Company

Big Difference Company runs Leicester Comedy Festival which is now approaching its 18th year. It also manages a whole range of projects linked to comedy and arts & health.

"One of the best comedy festivals in the world" The Guardian

"The increasingly influential Leicester Comedy Festival" The Independent

"A veritable smorgasbord of mirth and merriment" Attitude

Phizzical

Phizzical is a touring dance and theatre company dedicated to tackling important and risqué issues in colourful, entertaining and exciting theatrical experiences. Phizzical has played a leading role in developing youth voice in British Asian theatre and has been responsible for a number of acclaimed productions, and free learning and participatory initiatives that have made a significant impact on the number of young people working in performing arts. The company is led by Samir Bhamra and finds inspiration from popular Indian cinema, world renowned as Bollywood.

The Spark Childrens Art Festival

The Spark Children's Arts Festival is a 2 week festival of performing and visual arts for children taking place in May and June each year in Leicester and Leicestershire.

"For many of our pupils it was their first experience of being 'an audience'. They have had a fantastic time and are fizzing over with excitement at what they have seen. I couldn't have wished for a better introduction for them!!" Teacher at Alderman Richard Hallam school on Penguin

"I have been compelled to write a letter of enormous thanks for some truly brilliant events you have hosted during this festival. The range of venues and pricing reflects access to all sorts of people living in all areas of Leicester." Parent by post

Embrace Arts

Embrace Arts is the University of Leicester's arts centre housed in a stunning award winning building named as one of the top 50 landmark designs in the East Midlands attracting over 25,000 visitors a year. With Lord Richard Attenborough as its Champion, Embrace Arts is recognised as a leading centre for its ground breaking work on arts and disability with a commitment to increasing access and connecting disabled artists into the mainstream. Working with a whole range of both local and national partners the centre is developing projects and networks that will place Leicester at the centre of thinking and research on disability arts.

Centre for Indian Classical Dance

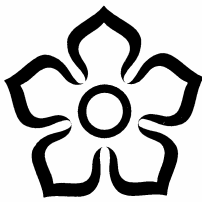
CICD is one of the leading South Asian dance organisations in the UK. Its pioneering development over the last 25 years in Leicester has helped to put South Asian dance on the British cultural map. The Centre for Indian Classical Dance (CICD) was established in Leicester in 1981 and was awarded charitable status in 1997.

The Y

The Y is a bustling live performance venue based in Leicester city centre. Our eclectic programme includes music, comedy, theatre, dance and spoken word. The 300 seat theatre also comfortably hosts candle-lit cabaret style events and standing gigs. Built in 1900, The Y is the oldest surviving theatre in Leicester. The Y offers a diverse range of courses, classes and workshops that give people an opportunity to learn a new skill, follow a lifelong ambition or just try something fun. We are passionate about having the best people for the job; our tutors bring creativity to their teaching as well as being effective group facilitators.

De Montfort Hall

De Montfort Hall is Leicester's largest entertainment venue and has been serving the city with quality live acts since 1913. The venue is run by Leicester City Council and is particularly proud of their classical season which is headed by the renowned Philharmonia Orchestra who have been resident since 1997. The Hall is also proud to host two award winning outdoor summer festivals - The Big Session Festival in June and Summer Sundae Weekender in August. It has a formidable reputation for legendary appearances by major acts from Sinatra/Ellington, through to Clash/Jam, Duran/Spandau and the Roses/Manics.



Leicester
City Council

Minutes of the Meeting of the
ECONOMIC DEVELOPMENT, CULTURE AND TOURISM SCRUTINY
COMMISSION

Held: THURSDAY, 20 DECEMBER 2012 at 5.00pm

P R E S E N T:

Councillor Waddington – Chair

Councillor Bhatti – Vice-Chair

Councillor Cassidy Councillor Chaplin
Councillor Naylor Councillor Shelton
Councillor Porter

Also in Attendance

Sir Peter Soulsby	– City Mayor
Councillor Clair	– Assistant City Mayor (Heritage, Leisure and Sport)
Sarah Levitt	– Head of Arts & Museums
Liz Blyth	– Director, Neighbourhood Services
Antony Flint	– De Montfort Hall
John Rance	– Chief Executive, Phoenix
Fiona Allen	– Chief Executive, Curve
Stella McCabe	– Deputy Chief Executive, Curve
Tony Graves	– Head of Subject, Arts & Festivals Management, De Montfort University
Chris Maughan	– Consultant, De Montfort University
Jerry Connolly	– Member Support Officer

* * * * *

50. APOLOGIES FOR ABSENCE

Apologies were received from Councillor Bhavsar.

51. DECLARATIONS OF INTEREST

Members were asked to declare any Disclosable Pecuniary or Other Disclosable Interests they may have in the business on the agenda.

Councillor Chaplin declared an other interest as her daughter worked at De Montfort Hall, though no monetary gain was received by Councillor Chaplin.

Councillor Shelton declared an other interest as he was a Director at Phoenix Square and also a representative for Leicester City Council, though he approached the meeting with an open mind.

In accordance with the Council's new Code of Conduct the interests were not considered so significant that they were likely to prejudice Councillor's judgement of the public interest. Members were, therefore, not required to withdraw from the meeting during discussion of the business on the agenda.

52. MINUTES OF THE PREVIOUS MEETING

RESOLVED:

that the minutes of the previous meeting of the Economic Development, Culture and Tourism Scrutiny Commission, held on 12th November 2012, be agreed as a correct record.

The Chair asked that the minutes of the meeting on 28th November 2012 be circulated to Members and Officers, and that any amendments be sent to Angie Smith, Democratic Support, and the minutes be presented at the meeting on 16th January 2013.

53. QUESTIONS, REPRESENTATIONS OR STATEMENTS OF CASE

It was reported that no questions, representations or statements of case had been received.

54. PETITIONS

It was reported that no petitions, in accordance with the Council's procedures, had been received.

55. REPORT ON GRANTS TO MAJOR CITY VENUES - DE MONTFORT HALL, CURVE AND PHOENIX

55.1. Chris Maughan, Consultant, informed the meeting that an updated report had been circulated, which included a summary and recommendations. Handouts of the presentation were also circulated, and are attached to the minutes for information. Chris began by thanking the three organisations for their assistance on the review with Chris and his team at very short notice, and for being open and honest over the eight week period. Chris said that a substantial amount of work had been undertaken to ensure that information presented was as close to the truth as possible, and could be used as a baseline for future work with the venues moving forward.

55.2. Chris stated the team had started from the point of view that there was a lot of knowledge already gathered, so did not feel the need to replicate the

information. He gave an overview of the aims of the research the results of which were drawn altogether for the report. He reported that 3,820 people had participated in the survey, but the profiles shown in the report did not properly represent data on the venues' databases, but were people that had written in response to the consultation.

55.3. Chris told the meeting there were two to three pages in the report on the programmes of work for each of the three venues, and reported that all three venues were delivering against the SLAs in terms of the amount of work and the diversity of it.

55.4. Chris raised the following key points in the presentation.

- a. For each of the organisations, an income analysis was undertaken. The information for Curve was presented which showed that box office income had increased dramatically from the opening year of the venue - by 63%. All three venues had a difficult period between 2008 and 2010, and evidence from the analysis showed since 2010 the performance of all three venues had been impressive. The chart displayed also showed a decrease in City Council grant support. Chris said sponsorship from the private sector was low, but when the figure was compared to the benchmarked figure against other theatres, it was not atypical, and that business had yet to recover from the recession enough to become a major supporter of the Arts. Chris added that the venues were making efforts to address the issue, and Curve and Phoenix in particular would soon have detailed client lists for engaging with the private sector.
- b. The large leap in funding for Curve in 2009 to 2010 was because Arts Council England (ACE) gave a special 'Sustain' grant on top of the standard grant, which had settled down to £1.9 million. Curve was opened in 2008.
- c. For De Montfort Hall, it was recognised that there was a difficult period in 2008 to 2010, though performance had improved since. Reduction shown in box office figures was partly due to festivals being outsourced to other organisations.
- d. Phoenix showed a steady increase over time particularly, in 'other earned income' through the cafe bar which was doing very well, and reflected the role Phoenix was playing as a social centre. The grant from Leicester City Council was going down, but funding received from 2012 onwards from ACE for the arts programme had increased.

The Curve expenditure profile recognised that in order to support and provide the quality of work as a producing theatre it had a high commitment to its own staff as well as to the artistic programme. The Administration figure in the chart covered the other activities in the building, for example, heating and other services. Curve had a particularly high level of heating charges at £180,000 per year.

- e. De Montfort showed a reduction in 2010 to 2011 partly due to the

Summer Sundae weekender no longer being part of the profile, but mostly because of an improvement in deals being struck by the Hall, therefore driving down the costs of artists.

- f. Phoenix opened in 2009 and had a period of reorganisation after 2010, reflected in the lower levels of staffing costs.
- g. In order to develop an understanding of how marketing worked for each organisation, figures were presented for each of the venues to show income derived as a result of marketing expenditure. For Curve the figure improved from 2009 to 2010, moving towards figures other repertory theatres were able to deliver. Correspondingly each seat cost was going down in time regarding the marketing spend. The return gained was £5.00 return for every £1.00 spent.
- h. For De Montfort Hall, figures for 2012 to 2013 represented the estimates on the budget for the year, and it was thought possible performance could exceed the figure. For 2011 to 2012 the return for marketing was £12 for every £1 spent. The figures for 2013 to 2014 were a cautious estimate.
- i. The two marketing ratios for the Phoenix showed seats were costing less than £1 to sell and generated just over £7 return.
- j. Chris presented a chart on Leicester City Council grant in aid to the three venues 2008 to 2009 and 2013 to 2014. The chart showed a combined profile for all the venues and showed the reduction of Leicester City Council financial support through time. The figures for De Montfort Hall were based on an estimated budget, and in 2011 to 2012 De Montfort Hall came in under budget.

Attendance figures showed an increase for all three venues, in particular Curve with a 65% increase through time which showed as 140% increase in box office income.

- k. A profile showed the level of funding from Leicester City Council as a percentage of the total. The figure for De Montfort Hall was based on estimates on the performance of the last two years and was likely to be less than the figures given.
- l. A chart was presented showing financial subsidy per seat which was around £4 per seat from the proportion of subsidy which was actually derived from City Council support. Chris stated the graph demonstrated the three organisations were performing well compared with other organisations.
- m. Curve was benchmarked against seven other repertory theatres in Britain and showed how the performance of Curve was improving through time. When compared across an array of benchmarks Curve was approaching the figures of more established organisations. The

table showed the core activity of Curve was improving, and that levels of public subsidy were going down.

- n. Curve was attracting £5 for every £1 spent on marketing, and it was acknowledged the venue was making a major investment in marketing as a way of developing its audience base. Similarly the marketing spend per seat sold was above the benchmark figure, and it was recognised Curve were investing far more in marketing than other repertory theatres. The result of that was they drove exactly the same level of occupancy of seats as other repertory theatres.
- o. There were limited numbers of benchmarks for De Montfort Hall and ACE and the Phoenix. With Curve, analysts were able to approach the Theatrical Managers Association. ACE allowed analysts to have access to ACE's submissions of seven other repertory theatres. For De Montfort Hall they tried to engage with 11 local authorities who still had a venue they ran and managed in the same way that De Montfort Hall was by Leicester City Council but the timescales were too tight to provide data. The information provided showed that De Montfort Hall occupancy level was 69%, better than the two other venues examined.
- p. With Phoenix occupancy was calculated at 19-20%, which, according to the Independent Cinema Operators and British Film Institute, was commendable for a new venue. The commercial cinema occupancy was 20% so Phoenix was operating similarly. Commercial cinemas also offered a lot of repetition from early in the day until late in the evening.
- q. A lot of activities went on under the heading 'learning and participation', by Curve and Phoenix. In 2011 to 2012 the figure Curve achieved was 16,675 participants at 1,800 events and activities, 635 of which were provided for participants of school age. The figure exceeded their 15,000 target and represented a x40 increase on the figure for 2008 to 2009. Two activities Curve had initiated were Curve Young Company and Young Arts Entrepreneurs programme the latter of which supported over 100 young people.
- r. In Phoenix from 2010 - 2012, 4,049 participants took part in 43 events and activities, in which seven were on production skills. 15 of the events were specifically targeted at participants of school age with 2,080 participants. The meeting was asked to note both organisations had exceeded the targets in their SLA agreements.
- s. It was important to find out in addition to support from the City Council what additional funding the organisations were able to lever into the city:
 - Curve - 77 applications for financial support 2008/09 to 2013/14, 47 of which were successful. 2011 to 2013, £300,000 from grant making trusts, £6,000 from the City Council and £69,500 from the private sector, predominately for Learning and Participation. Chris stated it was the private sector figure the officers were interested in to see if it grew

through time.

- Phoenix - 24 applications for financial support from January 2011 to December 2012, 13 of which were successful, and five were awaiting a decision, predominately for digital arts and film programme, including £50,000 from ACE for the Digital Arts Programme, and attracted £0.210 million grant funding for activities 2012/13.

- t. Audience expenditure £per head showed the 'Out of Venue' clearly much less than the 'In Venue', which was also seen from the income figures from the three venues there was a substantial amount of activity being spent in the cafe and bars.
- u. Figures were then provided for each of the three venues on the economic activity of audience expenditure. Audiences were invited to say what they last spent on their visit. On the basis of the information provided, there was £5 million total expenditure at Curve alone (£710,000 out of venue).
- v. Chris drew attention to the proportion of spending by people who travelled from outside of the city boundary. For Curve just under £100k for Out of Venue, which related to cafes, restaurants, shopping, and some overnight hotel accommodation. At Curve, 1,432 people responded, and figures provided were classed as minimum figures as many other attendees who did not respond might have been bigger spenders and information was based on people's memory on what they might have spent when they last visited the venue.
- w. For De Montfort Hall, there was over £5.7 million total spend of which £4.8 million was spent In Venue. Chris pointed out that Out of Venue expenditure for the Hall would 'stick' longer in Leicester, as a lot of the In Venue spend would go into the pockets of the artists and would, therefore, leave Leicester.
- x. Councillor Cassidy asked if it was expected that people from outside of Leicester would spend more Out of Venue. Chris said that might be expected, but people who answered the questionnaire had not indicated that was the case, and had tended to drive to the venue, spend In Venue, and then drive home. What needed was an increase in the tourism offer.
- y. Councillor Cassidy said he was surprised to see a difference of £3.5 million to the figures that were provided by Martin Peters, Leicester Shire Promotions Ltd. at a previous meeting. Chris stated that he, too, had been surprised by the figures, but the sample of 1,432 people had provided the information. He added that people would have been interviewed at the venues if research had been done as a bespoke piece of work. He said people had been relied upon to remember what they had spent which could have been many months before. Chris asked the meeting to note that the figure of £707,000 was the same figure that

STEAM data had produced, so had been validated by an independent source.

- z. Out of Venue expenditure by non LE residents for all three venues was reported at £320,000, and revealed that the Leicester based audience were spending more at £1.56 million. The total benefit to Leicester from Out of Venue spend was £2.34 million, and might directly result in the employment of 89 people using an average weekly earnings index.
- aa. Chris reiterated that the profile of the people who filled out the questionnaires was not necessarily the profile of audiences on the venues' databases. Fiona Allan, Chief Executive Curve, stated she was not actually doubting the figures produced, but the fact the non-LE meant outside of LE1-LE5, as she believed non-LE meant outside of the county area. Chris clarified the point raised with the analysts and confirmed that Non-LE figures in the presentation were people who had travelled from outside of the County. He added the figure of £707,000 was the same figure STEAM data had produced. He said further detailed information would be provided at a future meeting, which would break down the expenditure according to city-based residents, county residents and non-county residents.
- bb. Curve in particular reflected the social profile of Leicester, and the diversity, etc. Phoenix was recognised by its audience as having particular benefit in terms of introducing new audiences to new cultures of different cultural perspectives and to note Curve and Phoenix provided a platform for local talent. All three venues were seen to be providing a good source of entertainment, and being places they would share with their friends and families.
- cc. Meetings with business leaders had led to an understanding of what level of contact they had with the organisations. The figures presented were total numbers and not percentages. A large number of respondents had visited the venues in a business capacity. Some businesses were interested to learn more, and potentially provided a focus for developing a closer strategic alliance between the three organisations and the private sector.
- dd. Business leaders saw the venues as being important in raising the profile of the city. Some businesses saw the venues as having indirect benefit to them, having impact on the overall quality of life in the city. Evidence showed the venues would be recommended to business colleagues which was a positive feature. Chris then outlined the top three points made by business leaders on:

the benefits of the venues to the city:

- They brought in visitors, who spent money in Leicester.
- They made the city and county a more lively and exciting place to live.
- Generated good PR for the city.

motivation for sponsoring an arts organisation:

- Enjoy positive PR from being associated with a successful venue.
- Open up new business-to-business relationships.
- Extend the reach of the company brand through opportunities to see a logo through print, website and venue signage.

the top three barriers as perceived by the business community:

- It was difficult to quantify the impact
- What venues asked for might be unrealistic compared to what businesses could offer
- The benefits of association were not as powerful as claimed.

ee. Chris stated that the main feature from the questionnaire was firstly, business leaders believed it was a good investment, and secondly, it required a strategic response from both the public and private sectors, which reinforced one of the consultant's conclusions that there was more scope for this to occur.

55.5. Chris presented the conclusions to the report. He described how Part Two of the report provided a detailed list which indicated how the organisations were working with others in a synergistic way in order to ensure that the sum was greater than the individual parts.

55.6. Chris said the venues provided a source of cultural leadership in the city, but there was a question mark against what more they could take on, and a balance needed to be struck. He added the business sector was more positive in its attitude towards the cultural sector, but that this did not appear to have been developed into active support. He said there should be a combined effort by Leicester Shire Promotions, and Leicestershire Chamber of Commerce, working with the cultural organisations to develop opportunities, particularly around tourism facilities. He added there was still the sense in which the people who visited the city were not afforded the full benefit in Leicester, and if it was improved, for example the 'Stay and Play' scheme, it would encourage people to stay longer in Leicester and improve expenditure in restaurants and shopping, etc. Chris stated the Cultural Quarter was an unfinished project and someone had to take a more obvious leadership in terms of how the Cultural Quarter was going to develop to realise its full aims.

55.7. Chris then provided conclusions by venue. For Curve he drew attention to the issue identified by ACE which was audience development around the drama offer, which was at present focused on the Studio and should be focused on the main hall, but was a long-term objective of Curve. For De Montfort Hall, Chris said the venue should allocate time in the year for community based events, which was being looked at, and could increase income. For Phoenix, cinema attendances were going up, and footfall for the digital arts offer was measured, but there was a long-term opportunity to convert the venue to a strong cultural offer to develop into income creation.

55.8. Chris said there should be collaboration with organisations working together, through back office functions, IT and marketing. He added that ultimately the cultural sector should come together through the Cultural Ambition Statement, to become involved and start to deliver the benefits.

55.9. Chris finished the presentation by highlighting one of the City Mayor's long-term aims to have a major city-wide festival, and the possibility the Cultural Quarter could become part of that, but would require the different partners to work together.

55.10. The Chair thanked Chris for the presentation and the tremendous amount of hard work that had been undertaken behind the production of the report.

55.11. Councillor Porter asked for clarification on the marketing ratios given in the presentation. Chris confirmed that each seat cost the following to sell and income raised:

- Curve spend £3.00 and raised £5.00
- De Montfort Hall spent £1.00 and raised £12.00
- Phoenix spent £0.75 and raised £7.00

Chris stated the figure for De Montfort Hall was based on estimates and the final figure could be higher.

55.12. Councillor Porter said the data appeared to show Phoenix and De Montfort Hall were doing more in terms of return against marketing costs, and that a shared approach to marketing would be a good idea, and would benefit Curve and ultimately the City Council in terms of the amount of money given to the venue. He added that in terms of 20% occupancy at Phoenix, a marketing idea would be to provide ticket deals between the three venues to enable city residents to attend more than one venue and fill empty seats, which could have a knock-on benefit, for example, people might spend money in the café. Chris responded that he believed there was scope for dialogue and a more collective approach to how the cultural offer was marketed in the city. He added that a separate piece of work was being done by Leicester City Council and he did not want to duplicate the evidence. Chris said there would be benefits to the venues working together, and the review had resulted in the venues talking to each other.

55.13. Councillor Chaplin said the ODI research evidence had not been presented to Members, therefore it would not be possible for the Scrutiny Commission to say there would be synergies, and without evidence the joint marketing and joint governance recommendation should not be put forward. She added there was a danger of diluting brand with the reform of marketing as each venue had their own identity and brand. Councillor Waddington responded that a budget reduction of £190,000 for 2014/15 was being consulted on with the three venues and would be discussed at the next Scrutiny Commission meeting. She added the recommendation

recognised a potential for the venues to work together without stating how it should happen, as discussions were still underway.

55.14. Councillor Shelton made an observation on the age profile figures for the under 30s age bracket, with particular reference to De Montfort Hall and Curve. He said people in the age bracket would not be able to afford the ticket prices if they were going through economic problems. He added that the price to enter the Phoenix was not comparable to the other two venues, but if compared to the commercial cinemas, for example, the Odeon, a higher figure for the under 30s category would be given. He said that as people became older, they became more discerning and appreciated a different type of film, such as those shown at the Phoenix.

55.15. Councillor Waddington said the data presented was a snapshot of the audience, but missing from the research were the views of non-regular attenders or non-attenders, and the Scrutiny Commission wanted to establish the views of people on outer estates and other parts of the city, what they thought about the venues and barriers they might perceive going to the venues. She added that piece of work was still ongoing, the questionnaires had been put online, and were handed out at Community Meetings and other places. She informed the meeting that early indications showed that price and transport were two barriers identified.

55.16. John Rance, Chief Executive, Phoenix added to the points made that only box office data had been sampled, and not the educational audience. Antony Flint, De Montfort Hall, supported John's comment but stated he understood it was a sample. He added the presentation had shown audience figures for De Montfort Hall as 25% city residents, but he confirmed the venue had an audience of 50% city residents. Antony said he spoke on behalf of the three venues and wanted to inform the meeting that what they were presented with was a very small audience survey, and Members should not base major judgements on the figures.

55.17. The Chair then moved on to the recommendations in the report. She began by stating the survey undertaken did not represent some groups, but it reflected a trend that more needed to be done to encourage under-represented groups to gain access to the facilities. The Chair also stated the County Council should be approached again and become a patron of the Arts as the City Council was, in view of the fact the subsidy was around £4.00 per seat and county residents attended the venues.

Recommendation 1

The Chair said the idea of preferential pricing policies to target hard-to-reach groups and city residents had been discussed in the past, when the view at the time was it would not be legal. However, it had been established tiered pricing structures occurred in other cities, for example, Nottingham productions had

different pricing structures to attract city residents at certain times of the week. Councillor Porter added he would support a similar system if it did not have a detrimental impact on the number of visitors to the venues or the revenue raised.

Councillor Chaplin stated she believed the main issue was to approach the County and District Councils for funding contributions as the county residents enjoyed the cultural offer in the city. She referred to an article in the Leicester Mercury and recent phone-in on Radio Leicester, when some residents, both city and county, did not believe it was fair to have a differential pricing structure, as residents outside of the city spent more in transport costs. She added she had not heard enough evidence regarding differential pricing structures to say it should be adopted in Leicester, but was pleased the recommendation talked about investigating a pricing structure.

Councillor Cassidy also referred to the article in the Leicester Mercury and believed that a blanket charge for people who lived outside of the city was harmful to investment. He added that the issue on whether disadvantaged groups could be subsidised was different, and he added that the County Council could be asked to see if they wanted to do similar for some of their residents. Councillor Cassidy believed the term 'preferential pricing' was the wrong language to use.

The Chair summarised by accepting that the Commission Members were generally happy with Recommendation 1, but were not satisfied with the wording.

Councillor Chaplin moved, seconded by Councillor Bhatti that the term 'preferential pricing policies...' be amended to read '*differential pricing policies to attract harder to reach groups of City residents should be investigated*'.

RESOLVED:

that the term 'preferential pricing policies' be amended to read '*differential pricing policies to attract harder to reach groups of City residents should be investigated*'.

Councillor Chaplin left the meeting at this point and was not present for the remainder of the meeting.

Recommendation 2

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

Recommendation 3

A discussion took place between Members. The Chair stated there was

potential benefit from the venues working together, to look at opportunities to share mutual resources, but would require further discussion.

Councillors requested an amendment to the recommendation, with the removal of the wording ‘..., which could lead to the formation of a single trust for the Cultural Quarter venues...’ to read ‘...and front of house staff, which could co-operate on a more strategic basis....’

AGREED:

that the recommendation be agreed subject to the above amendment to the wording.

Recommendation 4

The Chair said Curve had a three-year business plan, and would like all venues to have a business plan drawn up in the next few months.

RESOLVED:

that the recommendation be agreed.

Recommendation 5

The Chair referred to the energy bill for Curve and suggested the City Council’s Energy Team provide advice to the venue.

Members requested an amendment to the recommendation, with the removal of wording ‘...and SLAs...’ to read ‘...business plans. It is suggested’

AGREED:

that the recommendation be agreed subject to the above amendment to the wording.

Recommendation 6

The Chair referred to the information received from Martin Traynor at a previous meeting in developing the tourism aspect including packages, the recommendation referred to the venues working with Leicester Shire Promotions in developing the packages.

RESOLVED:

that the recommendation be agreed.

Recommendation 7

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

Recommendation 8

The Chair stated the survey had shown the business sector recognised the value and the development of a stronger partnership between the venues and the private sector should be developed.

Councillor Clair, Assistant City Mayor (Heritage, Leisure and Sport) said there should be some cooperation from the Chamber of Commerce, Business Voice and the venues, and the City Centre Director could play an important role in a supporting capacity to liaise between the venues and the business sector. Members urged that the role should be a facilitating role, and not a takeover role.

John Rance stated that Phoenix and Curve received ACE funding to support fundraising activities, and each venue had their own fundraising plan in preparation, each with different targets which should be recognised, though it was acknowledged it would be useful to expand the business communities' knowledge to venues.

Councillors requested an amendment to the recommendation, with the amended wording to read '...The Commission therefore recommends that *joint* working, perhaps *supported* by the City Centre Director ...'

AGREED:

that the recommendation be agreed subject to the above amendment to the wording.

Recommendation 9

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

Recommendation 10

Councillor Porter stated a city-wide festival would be good for the Cultural Quarter, but could be a drain from the venues own resources and programmes. Councillor Cassidy the development of the Cultural Quarter was through partnership working between the City Council, venues in the area and the Cultural Quarter Business Association.

Councillors requested an amendment to the recommendation, with the amended / removal of wording to read '...The Commission recommends that the *City Mayor works with the Cultural Quarter Business Association and other stakeholders* to review its strategic plan for the development of the cultural quarter and collaborates on the development of a collaborative funding application for a large scale project that might stimulate further growth and increase footfall into the quarter. *Removal of last sentence...*'

AGREED:

that the recommendation be agreed subject to the above amendment to the wording.

Recommendation 11

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

Recommendation 12

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

Recommendation 13

The Scrutiny Commission Members had no changes to make to the recommendation.

RESOLVED:

that the recommendation be agreed.

The following additional recommendation was agreed at the meeting

Recommendation 14

Councillor Cassidy stated it was the role of the Scrutiny Commission, after looking at the evidence, to recommend to the City Mayor that continued investment in the venues was crucial to the development of the city economy in the context of diminishing resources.

The Chair agreed the Scrutiny Commission needed to highlight the benefits the three venues brought and the contribution to the cultural life in Leicester and the economy. She added the economy could benefit more, hence the importance of support for the three venues even though there were depreciating budgets.

The Chair offered the following wording suggestion:

“The Commission supported the City Council’s investment in the three venues as a continuing important investment in the artistic, cultural, social and economic life of the city”.

AGREED:

that the additional recommendation be agreed.

56. CLOSE OF MEETING

The meeting closed at 8.06pm.

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Review of grants to major city arts venues

20.12 2012

Economic Development, Culture and Tourism Scrutiny Commission



Curve,
De Montfort Hall
and Phoenix



Aims of this presentation

- Process
- Findings
- Conclusions
- Q&A
- Recommendations – for discussion
- Thanks

Aims of the research

- To complement knowledge and understanding evidenced in the scene setting paper (*Report by the Director of Culture and Neighbourhood Services, 12 September 2012*)
- To engage with each organisation in order to develop an understanding for each of their recent performance – programme and management .
- To gauge what levels of support the three organisations enjoy, in particular from the public, the public sector and the private sector, in return for the programmes of work and additional services that they offer.
- To integrate these and other perspectives into an examination of their collective and individual contribution to the cultural life of the city – their 'value for money'.
- To provide recommendations to the city council and to the management of each organisation, based on the outcomes of the research, on how they might deliver increased value for money.

Process

- Venues financial and other numerical data
- Audience surveys (sample Curve = 1432; DMH = 1602; Phoenix = 786. Total = 3820)
- Business leaders survey (sample = 156)
- Other perspectives – cultural organisations; funders

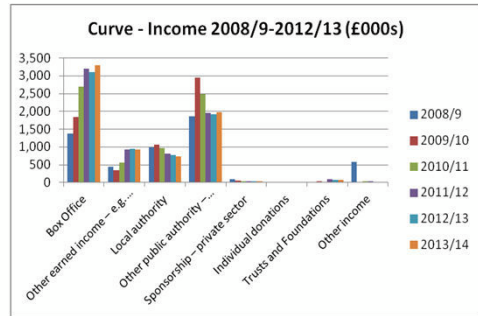
Findings

- Financial charts – income, expenditure; performance over time
- Learning & Participation – numbers of activities/participants
- Leverage of additional income
- Economic impact – audience expenditure
- Audience perspective
- Business perspective

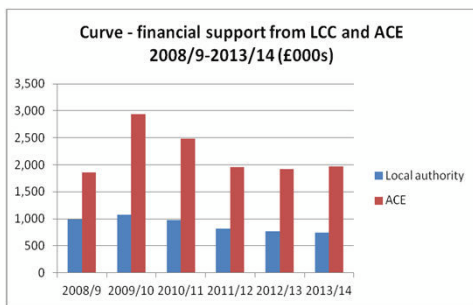
Programmes of work

- Curve
- DMH
- Phoenix

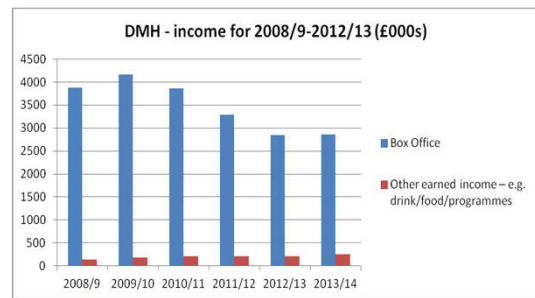
Curve: Income profile



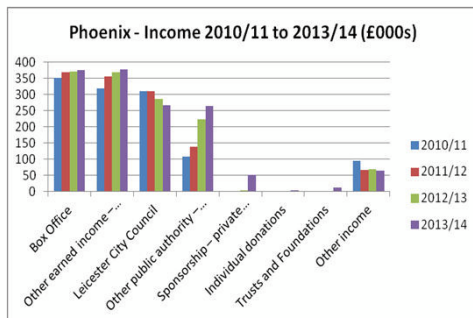
Curve - levels of financial support from LCC and ACE



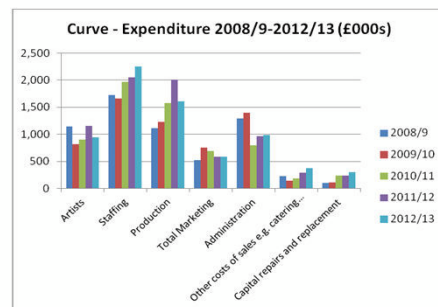
DMH: Income profile



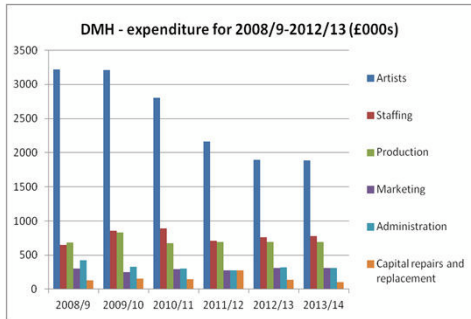
Phoenix: Income profile



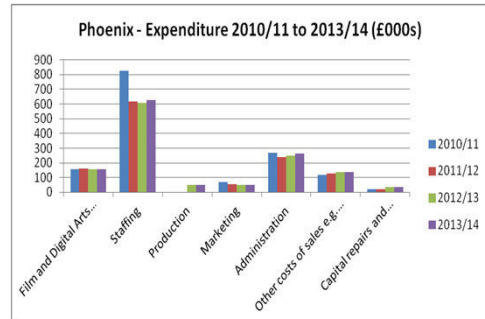
Curve: Expenditure profile



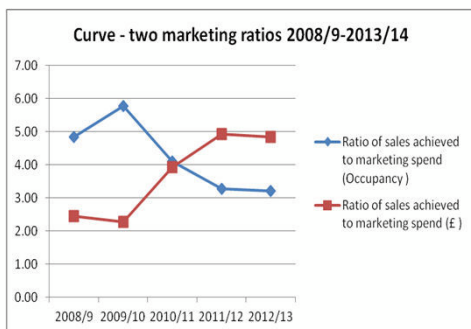
DMH: Expenditure profile



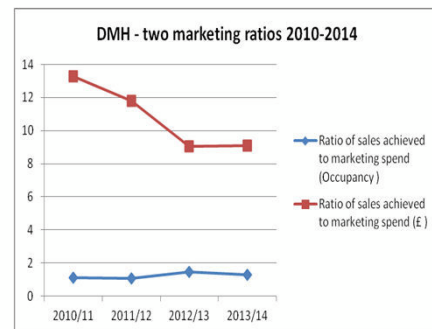
Phoenix: Expenditure profile



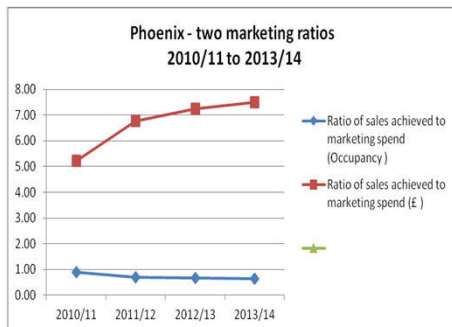
Curve: Marketing ratios



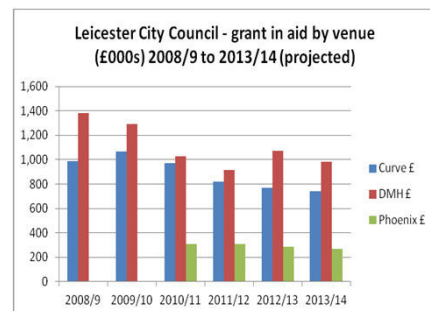
DMH: Marketing ratios



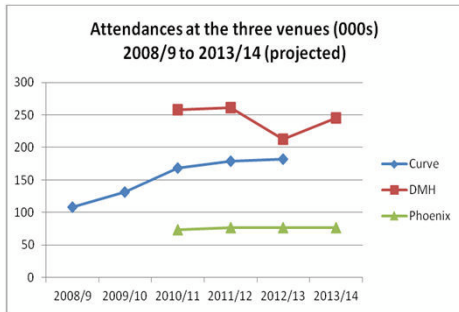
Phoenix: Marketing ratios



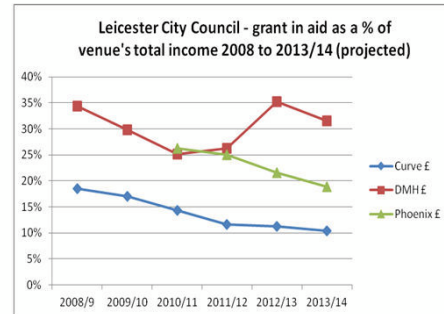
LCC: grant in aid to the three venues 2008/9 to 2013/14



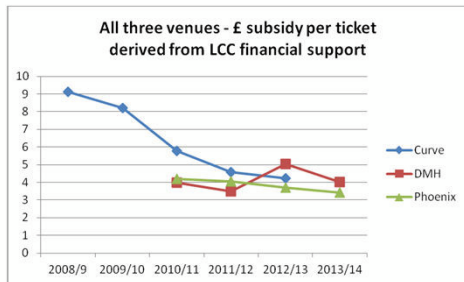
Attendance figures for all three venues



LCC: grant in aid as a % of total income 2008/9 to 2013/14



LCC financial support - £subsidy per seat for all three venues



Benchmarking: Curve

	10-11 Reps %	10-11 Curve %	11-12 Reps %	11-12 Curve %
Total Income				
Core activity	48.71%	39.92%	50.40%	40.16%
Educational activity	1.49%	0.87%	1.60%	0.22%
Supplementary activity	9.19%	8.46%	10.30%	12.63%
Total earned income	59.40%	49.25%	62.30%	53.01%
ACE Subsidy	27.75%	32.56%	25.04%	32.31%
Sponsorship	1.13%	0.68%	0.92%	0.25%
Trusts	1.24%	0.08%	2.03%	0.01%
Donations	1.53%	0.42%	1.78%	0.17%
Total contributed income	3.91%	1.16%	4.71%	0.44%
Total public subsidy	8.74%	15.75%	7.86%	14.25%
Other grants	0.19%	1.27%	0.09%	0.00%
Total Income	100.00%	100.00%	100.00%	100.00%

Benchmarking: Curve

- Benchmark figures from the other seven repertory theatres are
- Cash raised per £1 spent on marketing: this ranged from £4.37 to £17.06 with an average of £10.85.
- Marketing spend per seat sold: this ranged from 0.92 to £2.46 with an average of £1.56
- Occupancy: 66% Curve and other repertory Theatres

DMH & Phoenix

- DMH: occupancy - 69%, better than the two venues examined
- Phoenix: occupancy - 19-20%, at the level expected for a start up organisation and equal to that of commercial cinemas – though admissions are a better indicator

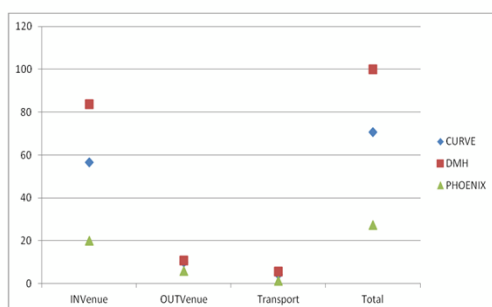
Learning and Participation

- **Curve:** 2011/12 – 16675 participants (x40 increase on 2008/9) in over 1800 events/activities
- Curve Young Company and the Young Arts Entrepreneurs Programme
- 635 events provided for participants in school
- **Phoenix:** 2001/12 – 4049 participants in 43 discrete events/activities
- 15 events targeted at participants of school age, 2080 participants

Leverage

- **Curve** has submitted 77 applications for financial support for the period 2008/9 to 2013/14 of which 47 were successful.
- These applications were predominantly for Learning and Participation activity and have raised over **£300k** from Grant Making Trusts, **£6k** from the city council and **£69.5k** from the private sector.
- **Phoenix** has submitted 24 applications for financial support in the period January 2011 to December 2012 (23 months) of which 13 were successful and 5 are awaiting decision. The successful applications are predominantly for the digital arts and film programmes (exhibition and organisational development).
- Phoenix has attracted a total of **£0.210m** grant funding for activities in 2012/13.

Audience expenditure £per head



Curve: Economic impact of audience expenditure

Curve – audience expenditure £	Curve £ per head	£ Total expenditure	Proportion by Non LE £
In Venue	56.49	4,040,572	565,680
Out of Venue	9.93	710,265	99,437
Transport	4.24	303,275	42,459
Total	70.66	5,054,112	707,576

DMH: Economic impact of audience expenditure

DMH – audience expenditure £	DMH £ per head	£ Total expenditure	Proportion by Non LE £
In Venue	83.58	4,805,850	816,995
Out of Venue	10.72	616,400	104,788
Transport	5.67	326,025	55,424
Total	99.97	5,748,275	977,207

Phoenix: Economic impact of audience expenditure

Phoenix – audience expenditure £	Phoenix £ per head	£ Total expenditure	Proportion by Non LE £
In Venue	20.02	780,780	31,231
Out of Venue	6.01	234,390	9,376
Transport	1.37	53,430	2,137
Total	27.4	1,068,600	42,744

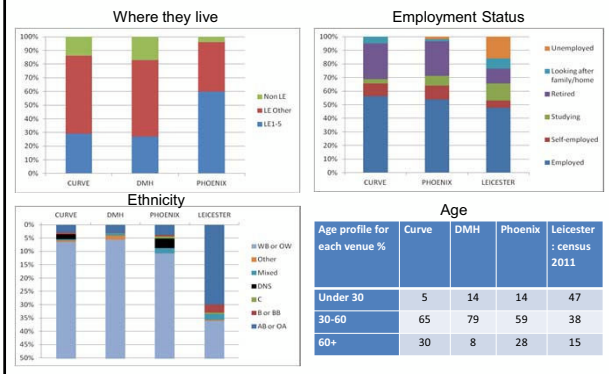
Out of venue by Non LE visitors

Venue	£ Out of Venue
Curve	99,437
DMH	104,788
Phoenix	9,376
Total	213,601
x 1.5 multiplier	320,401

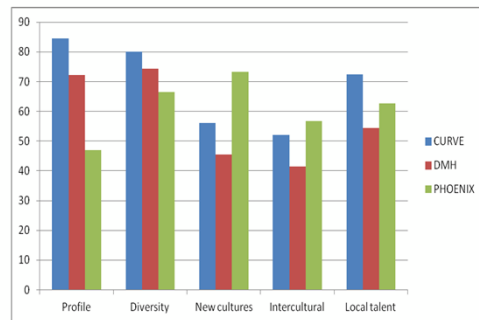
Totals for audience expenditure/ economic impact

- Total audience expenditure: £11.9m
- In venue: £9.63m
- Out of venue: £1.56m
- Out of venue x1.5 = £2.34m
- Curve: STEAM
- Non LE residents: £706k
- LE residents: £3.13m
- Visiting artists: £814k

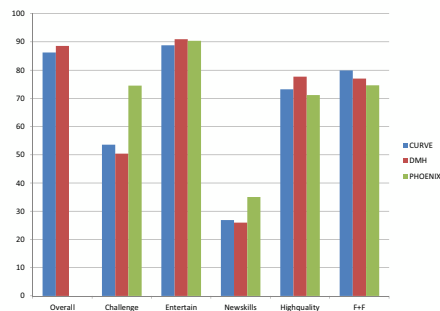
The profile of those who participated in the audience surveys



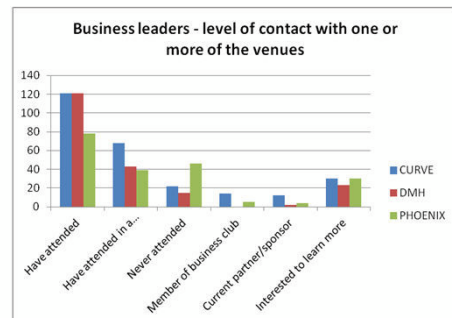
Audience assessment of the value of each venue to Leicester



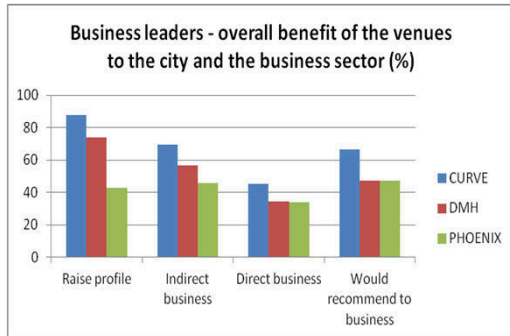
Audience: how they value the venues



Business leaders contact with the venues



Business leaders assessment of the value of each venue to the city



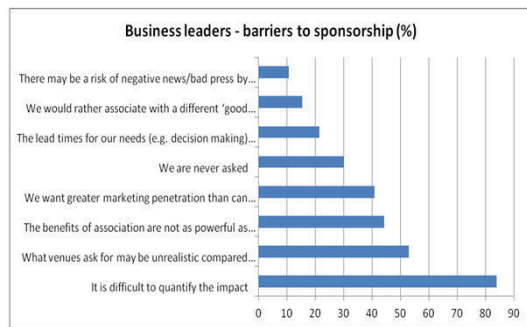
Business leaders – benefits of the venues to the city



Business leaders – motivation for sponsoring an arts organisation



Business leaders – barriers to sponsorship



Business leaders' attitudes to public expenditure on the arts

Question/preference	1st	2nd	3rd
Is a good investment as it delivers measurable benefits for the city	78	26	18
Requires a strategic response from both the public and private sectors	31	57	28
Should be complemented by more emphasis on earned income	29	23	47

Conclusions – generic 1

- Since 2010 all three organisations have begun the process of rebuilding their status as centres of excellence in terms of the product they offer and their performance in its delivery. This followed a period of instability in 2008-10.
- The support of Leicester City Council for DMH and of both LCC and ACE for Curve and Phoenix was essential in enabling all three venues to weather the difficult years.
- All three organisations are working now to amplify their offer, diversify their audiences, their income streams, and become more strongly integrated into a wider range of cultural, educational and commercial agendas across the city and county.

Conclusions – generic 2

- All three organisations have programmes and plans for future growth – but only Curve has a formal Corporate Plan for the next three years, those for DMH and Phoenix are in development.
- As part of this planning process all three organisations are exploring the synergies in their operations and with others (in the city and beyond).
- There is scope for harmonisation of some working processes (ODI research) and the venues have been invited to lead on this.

Conclusions – generic 3

- The venues clearly provide a source of cultural leadership in the city but there is hesitancy about the venues taking on a stronger role as the overall cultural ecology consists of many non building based organisations.
- The relationship with the business sector has great potential but requires more attention in order to develop the synergies around tourism packages for example and which may result in higher levels of economic impact from day visitors and cultural tourists.
- The Cultural Quarter is an unfinished project and requires a fresh approach, perhaps led by the CQBA, in order for it to realise its original aims.

Conclusions – by venue

- Curve
- De Montfort Hall
- Phoenix

Conclusions – wider perspective

- Economic impact
- Business sector partnerships
- Tourism packages
- Collaboration
- Cultural Quarter

Recommendations

- The Scrutiny Commission has identified 13 recommendations for discussion.

Thank you for your attention

- Any Questions?
- Thanks again to the venues and the many other people who have contributed to the research necessary for the completion of this report.
- Best wishes for the holiday season and the new year

Appendix B

Economic Development, Culture and Tourism

Scrutiny:

6 February 2013

Leicester's Adult Skills and Learning Service

Lead Director: Margaret Libreri, Director, Learning
Services



Useful information

- Ward(s) affected: All
- Report author: Kerry Gray, Interim Head of Service, Adult Skills and Learning
- Author contact details: kerry.gray@leicester.gov.uk, Ext 5503
- Report version number: 4(25/01/13)

1. Summary

This report outlines

- A proposal to reconfigure the Multi- Access Centre service in order to align with the Leicester to Work initiative and achieve efficiencies.
- Progress on ESOL developments
- Community Learning purposes and priorities

2. Main report:

2.1 Adult Skills and Learning Service and Multi-Access Centres

The development of Multi Access Centres

The first Multi Access Centre was established at the Highfields Centre in 2008. Over the next few years, funded by City Strategy and then the Working Neighbourhoods Fund the service was commissioned by the Economic Regeneration department to establish and co-ordinate a network of centres, using some existing venues and some new 'shop front' premises in areas of high unemployment in the city. The model was developed, with significant support from the Skills Funding Agency and was part of the Work Highcross initiative. The Leicester model influenced the national policy move towards the 'Work Programme', using a 'black box' approach to addressing the needs of clients with complex barriers to the labour market.

The current position of Multi-Access Centres

The support context for unemployed people in Leicester has changed significantly in the intervening period, in particular, the implementation of the Work Programme 18 months ago and the mandating of individuals to undertake training. During 2011-12 the wide range of supporting WNF contracts came to an end, and by March 2012 the LASALS part of the MAC network had been reduced significantly. However, the decision at that point was to incorporate the remaining MAC activity into the Adult Skills and Learning Service, and a reduced service has been maintained in 2012-13. This includes six centres directly managed by the council, and the commissioning of Highfields Community Association and the continuation of the B-Working MAC in Braunstone.

MACs receive about 30% of their clients through referrals from the Jobcentre. These are often people who are long term unemployed but have not yet been mandated to participate in the Work Programme. New Jobcentre clients are referred to Next Step / The National Careers Service where they are entitled to up to three 1:1 sessions. It is at this point that newly unemployed people tend to access the MACs. There is now little capacity to go out and engage with new clients in communities in the way that this was done under WNF. Increasingly the work with clients is being conducted in drop-in workclubs, which are proving quite popular in some areas.

The service has a target, as part of Leicester to Work Phase 1 Work package 4, to provide a 'network of advice centres' and deliver 300 job outcomes over three years 2012-15.

01/01/2012 - 31/12/2012		
MAC Area	New clients engagements	Achieved Employment
City	797	42
New Parks	155	18
Beaumont Leys	176	15
Northfields	97	3
St.Matthews	222	17
Saffron & Eyres Monsell	95	10
Braunstone	363	86
Highfields	202	13
Total	2107	204

It is very difficult to determine whether those individuals entering employment would have found work without the intervention of the MACs, however it is clear from the statistics that there is considerable variation in the demand for, and effectiveness of, this current model of delivery.

Funding of the Multi-Access Centres

Since April 2012, following the cessation of WNF funding, the MACs have been funded out of the Skills Funding Agency Community Learning grant. In their current format the outcomes of the MACs do not directly contribute to the service's community learning targets and this clearly impacts on the perceived value for money of this area of work. This has also contributed to the service's current predicted overspend in 2012-13

The MACs in Braunstone and Highfields are sub-contracted. The Braunstone service was procured from Braunstone Working under WNF and this has been extended for 1 more year (2012-13). The Highfields service has been set up as a 3 year funding agreement with Highfields Community Association until March 2015 (assuming successful delivery of target outputs).

INFORMATION ADVICE AND GUIDANCE 2012-13

In house provision of 6 MACs	£342,427
External provision	
Braunstone (B Working)	£53,000
Highfields (HCA)	£119,000
Total cost of MACs	£512,247

Since the previous reports were written, the funding allocations for 2013-14 have been received from the Skills Funding Agency (SfA) and modelling of the funding formula for 13-14 has begun. Community Learning Funding is secured at current levels for the next two academic years.

However the service is currently predicting an overspend in 2012-13 of £75,000 and the budget surplus for corporate recharges is supposed to increase to 865k by 2015-16. At this stage it is anticipated that the service would need to achieve **further budget reduction of nearly £510,000 per annum** in order to achieve the surplus target as it currently stands in 2015-16. The plans laid out below will achieve this within the £237,000 reserve previously agreed.

It is proposed to achieve £416,000 of savings through two initial phases of staffing reductions and a further £92,760 in other efficiencies.

The management review begun by the previous Head of Service in May 2011 has not been implemented. In the past couple of months it had become clear that the Management Review would not yield the level of savings predicted and, importantly, would not create a staff structure that is needed to sustain and develop the service. On this basis the rational option was to acknowledge the deficiencies in the review and to stop it.

The proposed way forward

It is proposed to consult on a service organisational review in two phases.

Stage 1 – Remove the Worklessness strand and integrate delivery of Workclubs into the Curriculum Skills for Work Team.

The immediate priority is to reconfigure the services that support unemployed adults into work. This would enable the service to align its activity and contribute to the Council's Economic Action Plan whilst ensuring all activity also delivers the Skills Funding Agency and OfSted requirements.

The service currently has a Worklessness Strand that was developed in 2009 to deliver the WNF funded Multi-Access Centre Programme. Within the Curriculum strand it also has a Skills for Work Team which is responsible for the delivery of Vocational and employability courses including a small number of Apprenticeships. It is proposed to redesign and rebrand the successful MAC Workclubs and incorporate it into the responsibilities of the Skills for Work curriculum area. The participation will be recorded using a modification of the 'recognising and recording progress and achievement (RARPA)' process required to record the programme as Community Learning.

The contracted out activity in Highfields and Braunstone will remain for the duration of the current contracts with some minor amendments to the documentation to be negotiated in order to comply with SfA and OfSted requirements.

The programme, branded Leicester to Work, would offer:

- An initial consultation and action planning session.
- Access to up to 10 Work Club sessions per week (Mon – Fri, am & pm) in venues across the city. This will facilitate both regular attendance at a local Workclub and immediate access to support with pending applications/interview preparation somewhere in the city.
- Enrolment on a range of LASALS work preparation, English, Maths & ESOL and employability courses with more regular start dates.
- Referral to other vocational training providers, as appropriate.
- Referral to other support services, including the more in depth 1:1 and Welfare Rights advice available at the Highfields and Braunstone MACs under the current contracts as well as The National Careers Service and other specialist organisations.
- Regular reviews through attendance at Work Clubs

Adult Learning programmes will continue to be delivered in most of the existing MAC locations with staff that will engage with unemployed people and introduce them to the Leicester to Work programme. The exception to this is Northfields Neighbourhood Centre which, for a variety of reasons, has not been a successful venue. Delivery for that area of the city will be through St Barnabas and Hamilton Libraries and other outreach locations.

Target date for implementation: end July 2013

Target Savings: £125K in 2013-14, £266K in 2014-15

Stage 2 - Re-organise Management & Learner Responsiveness Strand

To achieve some further savings and address the structural issues within the management and Learner Responsiveness strands that have emerged from voluntary redundancies and the impact of the Admin and Business review, it is necessary to re-organise the remaining Management tier and the Learner Responsiveness strand.

Target date for implementation: end September 2013

Target Savings: £77K in 2013/14, £150K in 2014/15

A further saving will be achieved in 2014-15 and 2015-16 through a combination of a review of subcontracted provision, revised fee structure, larger class sizes as well as administrative efficiencies through modernisation initiatives such as the introduction of online enrolment and electronic registers and cross service working in Neighbourhoods. This will be part of the existing review of Neighbourhood Services.

Target date for implementation: April 2015

Target Savings: £13K in 2014-15, £93K in 2015/16

2.2 ESOL

Additional funding over 3 years was secured by the Scrutiny commission for the service's development of ESOL services.

2012-13 £7,000

2013-14 £9,000

2014-15 £10,000

Volunteer ESOL Tutor project

As reported to the November Scrutiny commission meeting, the LASALS ESOL team are undertaking the research and development phase developing a programme of training and support for volunteer ESOL tutors by LASALS in partnership with Leicester College, Regents College, Cooke e-Learning, Voluntary Action Leicester and Unionlearn.

The plan is for a modular approach with 5 modules that include:

- teaching and learning strategies;
- assessment for learning; resources;
- eligibility and progression routes for learners;
- progression for volunteer tutors.

Recruitment to the programme is planned to begin in April and delivery will begin in May.

Central referral mechanism and citywide ESOL database.

It is now confirmed that LeicesterShire Learning Network (LSLN) will close at the end of this financial year. It is therefore not an option to extend their database to capture ward based information across all providers. As previously reported, consultation with other providers by LSLN and VAL on our behalf indicated that providers were not supportive of such a model as it was felt that they have their own effective systems for recruiting, assessing and placing learners and the Begin model would not add value to these. It is also noted that the Nottingham Begin service requires a significant staffing resource that is well beyond the resources available (Begin has a staff of seven (6fte) and total running costs of c £218k for 2011-2012)

However, there is now significant data available from the Skills Funding Agency about participation in ESOL across all providers. I have requested the detailed from them and in combination with the new census results, we should be in a better position, later this year, to analyse the position of ESOL supply and demand across the city. In addition the research contributing to the Skills Demand Plan identified in the Leicester Economic Action Plan, will provide the employers' perspective.

Publicity

The original launch of the marketing ideas was intended to be August/September 2012. Due to circumstances beyond our control this did not happen and it was deemed inopportune later in the year to promote ESOL heavily when many courses were already full and had commenced. If it was still considered to be a useful development, it would be possible to revisit this proposal and discuss the views/participation of providers, in order to send out some positive publicity before

the start of the next academic year.

2.3. Community Learning

In confirming Community Learning Funding for the next two academic years in the Autumn 2012 Skills Funding Statement, the government laid out quite clearly the purpose of this funding stream:

Purpose of Government Supported Community Learning:

- Maximise access to community learning for adults, bringing new opportunities and improving lives, whatever people's circumstances.
- Promote social renewal by bringing local communities together to experience the joy of learning and the pride that comes with achievement.
- Maximise the impact of community learning on the social and economic well-being of individuals, families and communities.

Objectives:

- Focus public funding on people who are disadvantaged and least likely to participate, including in rural areas and people on low incomes with low skills
- Collect fee income from people who can afford to pay and use where possible to extend provision to those who cannot.
- Widen participation and transform people's destinies by supporting progression relevant to personal circumstances, e.g.
 - improved confidence and willingness to engage in learning
 - acquisition of skills preparing people for training, employment or self-employment
 - improved digital, financial literacy and/or communication skills
 - parents/carers better equipped to support and encourage their children's learning
 - improved/maintained health and/or social well-being.
- Develop stronger communities, with more self-sufficient, connected and pro-active citizens, leading to:
 - increased volunteering, civic engagement and social integration
 - reduced costs on welfare, health and anti-social behaviour
 - Increased online learning and self-organised learning
 - the lives of our most troubled families being turned around.

- Commission, deliver and support learning in ways that contribute directly to these objectives, including:
 - bringing together people from all backgrounds, cultures and income groups, including people who can/cannot afford to pay
 - using effective local partnerships to bring together key providers and relevant local agencies and services
 - devolving planning and accountability to neighbourhood/parish level, with local people involved in decisions about the learning offer
 - involving volunteers and Voluntary and Community Sector groups, shifting long term, 'blocked' classes into learning clubs, growing self-organised learning groups, and encouraging employers to support informal learning in the workplace
 - supporting the wide use of online information and learning resources
 - minimising overheads, bureaucracy & administration.

New Challenges, New Chances Further Education and Skills System Reform Plan: building a world class skills system, BIS, Dec 2011

The Adult Skills and Learning Service is currently quite well aligned with these objectives in its use of funds but will address the focus on the following aspects through a revised fees policy and strategic plan in April 2013 and in planning the curriculum for 2013-14 and beyond:

- Increasing fee income from those who can afford to pay and increasing their participation in order to support other learning. It is proposed to increase general Community Learning Fees from £4 per hour to £5 per hour for full fee payers and from £1.20 per hour to £1.50 per hour for learners eligible for fee remission.
- Developing a more flexible charging policy that reflects the relative costs of providing courses where additional costs are incurred due to the location or specialist equipment or to enable small groups meeting specialist interests.
- Developing new lower cost provision that improves/maintains health and/or social well-being, by developing targeted work with older people in residential or supported housing.
- Devolving planning and accountability to neighbourhood/parish level, with more local people involved in consultation about the programme offered and in decisions about the Neighbourhood Learning in Deprived Communities Funded provision.
- Further developing Workclubs to support acquisition of skills to prepare for training/confidence building.
- Re-focussing the service's promotional materials and learner engagement activities on increasing participation in Community Learning.
- Reviewing the use of the Adult Education College Extension (former lending library) to ensure the focus is clearly on increasing participation in adult and community learning and support into employment.

Community Learning Enrolments

2011/12 Academic year – 5493

2012/13 Jan 2013 – 2868

2011/12 Jan 2012 - 3081

The service is on target to match the enrolments numbers achieved in 2011/12.
The revised strategic plan (April 13) will identify clear and measurable targets.

Adult & Community Learning (1st Aug 2011 - 31st July 2012)						
2011-12 ACL Use of Funds	Total ACL	Personal and Community Development Learning	Neighbourhood Learning in Deprived Communities	Family Literacy & Numeracy	Wider Family Learning	Multi - Access Centres (1st Oct 2011 - 31st July 2012)
Tutors	£ 1,031,346	£ 747,240		£175,219	£76,250	£32,638
Other staff	£ 1,473,536	£ 935,733	£170,352			£67,451
Total Staffing costs	£2,504,883	£ 1,682,973	£ 170,352	£ 175,219	£ 76,250	£400,089
Services & Supplies	£523,050	£ 122,705				£400,345
Vol & Com Sector Grants	£296,108		£ 235,572	£ 26,246	£34,290	
Corporate recharges	£516,315	£ 316,740	£ 62,172	£ 31,936	£11,733	£93,734
Expenditure	£1,335,473	£ 439,445	£ 297,744	£58,182	£46,023	£494,079
WNF Grant contribution to 30.9.11	-£727,944					-£727,944
Total Expenditure	£3,112,412	£2,122,418	£ 468,096	£ 233,401	£122,273	£166,224
Total ACL Allocation	£3,042,313	£2,237,937	£ 456,234	£ 208,885	£139,257	£ -
Predicted 2012-13 Use of Funds	£3,042,313	£1,811,152	£ 456,234	£262,500		£512,427

3. Details of Scrutiny

This report will be presented to Scrutiny on Feb 6th 2013

4. Financial, legal and other implications

4.1 Financial implications

Summary of Adult Skills & Learning - Budget Analysis

	2012-13	2013-14	2014-15	2015-16
<u>Income</u>				
Grants (SFA)	(5,417,100)	(5,368,200)	(5,168,200)	(5,168,200)
Other Income	(422,800)	(314,700)	(314,700)	(314,700)
"one-offs" in 2012-13	(132,700)	0	0	0
<i>Total Income</i>	(5,972,600)	(5,682,900)	(5,482,900)	(5,482,900)
<u>Expenditure</u>				
Forecast/Estimate	5,209,900	5,057,400	5,057,400	5,057,400
<u>Proposed Organisational Review Savings</u>				
Stage 1		(125,500)	(265,800)	(265,800)
Stage 2		(76,800)	(150,500)	(150,500)
<i>Total Savings</i>		(202,300)	(416,300)	(416,300)
Efficiency savings			(12,800)	(92,760)
	(762,700)	(827,800)	(854,600)	(934,560)
NET BUDGET (G/Fund)	(837,700)	(848,400)	(856,000)	(864,560)
Savings (2012-13 DRS) -Efficiencies	0	(70,000)	(70,000)	(70,000)
Overspend	75,000	90,600	71,400	0
Reserve (ASL)	(237,000)	(162,000)	(71,400)	0
Reserve (balance to c/fwd)	(162,000)	(71,400)	0	0

The report proposes carrying out a two stage organisational review and other efficiency savings by 2015-16 to achieve a balanced budget, with the use of the £237,000 reserve set aside for the service to offset overspends. The above summary shows the forecast income and expenditure will only be sustainable if all the savings targets are met any slippage will compromise the position.

Yogesh Patel (Accountant – Ext 8806)

4.2 Legal implications

4.3 Climate Change and Carbon Reduction implications

4.4 Equality Impact Assessment

An EIA will be completed as part of the Organisational Review process

4.5 Other Implications (You will need to have considered other implications in preparing this report. Please indicate which ones apply?)

5. Background information and other papers:

Financial Review of Adult Learning. Executive Report 17 May 2012.

Leicester Adult Skills and Learning Service. Strategic Plan 2012-2015

Leicester Adult Skills and Learning Service Strategic Plan Review: Recommendations of the Chair of Scrutiny Committee. 1 August 2012.

6. Summary of appendices:

7. Report Author:

- Report author: Kerry Gray, Interim Head of Service, Adult Skills and Learning
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