



**FULL AND
FINAL BID**

OUR CREATIVE
REVOLUTION

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RAY MILLAND

of NEATH

1907-1986

THE FIRST WELSH ACTOR
TO WIN AN OSCAR.

RAY 'the Magnificent'
was at one point PARAMOUNT
PICTURES highest paid actor

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RICHARD BURTON

of PONTRHYDFEN

1925-1984

7 times Oscar nominated actor.

BANNED PERMANENTLY FROM BBC PRODUCTIONS
FOR QUESTIONING THE SANITY OF WINSTON CHURCHILL



SECTION A

Bid summary

“When given the opportunity, the people of this area always inspire and amaze with their creativity, their passion and their ability to work together as a community. They can produce world-class work and with this kind of platform the world will have the chance to experience that.”

MICHAEL SHEEN

Swansea Bay is ready.

We have the raw materials in a creative, resourceful people that are producing world class cultural output in an area of unparalleled natural beauty. We have a strong cultural infrastructure, and we are investing further in it, with significant capital investment in cultural facilities and more underway and due for completion prior to 2017. We have the backing for our City Region approach from the highest levels of the Welsh Government. We have a history of producing ‘firsts’ and winners. And we have the belief – this is our time, and we are ready to welcome the UK and the world so that they can see first-hand why people keep coming here, and then never want to leave.

This is a bid that has been shaped in our ‘crucible of talent’. It has been formed by our clever, resourceful, creative people coming together to say what they love about their City Region on the edge of the UK, learning more about it along the way and finding out with delight that aside from our world leading cultural icons, we also did a few other interesting things here too. Crucially, they have also shaped what they want during and at the end of this process.

What our people want is clear – a bid formed and owned by everyone, a varied programme that speaks to all our cultures from the traditional to the cutting edge, a management process that helps and enables rather than dictates, and a bid with genuine sustainability and legacy that will be a catalyst to get us moving and not the end point of the journey.

This small outpost on the edge of the UK, looking out over the Atlantic is one that has given the world a huge amount, but which until now has been modest about its achievements; a well-kept secret. Until now.

‘Culture is ordinary’ said Raymond Williams, Welsh academic, novelist and critic, whose papers are kept at Swansea University. That is where he said we should start, and so we have. Because our ordinary is other people’s extraordinary, and we’ll take you on a quick tour to show you how:

- Start in the comfort of your home and Google ‘Large Hadron Collider’ and add the word ‘Swansea’ and you’ll find Swansea University’s scientists at the forefront of discovering the secrets of the Universe. Visit Swansea University itself and you might bump into Dr Christoph Weidemann of the University’s College of Human and Health Sciences who has just helped identify a new type of cell in the brain that acts as a natural ‘GPS’. Head across to the engineering section where they’re busy inventing a new engine to break the land speed record – that the current record is held by their own design represents our desire to continually better ourselves, to celebrate our achievements and our strengths but to keep asking ourselves ‘what’s next?’. Go up the road to University of Wales Trinity St David and see their world leading architectural stained glass;
- take a stroll on one of our beaches early in the morning and you will see lone figures swimming at some pace out in the bay – that’s because our varied scenery attracts some of the world’s top triathletes to come and train here. Walk around the headland you will find some of the best surf breaks, frequented by some of the best surfers in the UK. Keep going and look up at the cliffs and you’ll find Paviland Cave, the last resting place of the ‘Red Lady’ – the oldest anatomically modern human skeleton found in Britain, and the site of the oldest ceremonial burial in western Europe. Head inland and visit the secluded woodland valleys of Gower, once the domain of William De Breos (at one time the infamous Bad Prince John’s closest ally) and also the UK’s first designated Area of Outstanding Natural Beauty. Or, if you prefer to be higher up above sea level, head inland to our hills for some of the best mountain biking courses in the UK at Afan Forest Park;
- turn on the radio and hear the music of our composers and song writers – Spencer Davies’ ‘Gimme Some Lovin’ has featured in countless movies, adverts and television programmes; Pete Ham’s ‘Without You’ is one of the most played and covered songs in the world; or perhaps turn to orchestral music and hear the spine tingling sound of one of our Male Voice Choirs, or listen to the hauntingly beautiful ‘Adiemus’ composed by Karl Jenkins (the world’s most performed living composer);
- turn on the TV and find Dr Who or Torchwood penned by Swansea’s Russell T Davies, turn over for the multi-million pound US/BBC Worldwide collaboration Da Vinci’s Demons filmed in Port

Talbot's Bay Studios, or find Gavin and Stacey to see Swansea Bay's Rob Brydon, Mel Walters and Jo Page in action;

- go and see a play – perhaps the Jesus Christ Superstar arena tour with direction from Swansea's Nick Evans, or maybe a West End hit featuring any one of a number of actors and actresses from the West Glamorgan Youth Theatre;
- go to the movies and see Anthony Hopkins or Michael Sheen from Port Talbot, or Catherine Zeta Jones from Swansea, or maybe rent a classic and see Swansea Bay's Richard Burton or Ray Milland own the screen – Oscar winners; icons; Swansea Bay people;
- come to the Liberty Stadium to see our Premiership and Europa League football team, dubbed the Barcelona of the north for their cultured passing game, or 'sexy football' as some have dubbed it. Or, perhaps come on an alternate weekend and see the Lions winning captain lead out the Ospreys, or head down the road to see the Llanelli Scarlets – one of the few clubs to have defeated the mighty New Zealand All Blacks (an event referred to locally as 'the day the pubs ran dry');
- take a stroll outside and try not to trip over the vast array of heritage here – visit one of our many castles, or absorb the atmosphere in Dylan Thomas' boathouse in Laugharne, or visit the remains of the heart of our industrial might that made us the world's first globally integrated heavy industrial city, a status that means that in far flung corners of the world – places like Valparaiso in Chile – you will find Swansea Bay taking pride of place in their museums.

We've excelled and continue to excel in so many things with our culture, except in three crucial areas – we haven't been very good at joining all that up; we haven't done enough to ensure that everyone here knows about it and believes in it; and, we haven't done enough to tell the UK and the rest of the world about it.

That's all going to change.

From the place that once led the world in the industrial revolution we are embarking on our creative revolution, drawing together the new raw materials of the 21st Century that we have in abundance – our creative, clever, resourceful people who are nurtured by this wonderful place we are so lucky to call our home.

We have our challenges and it won't be easy, but we are committed and we are determined. This isn't a

shiny bauble to chase, or a flash in the pan spectacle for us – we are serious about informed, intelligent cultural regeneration with sustainability at its core and with legacy our watch word throughout. 2017 will be the celebration of the beginning of a journey, not an end point. But we won't forget that despite its far reaching potential for change, and the major challenges that we are seeking to begin addressing, this is also a celebration. So, as part of our considered and thoughtful approach, we'll ensure we are equally serious about fun.

Swansea Bay 2017 will not be the preserve of the few. This is our way of life and it is one that is the envy of so many visitors who come here and never want to leave. We are dreaming again – our rags to riches football team are a shining example of our stoicism, our will to win against all the odds, and our triumph in adversity. From the verge of bankruptcy, the club was rescued not by a Russian Oligarch, but by our people joining together and buying the club to save it. The team rallied, and from the bottom of the professional league, fighting for their survival they started winning, and they kept on winning, and they now find themselves in the top flight of the Premiership, as Cup Winners and in the Europa Champions League. An astonishing turnaround, and one the city is emulating – from a barren, blasted wasteland after the devastation of the Second World War, and the agony of the legacy of decline left by the heavy industry that once defined us, we're recovering. This is now a green and pleasant land, a City Region with hope, and we are beginning to believe in ourselves again.

It's our Swansea Bay, our culture, our bid as a people – cooperation and working together is what has shaped this proposal, and the same spirit will be at the heart of its delivery.

We're collectively showing Swansea Bay some love, and we want you to come and watch it along with us.

The challenges we are facing

For all our successes, we have our challenges and we are not shying away from them. Indeed, the whole nature of our approach is to celebrate our strengths whilst acknowledging our problems and finding creative ways to address them.

Our urban centres are struggling to cope with the changing nature and structure of retailing; Swansea's city centre has never fully recovered from the devastation of the three nights Blitz in the Second World War, not helped by the inadequate post-war planning that followed; there is the legacy of post-industrial decline that manifests itself in our labour force as well as in our landscape; our economy is

unbalanced, with an over-reliance on the public sector, which is ever more vulnerable in an age of austerity; a persistent and stubborn core-periphery divide in the UK marginalises ex-industrial areas on the edge; and we suffer from some stark inequalities within the region with some pockets of real poverty and some deeply entrenched health inequalities.

We are a City Region of contrasts:

- **producers of world class athletes, but stark health inequalities;**
- **pushing boundaries, creating winners and firsts, but lacking in confidence;**
- **outstanding cultural output, but lingering perceptions of a city region in decline;**
- **globally connected but sometimes too inward looking;**
- **global success stories, but unacceptable pockets of deprivation; and**
- **incredible creative strength in depth, but insufficiently united.**

It's time for a new way. We are cooperating like never before, we are joining up our thinking, and we are starting to believe. 'Ambition is critical' said David Hughes – words made famous in the Swansea-set *Twin Town*, the film that launched the career of Rhys Ifans – we're ready to be ambitious about our future. In the words of Michael Sheen's messiah-like teacher in *The Passion* – "it has begun".

We're already moving

We have made a significant investment in our cultural infrastructure in recent years – that has been building and will continue to build.

We are reviewing how, in a post-crash world, the traditional models of delivery with a heavy reliance on the public sector, need to evolve and change if it is to be sustained. We understand that to achieve results, we need to invest and to do so smartly and in a sustainable manner to make the best use of increasingly scarce resources.

We are already on this road and we are committed to it. Status as the UK City of Culture 2017 will help us accelerate the changes we want to see and will act as a catalyst to push us further and harder towards achieving more ambitious goals. The groundswell of pride and optimism that accompanied our shortlisting has been tangible – spurred by the success of our sports men and women, we are starting to collectively believe in a new cultural and creative future for our City Region by the sea.

Cwtch culture

'It's all about the Cwtch' – the quote from a passer-by (repeated later by many) that inspired our campaign to get even more people to contribute to the second phase of our bid, sums up our principal asset – our warm, funny, creative people. For the uninitiated a Cwtch (or Cwtsh, or Cwts, depending who you talk to) is a kind of embrace or cuddle, but it's more than that – it's a bear hug of a word, it's a 'let's go to the pub and talk about life', or 'let's sit around a bonfire on the beach and sing songs' kind of a word.

Many places will claim to be welcoming, with friendly people – in Swansea Bay it is in our DNA. Even in Swansea Bay's darkest hours, when the Copper produced here fuelled the slave trade in the early 19th Century, the best among us took a stand against it. In 1833 when an escaped slave called Willis found his way from the US to South Wales, he disembarked on to the dock at Swansea – the Port Reeve on hearing his story told him he was a free man on the spot and the captain of the ship gave him a guinea for him to start his new life. Many years later, Jessie Donaldson moved from Swansea to Ohio where she set up a safe house as part of the 'underground railroad' helping slaves escape from Kentucky and head to Canada. Swansea Bay was the home of the largest emancipation movement in Wales of its time. We have continued that history of our people – our wonderful, friendly people – standing for what is right, and declaring this the first City of Sanctuary in Wales, the second of its kind in the UK. In our small corner of Western Europe on the edge of the Atlantic, where many people do not have much, there is always a door open with a light on, and a welcome for those in greatest need. Maybe that's a better way of explaining our Cwtch.

The people of Swansea Bay have told us in many and varied ways and with wonderful honesty, humour and imagination, just what Swansea Bay culture is to them. It is many things to many people, and these have informed our programme, which builds on the 9 recurring themes that came from those many and varied discussions that made the bid development process so much fun.

The considered life

"What a difference this might make to an area with a very strong cultural heritage, a wealth of talent, a natural inclination to the arts, but also an area with sometimes limited opportunities."

RHOD GILBERT, COMEDIAN

Swansea Bay has nurtured scientists, philosophers, and great thinkers. Some have been academics, some have been artists, others have been great leaders, or humanitarians. Some are comedians. We have two universities, and we have contributed a large proportion of the founding members of the Learned Society for Wales. So, our programme will reflect creative thought and our resourcefulness in applying that by starting a series of conversations, both formal and informal in familiar and everyday settings, and also by shining some humour on the day to day realities of life.

Hiraeth

“I’ve worked all over the world, but I’m still the same bloke that I was when I lived in Pen-clawdd. I’m a product of that chapel culture.”

KARL JENKINS, MUSICIAN AND COMPOSER

Hiraeth is another Welsh word that does not have a direct translation – the closest is ‘a longing for home’. Swansea Bay has influenced the world through its global connections and produced a global diaspora. We will explore the sense of longing and belonging, reviving lost twinning relationships, making the most of existing ones and finding new ones, based upon creativity – our new form of trade and barter, and our new window on the world. We will reflect on how we have influenced the world, and how the world has influenced us, linking with Aarhus and Paphos (European Capitals of Culture 2017), as well as with Eisteddfod cities in the USA, Australia and Argentina, with the 28 Swansea’s in the world and with our other twinned villages, towns and cities.

The water’s edge

“There’s something about being on the edge – boundaries between entities, between disciplines, are often the areas where the most interesting things happen.”

PROFESSOR ANDREW DAVIES, CHAIR ABMU HEALTH BOARD

Swansea Bay is a city region on the edge – it is on the edge of the UK, it has the challenges of being on the periphery of the UKs economics, but it is also on the edge of the land looking out across the North Atlantic to the wider world. It pushes the frontiers of thinking in life sciences, engineering and architectural glass, and creates art and sport that push boundaries.

The Producers

“The Swansea creative hub has very simple ambitions. Create a space that is minimal and flexible and allows for ease of communication. Put it in the heart of the city, make it accessible, interesting, open to all. Encourage people from all creative backgrounds to mix, merge and clash in equal measure. Then see what happens.”

HUW WILLIAMS

COASTAL HOUSING AND SINGER FOR THE POOH STICKS

Swansea Bay was once the leading powerhouse of the industrial revolution, producing materials that fed that global step change. Now it is redefining itself, making ready to harness the new materials of the 21st Century, which we also have in abundance. We are making significant investment in the development of infrastructure to support the creative industries, with the development of a creative hub in our High Street, and the recent announcement of the creation of a Swansea Techhub, not to mention the Institute of Sustainable Design in University of Wales Trinity Saint David, the Institute of Life Sciences in Swansea University, and High Performance Computing developing a £40m supercomputer in the innovations hub based at the Dylan Thomas Centre. We are also focusing on our way of life and its sustainability – reconnecting our people with where their food comes from and how it is grown, encouraging greater self-sufficiency and healthier lifestyles. We have been and will be producers, with new economies of skill.

A City of Sanctuary

“From those who are destitute and facing deportation, to those who have long since settled in Swansea and are running businesses and sending their children to university. They contribute to and challenge Swansea’s culture; they challenge its limited horizons; we all need to know each other a little better.”

TOM CHEESEMAN

SWANSEA BAY ASYLUM SEEKERS SUPPORT GROUP

Swansea was the first City of Sanctuary in Wales – ask visitors about their abiding memories of the place, and it is the warmth and friendliness of the people that they will remember. We are a welcoming place that contributed toward the emancipation movement,

and a place that has been strengthened by waves of immigration that have been absorbed and that have enriched our culture, from our food, to our visual arts, our dance and our music, and so much more. We are a City of Sanctuary, a place of welcome, and we're going to celebrate that.

Making a song and dance of it

"I love to express myself through my music and so does the whole of Swansea Bay. Be it in our chapels and stadiums, our pubs, clubs and auditoriums, music runs deep and connects us. Swansea Bay will make a wonderful city of culture and I hope to be able to play a part."

BONNIE TYLER

As a pioneering industrial region Swansea saw a dynamic popular culture develop first in the compact town centre and then amongst the workers in their terraced houses and distinct villages. At the heart of the community were the theatres and concert halls patronised by the gentry and run by the showmen and to these halls came professional soloists and opera companies. Soon the strains were taken up locally in chapels and eisteddfodau and by choirs formed in the villages that had developed around mills and pits. Things came to a crescendo at the turn of the century when local soloists, choirs and orchestra were every bit as capable of performing the secular and religious works of all the great composers.

The opening of the famed Brangwyn Hall in 1935 was the ultimate tribute to what Swansea had both achieved and expected musically. The Brangwyn with its perfect acoustic was specifically designed to provide a base for visiting and local musicians. From the outset, visiting conductors like Sir Adrian Boult worked with local choirs and soloists in staging major concerts. The Brangwyn has gone on to host some of the world's greatest orchestras but it also welcomes that astonishing array of amateur male and mixed choirs that are rooted in the communities of Swansea Bay. The Morrision Orpheus became a world famous choir but they were soon challenged by choirs from neighbouring villages.

The great choral tradition lives on and in a city where choral celebrations and visiting opera companies are eagerly anticipated (not least when the principal roles are sung by stars who are returning home) it is no surprise that amateur musical traditions flourish. Today the grandchildren of miners, metal workers and dockers are more likely to belong to amateur musical companies and to jazz, blues, folk and rock bands. Crowds flock to the

Brangwyn but also to concerts in the park and to local pubs and clubs where songwriters and composers are the acclaimed personalities. Bonnie Tyler and Katherine Jenkins are very aware that they serve as representatives of an army of local musicians.

Swansea Bay has a thriving live music scene and a growing and vibrant dance and electronic music culture. So, we're going to make a song and dance about it.

A bay of life

"I think something we forget is that Bay – it's stunning."

RUSSELL T DAVIES, SCREENWRITER AND PRODUCER

The Swansea Bay region has some of the finest beaches in the UK, leading to the designation of the Gower as the first Area of Outstanding Natural Beauty in the UK. But for all that it provides a stunning backdrop, the connections between the beaches and the centres of population are weak, even though in many instances all you need to do is cross a road. Swansea Bay itself is a wilderness right next to a city and each of the three local authority areas making up the City Region have at least one large, sweeping expanse of beach. Our bid will reconnect us with the bays in innovative, fun ways and will celebrate them as integral to our culture.

The language of art

"The essence of Swansea Bay is that the moorlands of Wales confront what is essentially the Atlantic and not surprisingly the monstrous tides and the changing weather and light have attracted countless seabirds, pioneering photographers and famed artists from near and far. Nature has reigned but not entirely on its own terms for industry too took root. For poet Edward Thomas what resulted was 'one of the sublimest of all human landscapes'. The mills, the pits, the docks, the boats and the workers themselves inspired artists every bit as much as nature. The drama, the culture is in the landscape."

PROFESSOR PETER STEAD, CULTURAL HISTORIAN,
WRITER AND BROADCASTER

From Alfred Janes, contemporary of Dylan Thomas, to Charley Uzzell-Edwards, whose graffiti art has been used in Alan Sugar's 'the Apprentice', to our students pushing the edges of innovation with 3D animation – we have produced many and varied visual artists. 2017 will see a range of visual arts activities, from the sublime to the bizarre.

Telling our stories

“You Welsh are so lucky to have him as your poet”

**BILL CLINTON, FORMER US PRESIDENT
TALKING ABOUT DYLAN THOMAS**

We've got our own language, and it's spoken as part of daily life. We produced one of the most widely read English language writers in the world in Dylan Thomas and we have the world's largest literature prize for young writers based here in the form of the Dylan Thomas Prize. We've produced writers for theatre and for the screen, people like Russell T Davies. And now we're developing a new storytelling tradition – using the screen, big and small, with world class animation, a huge studio hosting a multi-million pound production for US TV, and a growing expertise in gaming and digital innovation.

Our programme

“In my mind culture is what happens when people live their lives without constant self-examination. Life is what happens to us when we're busy making other plans. When all the poems have been written, all the songs sung, paintings viewed and the curtain comes down on the last piece of theatre what people will remember about Swansea Bay as a City of Culture 2017 is the people and the way we made them feel. We will curate a culture that already exists and give it confidence to really express itself along the wonderful cultural events that will be hosted in the region during that year, I think that will really make us stand out as being people's culture not the culture of the professional.”

MAP POPE, MUSICIAN AND FILM MAKER

Our programme has been designed with something for everyone, both from within the region and beyond.

We have built upon our strengths, and everything we have included from beyond the region has links to our core themes and our cultural strengths, and leaves a tangible legacy.

We have the home grown success stories all present and correct: our skills in circus will be showcased; our champion surfers and skaters will host a UK championship; our great actors and directors – many returning from the West End and world tours – will appear in a theatre programme from a series of small one woman shows that highlight some of the remarkable women of our region, to an exchange with the West Glamorgan Youth Theatre (producers of so many of our stellar alumni) telling the tale of the Mabinogion here before taking it for a performance in Shakespeare's Globe; our composers and musicians will perform, including a night of voices with a specially commissioned work by Karl Jenkins, and a festival for unsigned UK bands in the form of the Originals festival in tribute to Swansea musician and Badfinger member Pete Ham; dance music will make its come back with the return to the region of the Escape dance music festival; our comedians will stage a pre-Edinburgh Fringe comedy festival; and we will have Russell T Davies bringing *Queer as Folk* the musical for its world premiere here. In addition, a spectacular promenade production by National Theatre Wales will aim to exceed their phenomenally successful "Passion" starring and co-directed by Michael Sheen. Working with local performers and the communities it will contrast Swansea Bay's darkest hours from its part in the slavery movement with its proudest triumphs playing the role it did in the emancipation movement. We also have some major names like Womad bringing a world party to the area and linking with Trac to deliver a Celtic Festival, Pure Evil graffiti artists brightening up our urban areas, the Turner Prize, and the renowned Cow Parade adding a quirky slant to our visual arts.

There's much, much more.

Defining a generation

We have just embedded the United Nations Convention on the Rights of the Child ('the UNCRC') within the Local Authority's Policy Framework, to mainstream positive approaches to the rights of children and young people within the policy and functions of the City and County of Swansea.

Many of our alumni trace back their success to the activities of their youth that defined them – Karl Jenkins points to the chapel culture, and people like Michael Sheen, Russell T Davies and Nick Evans are all

products of the West Glamorgan Youth Theatre that has produced so many of our alumni in the world of theatre, television and the silver screen.

As part of our bid development children and young people from across the region have contributed ideas, and told us what their Swansea Bay culture is. Those interactions have ranged from chats on the street whilst they were out with their families during the summer holidays, to sessions in schools, youth activities, or at Olion – Swansea’s festival for young people. This programme, their interaction with it, and their ownership of it, will define a generation, raising their aspirations, building confidence and encouraging them to dream and to reach higher.

We’ve had input from every generation – older people have shared their stories about what Swansea Bay culture is to them, as have families and a host of our young entrepreneurs and graduates.

Our programme includes a wide array of community engagement and schools projects, and classes and activities for all ages. There are activities attached to each theme and for many of the high profile events as well as the local ones there is a strong engagement element – this programme is much more than a series of events people buy tickets for. As part of that we’ll be working with our excellent arts in education and community arts workers, as well as our universities. There will be: talks from Nobel Laureates; our top scientists will share their knowledge with a series of ‘layman’s lectures’; graffiti workshops for young people with Pure Evil; a directing masterclass with Nick Evans as he takes time to recover from a world arena tour of Jesus Christ Superstar; a writing workshop with Russell T Davies; and the chance to be the first to perform a new piece by Karl Jenkins. We will also have an extended community outreach with WNO, Live Music Now, Artes Mundi, Bay Studios and the Philosophy Foundation. They provide just a taste of what we have developed.

Meeting the overall aspirations for UK City of Culture

“Deliver a high quality cultural programme that builds and expands upon local strengths and assets and reaches a wide variety of audiences over the course of the year”

Our programme has come from our people, from our creative individuals and agencies and plays to our strengths. It isn’t about opera houses, and it isn’t about unsustainable spectacle – our programme is firmly rooted in our strengths. Where we have added spectacle it shows off one of our venues, or our natural environment, or it links directly with

outreach programmes, or it provides a bigger stage to showcase what we are good at. The programme is diverse and has something for everyone. We have had so many excellent ideas, that reducing them down to the number requested by the bid document has been exceptionally difficult. We have a far more detailed programme, which is ready to go.

“Deliver a programme that uses culture and creativity to lead to lasting social regeneration through building engagement, widening participation, supporting cultural diversity and cohesion, contributing to the localism agenda and reaching out to sectors of the community who are disenfranchised and isolated”

One of our step changes is to build social capital. Our Foundry will help to achieve this, alongside our outreach and engagement activities, such as our Residencies programme. We have a number of interactive events, that are designed to leave legacy and we have taken care not to create lots of events that are about turning up to a venue and buying a ticket – our events take place in venues but they are also outdoors, in schools, in underpasses, on the street, in the water, on the hilltops and on the beach, and they are spread across our entire region.

“Create a demonstrable economic impact from the programme, through investment and innovation in culture and creativity”

We are already investing heavily in our cultural infrastructure – this event will provide the impetus through largely revenue funding to give a commensurate level of investment in our people and our organisations that are creating (or who could be creating) cultural product. A visitor uplift and associated increases in tourism spending are only part of our story in terms of economic impact – we want to start tackling issues of poverty and social exclusion and this is a key element at the start of that journey.

“Demonstrate a clear approach to maximising the legacy and evaluating the impacts from being UK City of Culture”

Legacy has been our golden thread throughout this process – we want to create a sustainable programme and we want to know that what we are doing is making a difference. We are serious about cultural regeneration and, working with the ABMU Health Board and our universities we will invest in developing a cultural barometer to measure changes across our region.

“Present realistic and credible plans for managing, funding, and delivering the programme and its legacy”

We have talked to, listened, and learned from people who have run these types of initiatives, we have read their evaluation reports, and scholarly articles about their impact, and we have talked to people where we can who were involved in those

projects, whether as participants, audience members, decision makers, businesses, cultural practitioners or residents. We have taken on board that learning and created a delivery body and mechanism that will do the job of delivering a high quality year-long event, including an extended development phase prior (beginning as soon as possible after the title is awarded). We have also thought a lot about how that body could be more, something that is a part of the activity and not a remotely removed administrative function, and something that can own and ensure the legacy of the programme. We think we have the answer, and we are very excited about it.

Our bid is:

- **distinctive, and representative of the area – it is built on our strengths, and there has been a clear message from our people that has formed it;**
- **ambitious and stretching – we are realistic, and we want to ensure sustainability, but we are daring to push ourselves and create real, lasting change;**
- **encourages engagement at all levels, whilst ensuring excellence and innovation – there are elements for everyone, from elite events and activities, to ‘have a go’ sessions;**
- **local and global – we have linked with major names, national bodies as well as our local organisations; and**
- **engaging – our programme (much larger than we have been able to show here) will have something for everyone, and we have thought carefully about accessibility in the broadest sense of the term.**

What has changed since our first bid

We detail in Appendix G how we have addressed the feedback we received following our first phase bid. But, in short, there are three key areas where we have taken on board the feedback of the Independent Advisory Panel and augmented and developed our proposals:

Firstly, our programme retains its focus on sustainability and playing to our strengths whilst being significantly augmented in terms of its breadth and reach, and we are confident that it will appeal to a wider UK audience (and beyond) whilst remaining true to the reasons we entered into this process in the first place – to improve people’s lives, make better places and raising prosperity in our city region and building on our existing strengths rather than dropping in lots of ‘one offs’ that leave little or no legacy.

Secondly, our bid also has a strong health

component running through it, with clear support from both the Abertawe Bro Morgannwg University Health Board (covering the Swansea and Neath Port Talbot local authority areas) and the Hywel Dda Health Board that covers Carmarthenshire to the west.

Thirdly, the bid has engaged with a wider range of partners, including national agencies in Wales, the UK and beyond. That includes a range of cultural organisations (you will see these reflected in our programme later), as well as major organisations and institutions, not least the Welsh Government, which has publicly pledged its strong support for our bid in the Sennedd – the seat of Welsh Government in Cardiff (refer to Appendix D).

A bid with its own language

*“Cenedl heb iaith, cenedl heb galon”
(A nation without a language is a nation without a heart)*

ANON

Welsh is the oldest language of the UK. We have spoken a recognizable version of Welsh over this island since before the Romans came. Our word for this island, Prydain, is the word that gives us Britain. It is the language in which we have raised our children, written our poetry and developed our industrial revolution. The City Region contains part of our Welsh speaking heartland with Welsh as a first language across the whole region. “The Dragon has two tongues” presented by the late Wynford Vaughan Thomas and Gwyn Williams was a series broadcast in 1985. It traced our history from the pre-Roman to the end of the 20th Century. It shows that we are and always have been a diverse region and that we have always been a bilingual nation.

A collective belief

“We are delighted to show our support for Swansea Bay’s bid to become the UK City of Culture 2017. Our supporters are extremely dedicated to the club and passionate about where they come from, so I am sure that the region will join together to ‘Cwtch the Bid’ and give a final big show of support for the campaign.”

MICHAEL LAUDRUP – MANAGER - SWANSEA CITY FC

This bid comes from and has the backing of our region - our people, our agencies, our creative sector, our voluntary sector, our government, our businesses, our globally connected universities, and our global brands - our alumni, the cutting edge research initiatives in our universities with links all over the world, and our football team. Even a few new arrivals like our Danish import above have fallen in love with the place, and are firmly backing us.

This is a city region bid encompassing the whole region, from urban core to rural hinterlands, and everything in between.

We have developed excellent links with health.

Indeed, the health of our region is why we are doing this. But our health as a region is about building our collective wellbeing, our confidence and our social capital. It is not about cosmetic surgery - the artifice of spectacle that is here today and quickly gone tomorrow leaving no legacy is of no interest to us. Sustainability and legacy are vital and have informed everything you will read in this bid.

This is a bid for the people and by the people of this region - it has authenticity, it has ownership, it has passion, and it has our collective belief.

This is a new, creative revolution and it has already begun.



SECTION B
Our area

The City Region – a new way of thinking for us

A City Region is a core city, conurbation or network of urban communities, sharing resources such as a central business area, labour market and transport network. In other words a city region is one where most of its population conduct the bulk of their day to day lives – they work, trade, shop, live and spend leisure time there.

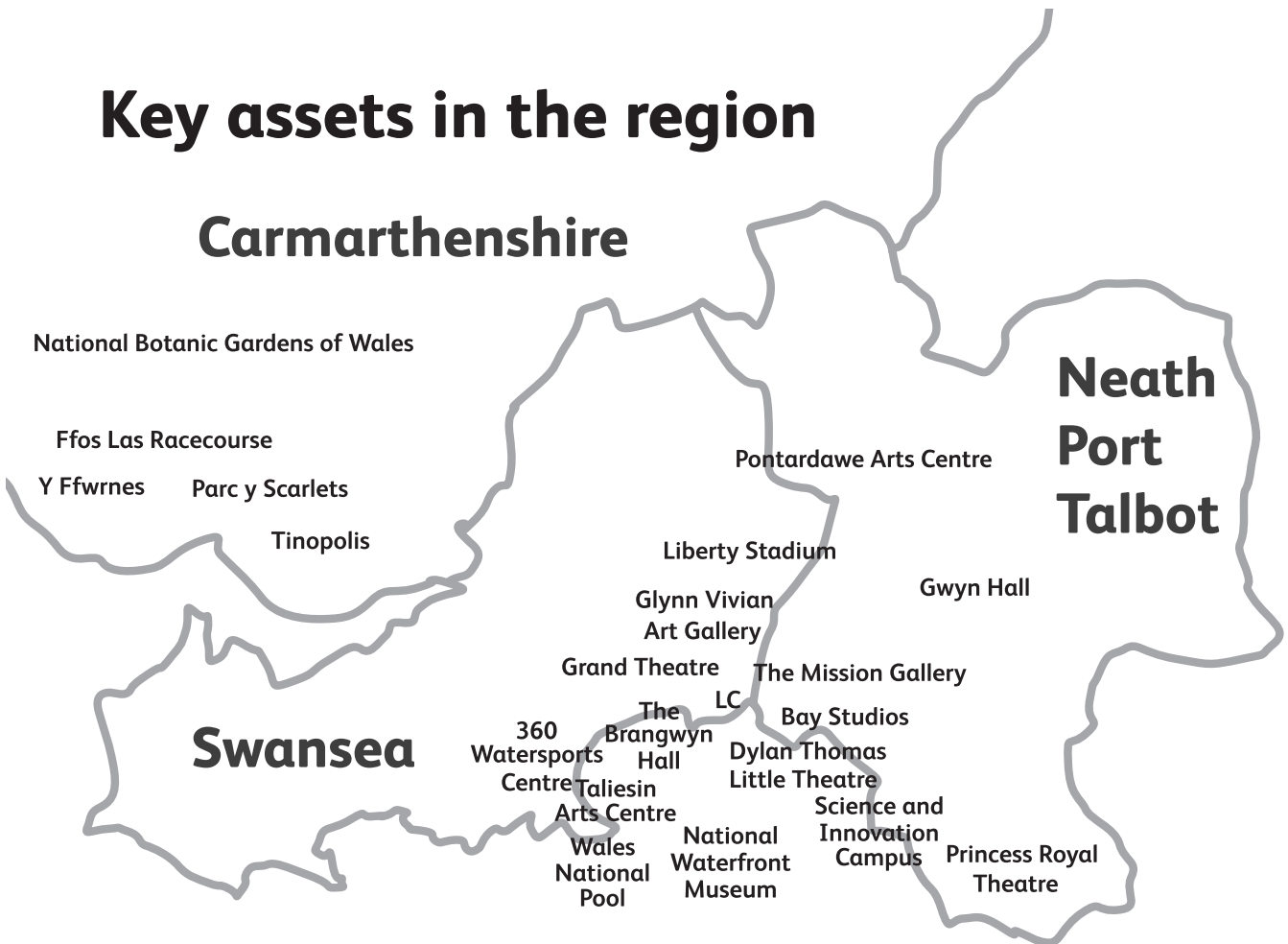
The Swansea Bay City Region encompasses the Local Authority areas of Pembrokeshire, Carmarthenshire County Council (CCC), City and

County of Swansea (CCS) and Neath Port Talbot County Borough Council (NPTBC). For the purposes of this bid, a core element of the city region encompassing the City and County of Swansea as the hub, with links to Neath Port Talbot to the east, and Carmarthenshire to the west, is the focus. However, that is not to say that the influence or impact of these proposals stop at local authority boundaries – on the contrary, city region thinking builds on the ideas of ‘fuzzy boundaries’.

The City Region approach is a new one for this area, and is now beginning to develop. The City Region has the firm backing of the Welsh Government, and they see it as a new approach to economic regeneration by providing:

- larger and more efficient labour markets and therefore better prospects for job creation;
- scope for better planning of housing, transport,

Key assets in the region



The map illustrates key cultural assets in the region. The extent of the Carmarthenshire boundary required that we limit the area shown to preserve clarity – the whole of Carmarthenshire is included in the bid.

- **support for business and other services beyond existing administrative boundaries; and**
- **better prospects for attracting investment, innovation and value added economic activity.**

The reason for the establishment of the City Region is to develop sufficient critical mass – the Swansea Bay City Region better reflects the way that people live their lives here rather than (somewhat arbitrary in terms of day to day life) administrative boundaries of local authorities.

The need for this more cohesive regional approach is spurred by the relatively weak economic performance of the Swansea Bay area previously and the ongoing low economic growth scenario, which is unlikely to improve in the short to medium term without a change in the way that we do things.

The challenges in terms of job and wealth creation remain the same today as they were a generation ago with all the related social issues such as health, poverty and community cohesion. Numerous national and regional economic strategies have made very little impact on the region’s economic performance and the City Region reflects a commitment by the partner Local Authorities and the Welsh Government to trying a different approach.

The challenges that the City Region has been formed to address

GVA growth (the primary indicator used to measure an economy’s overall performance) in South West Wales has been consistently below that of the UK and Wales over the past two decades – in 2010 it was 77 % of the UK average equivalent to only 94 % of the Welsh level.

This productivity deficit matters – we are losing ground to the rest of Wales and the UK. Over time we will become less wealthy than our neighbours.

Forecasts indicate that employment levels in South West Wales will not return to their level in 2010 until at least 2028 – with a potentially devastating impact, particularly on our young people. Although our figures are good in comparison to other parts of Wales, our numbers of NEET (not in education, employment or training) young people are still too high.

In addition to these headline challenges, there are a number of other key issues:

- **we have too few businesses and we are not growing our business base quickly enough;**
- **there are major skills deficits – we do not have enough people residing here permanently with higher level qualifications and too many with no**

- qualifications at all;**
- **unemployment and economic inactivity levels are too high;**
- **our infrastructure is not meeting the needs of modern business and communities; and**
- **too many of our communities suffer high levels of deprivation and poverty.**

But looking at the region as a whole presents a number of opportunities we can build on: South West Wales is a major driver of the Welsh economy with some globally significant businesses and strengths in key sectors with significant growth potential. We have leading Higher and Further Education institutions and important innovation and knowledge economy assets.

We also benefit from a stunning natural environment and can offer a highly attractive quality of life. The Swansea Bay City Region has a population of c. 700,000, which can provide the necessary scale to tackle economic regeneration in a different way.

A unified approach

The Swansea Bay City Region Board, composed of key business and political leaders, has approved a Regional Economic Development Strategy and is working on a number of specific projects to drive forward the prosperity of the region. Delivering the City of Culture is a key priority for the Board who have the firmest support and encouragement from the Welsh Government.

Whilst our City Region is in its infancy, in many respects it reflects the way things ought to be anyway – its geographical shape far better represents the way in which people go about their day to day lives here than the somewhat arbitrary division of Local Authority boundaries do. Our programme will be spread across the region and the region has been engaged in its development.

The principal focus of population is in the Swansea area, with satellite settlements in the towns of Port Talbot, Neath and Llanelli, and further to the west the town of Carmarthen. There are numerous small towns a tier below that again, some of them with strong cultural connections and assets, notably Pontardawe to the north, which has an excellent small arts centre and a strong folk music tradition, Llanarthne to the west with the National Botanical Gardens of Wales, and further again Laugharne, the not-so-sleepy-anymore home of Dylan Thomas’ famous boathouse. The programme’s spread will inevitably reflect the concentrations in population, but we have taken care to ensure that we make the most of our assets across the region.

SECTION C

Our vision and step changes

We are starting a creative revolution in the place that once led the world in the industrial revolution. We have the raw materials and we want to take them and forge them in our ‘crucible of talent’ to create something that is greater than the sum of its parts.

We want culture and creativity to filter into our day to day lives, and to redefine our place in the world. For us, culture is not a tool of regeneration, it is central to it – it is our way of life.

This is our creative revolution; it is a revolution with our principal raw material – our creative, clever, resourceful people – at its heart.

The changes we want

We want a future where culture and creativity improve our people’s lives, make better places and raise prosperity. This is cultural regeneration and those three strands of people, place and prosperity (or if you prefer the non-alliterative social, environmental and economic) are the ‘triple helix’ of our cultural DNA – that is how we define our ‘wealth’, as a triple rather than a single bottom line.

We detail a specific set of step changes later in this section, but briefly the broad changes that we want to achieve are summarised below:

Improving people’s lives

Culture for us is a unifying activity – it brings people together, fosters interactions, encourages creative thinking, develops community and social cohesion, enhances health and wellbeing, and inspires and educates. It is the soul of our part of the world, and it is everyone’s right. But too many of our people feel that culture is something ‘for others’ – it is a word and term that brings with it connotations of inaccessibility, that it is perhaps the preserve of an elite, restricted to those fortunate enough to have been well-educated and who have deep pockets. Of course that is not the case, and many people are steeped in culture without realising that’s what it is. As people have come together over the summer as part of the development of this bid, it has been a delight time and again to see the realisation on people’s faces that this is for them – that it is theirs by right, and more than that they already have a culture of their very own that is no more or less valid than anyone else’s. Culture is ordinary and that’s exactly what it should be.

Making better places

We have a stunning natural environment. We want to make the most of that asset in a sustainable way, protecting and nurturing it whilst showing off to the world what we have here. Whilst our natural environment is breath-taking and varied, our urban environments are struggling. Post-industrial blight and wartime devastation, coupled with short-sighted post-War planning, plus a rapidly changing economy and significant transport challenges make for a number of places that could be wonderful, but that are lacking in the qualities of good sustainable town. As with all of the aspirations, this is a long-term initiative, but one that the City of Culture status would help us to progress and ignite by focusing on a series of key changes that can be achieved in the short-term to begin bringing our urban areas up to the standards that should be expected for such a wonderful part of the world.

The perception of place by people externally is also limited – people know of our scenic strengths (though we could do much more with that) but perceptions about our wider culture could be significantly improved. The Swans’ success has made a big impact on the region’s profile but there is much more work to do.

Raising prosperity

We have innovation in our universities, and creative industries developing and flourishing across the region. But we are some way from achieving a critical mass. We understand that many creative industries will be micro-enterprises and low-turnover small to medium enterprises, and we recognise also that much stock is sometimes misguidedly placed on creative industries as the ‘silver bullet’ (much in the same way as happens with ‘social enterprise’) for economic regeneration. We are realistic. Creative industries are vibrant and lend to our sense of place, and they help us to innovate and certainly can and do generate wealth and contribute to the diversity to our local economy – creative industries are important and are reflected in our proposals (indeed we are already doing a great deal in this area). But all too often we place all of the economic development emphasis of culture on tourism or creative industry growth, when culture and creativity can do so much more than that. Our culture and creativity should influence our ways of working for the better – they allow us to innovate, to look at things differently and to reflect. That is as true for creative industries as it is for non-creative industries, public bodies and third sector organisations. Culture and creativity should impact positively on the way we live our day to day lives, not

just by creating wealth, but also by giving inspiration, encouraging collaboration and different ways of thinking, and by reducing inequalities and the factors that can suppress wealth creation in other areas.

Cultural infrastructure

A fourth theme has emerged as we have developed the bid, and that is in terms of the robustness and potential of the cultural sector itself. Whilst there has been traditionally strong civic support for culture in the area (significantly so in some respects with high spend per head relative to other areas historically) there has correspondingly been a relative underinvestment in the independent sector. The cultural sector is vibrant but disconnected, with varying degrees of organisational capacity and financial sustainability. There is significant capital spend currently by major institutions on the physical cultural infrastructure and the region is relatively well served for cultural buildings and facilities, although there is a notable gap in terms of a cultural/arts centre within Swansea city centre.

Stakeholder groups

Our people

Ultimately, the reason for doing this is to improve people's lives, make better places for them, and raise prosperity in the region to benefit our people. Major issues for our people are pockets of significant deprivation and health inequalities. A key barrier for some of our people is accessibility in the broadest sense, particularly ensuring that provision of activities is affordable, delivered in locations that are physically accessible (many communities here are geographically isolated with irregular public transport provision, especially during the evening), and varied in type and scale. Our programme addresses this.

Cultural organisations

These organisations want to reach out into communities, develop new audiences and partner with cultural organisations, institutions and communities to exchange ideas, to innovate and develop new thinking and initiatives. A key issue for the cultural, creative sector is that although it is vibrant and diverse, it lacks connectivity – there is no sense of a 'whole'.

Public sector and major institutions

The principal partners in the bid are the three Local Authorities that comprise the section of the City Region that this bid focuses on. Above all they want to reduce poverty and enhance social inclusion, but also a strong component of their economic development, tourism and place promotional strategies is to better harness the cultural, creative strengths of the region and within that develop the knowledge economy. Related to that our two universities want to attract and retain students and researchers, continue to develop their research credentials, link with international partners from the worlds of academia and the private sector, and continue to push boundaries. The two Health Boards that influence the region want to reduce health inequalities and to partner with a wider range of bodies to help with the preventative agenda, address stark health inequalities and deal with the key issues of chronic disease, heart disease, obesity, mental health and the growing pressures of an ageing population, all within the context of a looming financial 'cliff edge'. Finally, the Welsh Government strongly supports our bid and will bring with them their attendant major Special Events and Visit Wales functions. The Welsh Government has played a strong role in the development of the City Region concept and recognises the City of Culture as one of the key priorities for the City Region.

Businesses in the locality

The City Region is led by a combination of private and public sector interests, with strong private sector representation. Additionally, Swansea had the first Business Improvement District (BID) in Wales, which is also a stakeholder and supporter of these proposals. Businesses want to know how they will tangibly benefit from being the UK City of Culture. The tourism and cultural/creative businesses want to know that the programme will augment our offer as a City Region, and directly impact positively on their businesses in a sustainable way. Non-tourism and non-cultural/creative businesses will want to know that the programme has something that will benefit them, and also that larger influxes of people will enhance their day to day trading.

External audiences from across the UK

Crucially, this programme is also about bringing people from across the UK to our region, and they are a vital stakeholder group in themselves.

We have taken care to develop a programme that appeals to both local and UK-wide (and beyond) audiences and participants. Where something is a spectacle, and not sustainable as an event in the longer term, we have sought to ensure that it has strong place pro-

motional attributes and leaves a legacy – we have little interest in ‘here today, gone tomorrow’ events that leave no capacity, or that leave no retained wealth (in the broadest sense of the word) in the region. Equally, where we have new events that have a primarily inward focus, we have taken care to ensure that where possible they have some component that speaks to an outside audience. However, we recognise that not every event or activity that currently takes place in the local area will lend itself to large audiences or to large spectacle. We will work with events wanting to expand or develop using our Foundry and all events will be encouraged to engage with our digital marketing strategy and website (both the Foundry and the marketing approach are expanded on later).

We have sought to develop a programme that is participative, and one that caters to a range of audiences, from mass appeal events, to niche audiences. In terms of our legacy, we know from experience that small events can have significant impacts – the impact of a handful of people coming for a conference for example can have huge knock on effects if they keep coming back and invest in the region and can often have greater impact than hundreds of people that come to a one off event, staged by an external promotions company where there is little value retained in the region afterwards. Of course, we also know that large scale spectacle can work – the impact of the Swans reaching the Premiership has been worth around an additional £60m per annum to our local economy. So, we have aimed for a relatively small number of ‘tent pole’ events, a larger number of medium sized events that are sustainable in the longer term (many of these are new with some that are augmented versions of existing events), and then a high number of small events (many of them already existing and continuing at a similar size and scale, albeit with heightened profiles as part of our marketing approach and with support from our Foundry, more of which later).

We have considered what visitors will want, in terms of a varied programme that carries with it distinctiveness and a sense of place, an excellent ‘customer experience’ including travel to the region, arrival in the region, accommodation and travel within the region, and in terms of the individual events and activities of the programme themselves.

People love our City Region when they come here, and we are confident that in this area particularly we have a major strength as our track record of high visitor numbers and excellent customer feedback demonstrates. Where we are lacking is in developing a less seasonally dictated approach, and in demonstrating the breadth of what we can (and do) do. This programme will help to address that.

The step changes we are seeking

Under our broad outcomes of improving people’s lives, making better places and raising prosperity, there are numerous individual outcomes. In order to arrive at 5 key outcomes, we mapped the range of outcomes into a matrix, splitting them into short-term outcomes (those which are achievable and measurable by the end of the programme), medium term outcomes (those which are achievable and measurable within a few years of the programme ending), and long term outcomes (those which are achievable and measurable 3 to 5 years or more beyond the programme). We provide some further detail of this at the end of this section. We then chose the 5 short term outcomes that we think we can make the biggest impact on.

Our step changes are ones that are measurable in the short term, and are primarily related to improving our capacity, which will then help us to achieve longer term social and economic change, which will be measurable but over a longer time frame. As a result, with one exception, our step changes are largely qualitative, with no statistical baseline. Each of them can be quantified, but there is no data set that exists of a sufficiently large sample size and with the right geographical focus to provide us with accurate regional scale data. As a result, we are not able to populate all of Table 1 at this stage. We are committed to developing a robust evaluation process, indeed one of our major outcomes in terms of legacy will be to develop a cultural barometer for measuring change at a City Region-wide scale and we will invest in this early in the development process, working with our universities.

Measuring change

The step changes we have outlined above are achievable and measurable within the short term - that is by the end or shortly after the conclusion of a UK City of Culture programme in 2017. However, there are other outcomes (particularly in terms of health and economic inactivity and poverty) which the UK City of Culture will contribute to and heavily influence, but that will not be measurable in the short term. Our aim is to develop a measurement process that can track both short and long-term impacts, with longitudinal tracking beyond the life of the programme.

Our evaluation will use the traditional and objective measures of exploring the outputs and outcomes from the City of Culture.

We plan to draw on a wider range of tools to help us explore the impact of culture on our City Region,

Problem	Step Change	Interventions	Output Indicators	Outcome Indicators
<p>Significant and concerning health inequalities</p> <p>Unemployment figures that are too high</p> <p>Pockets of significant deprivation</p>	Improved wellbeing	<p>Swansea and slavery NTW event using cast of thousands</p> <p>'Commissioning Karl' with a huge array of professional and amateur singers</p> <p>Arts in health storytelling</p> <p>ABMU arts in health conference</p> <p>Trusted guides project</p> <p>Olion extended</p> <p>WOMAD and trac Celtic Festival</p> <p>Queer as folk</p> <p>Ministry of stories</p>	<p>Number of volunteers</p> <p>Number of people who participate in a City of Culture event</p> <p>Number of new initiatives using arts and health to tackle issues of wellbeing</p>	<p>NEF's 5 ways to Wellbeing uses the following indicators:</p> <p>Connect (not included here because it links to social capital detailed below)</p> <p>Being active</p> <p>Learn, Give, and Take notice (trying things for the first time), so an example of indicators would be:</p> <p>Number of people who feel they have tried something new</p> <p>Number of people who feel they have learned a new skill</p> <p>Number of people who have volunteered for the first time</p> <p>Number of people who have tried a new sporting activity</p>
<p>People feeling 'done unto' and not taking control of their destinies</p> <p>Isolation of many older people</p> <p>NEET figures that could be improved</p> <p>Skills deficit</p>	Improved Social Capital	<p>Activities that will encourage greater interactions between people, such as Commissioning Karl, Swansea and Slavery, Giant's Grave and the Originals live music festival for unsigned bands.</p> <p>Initiatives that are designed to get people taking ownership of their lives and their environment such as Our Place, Mari Lwyd, Light at the end of the tunnel, and Life's a Beach as well as smaller activities such as Bank Managers and Connected Communities</p>	<p>Number of volunteers</p> <p>Number of people engaging with culture</p> <p>Number of new initiatives using arts and health to tackle issues of wellbeing</p> <p>Socio-economic profile of audience members</p> <p>Socio-economic profile of volunteers</p> <p>Number of training sessions/qualifications linked to city of culture</p> <p>Number of new community-led initiatives emerging following the year</p> <p>Numbers engaging with Creative Foundry activities</p>	<p>Socio-economic profile of audience and volunteers matches local population</p> <p>Number of volunteers who feel they have increased social interaction</p> <p>Number of people who have met someone from a different background</p> <p>Number of volunteers who increase their score on the resource generator*</p> <p>Number of people who feel they are able to make a difference in their lives</p> <p>Number of young people whose non-cognitive measures (e.g. self-efficacy) have improved</p>
<p>No cohesive brand</p> <p>Persistent perceptions of an area in decline</p> <p>Perception of culture as 'elitist'</p> <p>Weaknesses in built environment</p>	Improved perceptions of the area internally and externally	<p>Delivered through breadth of entire programme, bolstered by brand names such as Turner Prize, Womad, Cow Parade, BBC Proms in the Park, Tour of Britain cycling and Escape, couple with augmented existing activities such as the Power of a Million Candles and the Gower Open.</p>	<p>Number of people from Swansea Bay who take part in a City of Culture event</p> <p>Number of people from outside Swansea Bay who take part in a City of Culture event</p> <p>Number of businesses who engage with City of Culture</p>	<p>Percentage of businesses who think Swansea Bay has a positive image</p> <p>Percentage of people who have a positive impression of Swansea Bay</p> <p>Percentage of visitors who list cultural attributes of the area in addition to the scenery</p> <p>Amount and quality of media coverage of cultural offer</p> <p>Percentage of cultural businesses/organisations</p>

Problem	Step Change	Interventions	Output Indicators	Outcome Indicators
High seasonality Traditional tourism focus needs expanding	Increased impact of tourism on the local economy	Brand names to attract people as ‘tent poles’ (see above list) that we build other events and activities around. Strong and innovative marketing campaign	Number of visitors Number of visitors from outside region Number of international visitors	Amount of economic impact from visitors Number of first time visitors Number of visitors staying an additional night
Disconnected creative sector Relatively small creative industries sector Contrasting levels of capacity in cultural sector	Improved connectivity in the creative sector	Foundry to connect sector Digital marketing process to bring people together Creative Hub initiative for Creative Industries Albert Hall performing arts centre project	Number of creative industries involved in City of Culture Number of creative industries taking part in the cultural barometer Number of creative/cultural organisations participant in Foundry activities	Number of creative businesses/organisations who feel they have sufficient resources to connect to others Number of non-creative businesses/organisations who feel they have sufficient support to connect with the creative/cultural sector Number of non-creative businesses/organisations who feel connecting to the cultural sector is worthwhile Number of creative businesses/organisations who feel they have a say in and can influence priorities for the cultural sector

*The resource generator is a way of measuring social capital. Essentially it asks whether you know someone who can help you with about 15 tasks (e.g. gardening, IT, or legal advice). The idea is the bigger your social network and the higher your levels of ‘bridging social capital’ the higher you score on the resource generator.

the less tangible benefits that culture brings to the area and the impact that has on people, places and organisations.

Our proposal is to draw on the advice of UNESCO and DCMS and to borrow some ideas from the Department of Health to get a wider understanding of the less tangible benefits being part of culture brings.

DCMS in partnership with a team of academics explored the different ways culture could be measured and how the economic value of that benefit can be demonstrated. DCMS advocate the use of Stated Preference. This tool is often ignored in evaluations involving culture because of the time and cost involved. But it can be invaluable when putting together a business case that articulates the benefits of being involved in culture. It involves undertaking survey work with the population exploring how much people would be willing to pay for the service. By adopting this technique we would also be adding to the wider evidence base for DCMS of the economic value of culture.

We also wish to explore how the culture in organisations across our City Region changes based on involvement in the bid and are borrowing some ideas from health to do this. We propose deploying the cultural barometer tool. It builds on existing tools

such as staff surveys but aims to be short, allowing for an instant snap shot to be taken of the ‘state of the nation’. The tool currently explores four areas:

- **Are there the resources you need?**
- **Is there the support you need to do your job?**
- **Do you feel your job is worthwhile?**
- **Is there an opportunity to improve the way your team works?**

We will base our tool on these areas and apply the same principles as the Cultural Barometer used in the NHS. In this way we will be able to explore the impact the City of Culture has on our organisations and work.

Our final area is to explore the link between culture, happiness and wellbeing, drawing on the advice and tools suggested by UNESCO. This will allow us to add to the evidence base of the importance of participation in cultural activities to emotional and physical health and happiness. UNESCO advocate trying to capture data around the multi-faceted nature of culture. However, they also advocate agreeing a local definition for what culture means. We will hold a seminar to explore and define culture for us and develop a survey that will allow us to regularly track the impact on participation in cultural activities.

Key Table 1: Details of Step Changes

Step Change	Baseline	Target (in 2017) without UKCC 2017	Target (in 2017) with UKCC 2017	How this has been estimated	How UKCC - the proposed programme and activity - will contribute to delivering this
Improved wellbeing	There is no statistical baseline currently. However, there are related medium to long-term health inequality measures that can be used for measurement of change over several years.	In the absence of a statistical data set we cannot provide a target for 2017. We will conduct research to develop a baseline in 2014, from which we can then set a 'natural uplift' as well as a targeted uplift that would occur as a result of City of Culture. The very absence of adequate data in this area is something that we are seeking to address as part of this process.		We know that wellbeing is a determinant of health inequalities from wider research. We also know that we have a number of indicators in terms of health inequalities in the region that demonstrate issues with wellbeing in the area.	<p>Our programme generally encourages a wide array of events that encourage people to get together, to interact</p> <p>Commissioning Karl will feature 1000 voices, and will link with a range of singing activities across the region – there is increasing evidence of the impact of singing on wellbeing</p> <p>Our residencies and outreach programme will encourage people to engage with a wide array of cultural forms</p> <p>A major Arts in Health conference will further our thinking about collaborative opportunities</p>
Increased social capital	Qualitative evidence indicates a weakness in this area amongst many of our people. For the Healthy Cities initiative, this has been identified as a barrier to achieving change for some aspects.	We do not have statistical measures of social capital. As with wellbeing, given that we know this is an issue, we will set out to develop a method of measuring a baseline that can be used to then set targets of 'natural uplift' as well as a heightened target as a result of UK City of Culture status.		The Healthy Cities initiative has experienced the lack of social capital in some areas as a barrier to change. Whilst the voluntary sector is very strong here, there are still pockets of severe deprivation in many areas.	<p>Our Considered Life theme will encourage a wide range of discussions, debates and interactions to inform, raise awareness and change attitudes around a range of issues.</p> <p>The Our Place strand will help people better understand their local environment (built and natural) and how they can improve it</p> <p>Our Creative Cities conference will encourage new thinking about the City Region we live in</p>

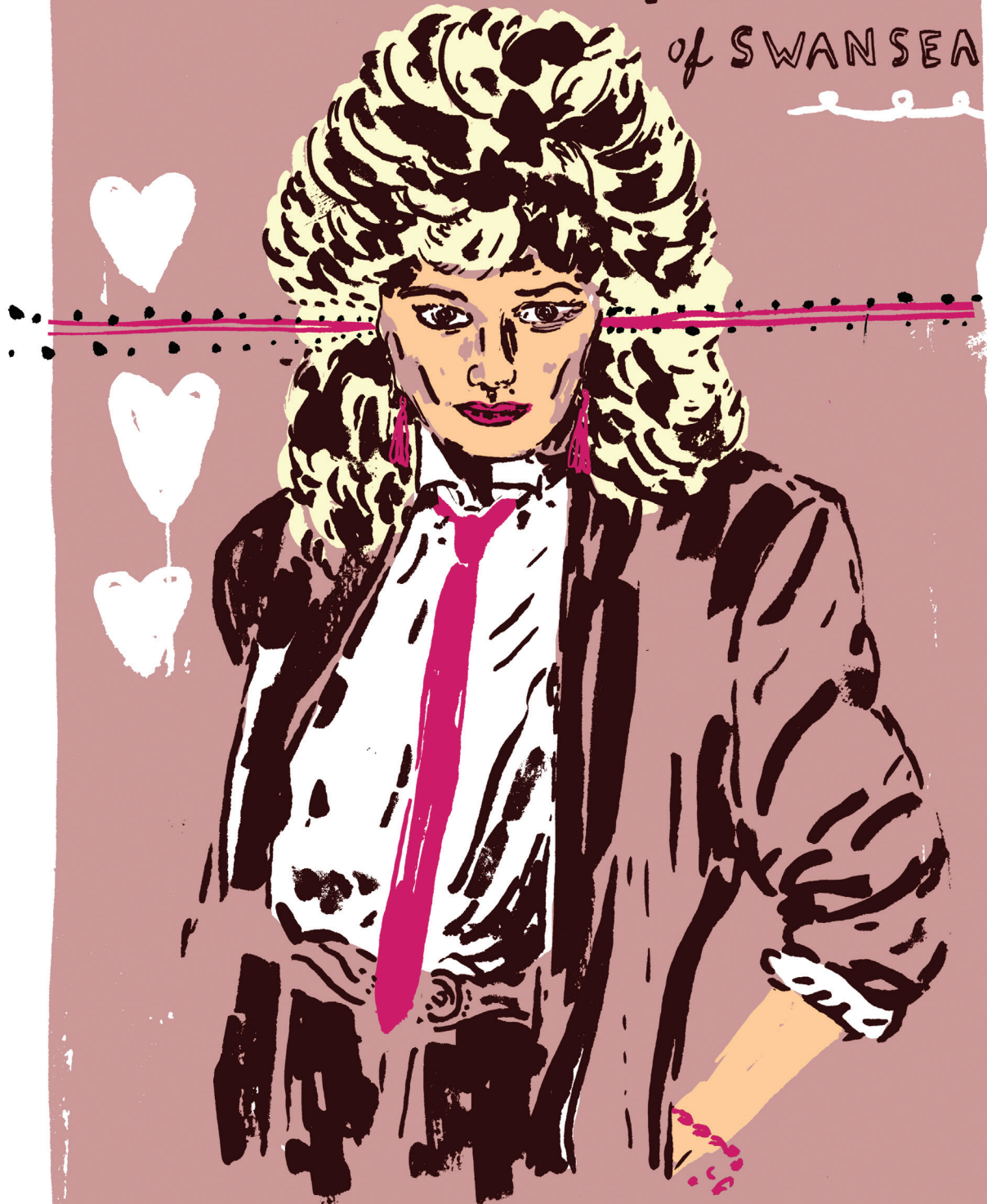
Key Table 1: Details of Step Changes

Step Change	Baseline	Target (in 2017) without UKCC 2017	Target (in 2017) with UKCC 2017	How this has been estimated	How UKCC - the proposed programme and activity - will contribute to delivering this
Improved perceptions of the place	A largely qualitative measure currently. STEAM data indicates that those that visit leave with very positive perceptions, but that these are generally related to scenery and qualities of our natural environment (which we are proud of but which is one element of what we have on offer and tends towards a very traditional tourism destination feel)	The focus of this process is to generate pride of place and therefore confidence amongst the local population and data on this is qualitative. Whilst STEAM data is useful as a measure of existing visitor satisfaction, it does not address pre-conceptions before coming to the area, instead focusing on perceptions after visiting. This helps in showing us the lasting impressions leave with, but does not assist us greatly in addressing negative external perceptions of place. A key (anecdotal but oft-repeated criticism) is that Wales generally can be very 'inward looking'. That doesn't necessarily reflect the reality, but it is a perception that, whilst we cannot quantify it, does exist.		STEAM data Anecdotal evidence from partners and external to Wales	A high quality and diverse programme, highlighting the range of activities and events that are already on offer in the region, as well as a number of high profile events showcasing key venues to audiences as well as promoters, artists and organisations that would not otherwise have used them.
Increase visitor numbers by 600,000	4.2m visitors (2012) £337m visitor spend (2012)	4.8m visitors £387m	5.4m visitors £406m	STEAM data and trends for the region as well as Wales	A series of brand events providing 'tentpoles', such as the Turner Prize, WOMAD, the Cow Parade and Escape, plus a diverse and high quality array of smaller but attractive and sustainable events and activities designed to bring people to the region regularly and provide a year long, bustling programme of activity suiting a wide demographic audience.
Improve the connectivity of the creative sector	No statistical measure for baseline	We do not have a baseline measure for this, and it can be a subjective, qualitative measure, but it could be quantified. Our cultural barometer will assist us in addressing this and we will seek to have it up and running in sufficient time to set a baseline against which we can measure change.		This was clear from the development of the bid – a very large number of creative individuals and organisations were engaged (qualitatively) and this was the recurring and resounding message from them.	The Foundry is designed to address this and will filter into all aspects of the programme.

Outcomes	Key assumptions
<p>Long term (not achievable for at least 3 years, possibly longer)</p> <ul style="list-style-type: none"> Reduced health inequalities in all measures Increased employment Reduced poverty Greater shared wealth Better balance of local economy More sustainable and better connected cultural sector 	<p>To achieve these changes it has to be assumed that:</p> <ul style="list-style-type: none"> Cost of living (particularly food) is such that healthy options remain economically achievable Changed behaviours in healthy living are maintained A level of cultural activity is sustained that allows sufficient engagement by sufficiently large numbers to continue impacting positively on wellbeing It is possible to retain some control over wealth distribution through local multiplier effect Macro-economic conditions remain relatively stable
<p>Medium term (achievable within 3 to 5 years)</p> <ul style="list-style-type: none"> Greater levels of physical activity Improved diets Reduced premature deaths from road accidents Reduced chronic disease, obesity and heart disease Greater community cohesion Further increased social capital Reduced numbers of young people who are NEET Greater community involvement in decision-making More volunteering Increased skill base Greater confidence as a region Stronger identity as a region Greater wealth in the local economy Sustained growth in visitor numbers and spend Increased number of sustainable tourism and culture related businesses Increased diversity in financial support of cultural sector Improved connectivity (physical and virtual) within and beyond the region generally but specifically for cultural activities More detailed and reliable information on how culture/creativity positively impacts on people, places and prosperity 	<p>To maintain these changes and lead to the next stage of outcomes it has to be assumed that:</p> <ul style="list-style-type: none"> There are sufficient accessible opportunities for engagement with physical activity The cost of an improved diet can be marketed and sustained alongside increasingly cheap and very well marketed unhealthy options Communities have engaged sufficiently and positively to have experienced positive impacts There are sufficient opportunities for social capital to develop There are sufficient job opportunities in comparison to the number and mobility of young people to accommodate raised skills/aspirations The skills base remains relevant in a rapidly changing world The cultural brand and impetus amongst public bodies and major institutions is maintained Macro-economic conditions do not deteriorate further and begin to improve more swiftly Sufficient success has been achieved through collaborative efforts to warrant continued collaboration The cultural barometer (or variation of) can be made to work Information generated demonstrates strong impacts
<p>Short term (achievable within a year to 18 months)</p> <ul style="list-style-type: none"> Improved measures of wellbeing Better awareness and attitude towards physical activity and nutrition Improve non-cognitive behaviours amongst young people (e.g. confidence, self-efficacy) Improve social capital Improve awareness and appreciation of Swansea Bay's culture amongst local communities Improve awareness of and attitudes towards Swansea Bay as a cultural destination Increase visitor numbers to the local area Increase visitor spend in the local area Increase collaborative working within local creative sector and between creative sector and others Increase the number of cultural links between the region and the UK and beyond Increase private sponsorship of culture 	<p>To achieve these it has to be assumed that:</p> <ul style="list-style-type: none"> Key partners are able to bend budgets, and realign priorities sufficiently to fully embrace the concept Agreement is reached on a unified brand proposition and that it is adopted fully by all key partners The programme and associated marketing are sufficiently accessible to ensure visitor numbers can increase The programme reaches the types of people that would benefit most from the social changes it is trying to achieve Technological innovations do not render some cultural forms and modes of delivery obsolete/the cultural sector innovates and adapts sufficiently to keep pace with change There are no major local, regional or national disasters Success of sports teams and the global coverage that this affords, continues The private sector is sufficiently healthy in order to be able to support the cultural sector through sponsorship and CSR initiatives The budget is adequate to deliver the range of activities needed to make these impacts The macro-economic conditions of the wider UK and global economies do not significantly deteriorate further

BONNIE TYLER

of SWANSEA



HER SONG 'TOTAL ECLIPSE OF THE
HEART'
REACHED NO. 1 IN THE U.K. IN 1983

SECTION D

Cultural and artistic programme

Main themes and features

In response to the first stage bidding feed-back and having consulted widely across the region we have developed a thematic Programme that embraces and considerably enhances all elements of our current offer. We have the Residencies interweaving through the nine themes which themselves mesh together into a cohesive Cultural and Artistic Programme.

Residencies

Weaving through our Cultural and Artistic Programme will be a sequence of cross disciplinary residencies pairing creative producers, communities, organizations, businesses and individuals. To run and support the residencies we will employ a curator and a skilled team of locally based practitioners. Every artist and company involved in the Programme will be invited to contribute to this element whether for an afternoon, a day, or a month. The residencies will invite people to think about the usefulness of culture and how the creative sector can change the daily landscape through visible interventions and ideas. A postcode lottery will be held for a chance to literally have 'an artist in residence'.

The Considered Life.

Swansea Bay has a long established tradition of democratic, self directed, community based learning through the Miners Institutes, Workers Education Association and other organisations. We will invite everyone to share notions about values, what is good and considered through offering the opportunity to philosophise, conceptualise and abstract. By combining and complementing the concepts of lifelong learning and education we will begin a series of conversations, formal and informal in accessible, familiar and everyday settings and realise that we are all philosophers.

Hiraeth

'Hiraeth' does not have a direct translation into English; the closest is, 'a longing for home'. Connecting with the Welsh diaspora we will revive lost twinning relationships and develop new dialogues

based upon creativity rather than traditional municipal contact. By establishing means of sustaining long term exchange with other Swanseaes and overseas Eisteddfod Cities, we will reinvigorate engagement with traditional Welsh culture and make new cultural connections. We will link with Aarhus and Paphos as European Capitals of Culture 2017 and realise that in finding commonalities with others we can invent our own twinning process.

Water's Edge

The meeting of land, river and sea and the utilisation of the waterways has played a pivotal role in the development of our region. Water's Edge is themed around water as a conduit for communication, trade, conversation, play and leisure. We will celebrate the region's maritime and industrial past and cultural diffusion. We also explore the myriad of alternative routes – foot paths, drovers roads, bridleways, cycle paths and bridges that offer radically different perspectives on our view of the landscape and lives.

The Producers; new economies of skill.

We will create a series of banks as repositories for knowledge, skills, time and tools. In order to cultivate widespread reconnection and social cohesion. Working across the region we will uncover hidden skills, reclaim forgotten and vernacular crafts as well as embrace new technologies. We will unlock creative potential and encourage intergenerational and peer to peer learning through sharing and non-financial economic activity. We will instil confidence, ability and well-being through hands-on activities and conversations.

City of Sanctuary

Swansea is the UK's second City of Sanctuary - a place of sojourn, safety and diffusion. Swansea Bay has a long history of both inward and outward migration. It is connected to the Welsh diaspora and home to people from other places. We will explore our history, celebrate our present and look forward to our continuing evolution as a world class city.

Making a bit of a song & dance

We are not pandering to the stereotype but exploring the true phenomenon of Wales as a musical nation. We will work with the huge numbers of groups and individuals that sing and dance across the region. We will also ensure that the opportunity to take part in singing, music and dance is extended to include as many people as possible through partnerships, residencies and joined up good practice.

Time and Tide

Swansea Bay region has some of the finest sweeping beaches in the UK which have extraordinary potential as venues for daily activities as well as spectacular public events. Each of the local authorities has at least one huge beach vista under its care. In addition Gower peninsula, the first AONB, offers a rich, varied coastal habitat that is under-exploited by local people. Time and Tide will unlock the potential of the bays and open up the possibilities for sustainable use and cultural tourism.

The Language of Art

To celebrate the City of Culture we will use the visual arts and participatory projects to expose and bombard the region with a challenging and exciting variety of work by local and international artists. The Language of Art will speak of the Bay's culture, history, spaces and places through site responsive interactions, and will be at the centre of the Residencies programme.

Words and Vision

We have plenty to say; our literary output is truly awesome - poetry, music, songs, plays, libretto, fact, fiction and fantasy in many different formats. Words and Vision will act as net to catch and record all we will offer throughout the year. We will also foster and nurture the potential of a UNESCO City of Literature in the lead up to 2017.

Key events and activities in the run up to 2017

In addition to information in Key Table 13 we have other key events and activities in the run up to 2017.

Ephemeral Coast is an international, 4-year collaborative art research project. Launching in Swansea in 2014, it will 'explore the changing cultures, geographies and ecologies of coastlines internationally and bring awareness to these fragile and temporal spaces through the affective practices of art making'. Partnerships have been set up in Mauritius, Alaska, Mumbai, New Zealand and Australia. The research project will culminate in a large-scale exhibition and symposium in venues across the Bay.

Dart 18 European Championships take place in 2014 at Mumbles, Swansea. Incorporating the UK Championships, this is a coup for hosts Mumbles yacht club. The Bay region has several clubs who will

work together to ensure the 2014 event is a success and a springboard for a much bigger regatta in partnership with the Mumbles Traders Forum in 2017

Activating the Landscape is partnership between Glandwr Cymru, the Canal & River Trust in Wales and ACW. Over the next three years, six residencies will be created across waterways in Wales. This partnership will highlight the heritage and historic significance of Wales' canals; celebrate and increase their current relevance to local communities and contemporary Welsh culture.

Several flagship capital projects come to fruition in the run up to 2017 across Swansea City Centre. The Brangwyn Hall which is a principal cultural location in Swansea is undergoing essential maintenance. Home to British Empire Panels, commissioned by the House of Lords in 1924 to commemorate WW1. Rejected for being 'too colourful and spirited', they were accommodated in Swansea's new Guildhall. Frank Brangwyn donated preparatory drawings that line the Guildhall corridors. The reopening will form part of the WW1 commemoration programme.

The UWTSD Institute of Sustainable Design Centre is a combined Grade 2 listed refurbishment and cutting edge glass atrium in Swansea Centre. The building will house studios workshops and a dedicated gallery area. It will be an international centre for research and design focusing on automotive design, sustainable product design and home to the architectural glass department which already has a world class reputation.

Directly opposite is the Glynn Vivian art gallery, also undergoing a dramatic overhaul which will have a huge impact on the visitor experience in the lead up to 2017 with workshop and exhibition facilities increased and improved; a new library, lecture space, community room and social area.

Y Ffwrnes arts and theatre complex will announce the creation of the 'Crochan' (Cauldron) in 2014 which will be a professional practice and production development studio for cultural industries. It should be well established by 2017 and available for use across the region. Ffwrnes Fach will also house facilities for six social enterprises aligned to the performing arts. Tenants are expected to contribute to the development of the Ffwrnes Fach and the programming of Theatre Sir Gar. Both initiatives will support the growth of and economically sustainable cultural sector.

As Y Ffwrnes is equipped with the latest technology and artificial reverberation system there is a plan to develop a classical music programme in conjunction with Swansea Festival as well as live link ups and Welsh language product.

The National Eisteddfod at Llanelli paves the way for WOMAD in 2017 by providing an infrastructure

legacy. And the Wales-wide Dylan Thomas 100 events in 2014 will have a strong Swansea Bay City Region component as the area in which Dylan was born and lived. This will be a key event in the run up to 2017.

Proposed programme without UK City of Culture

With 2017 being so far off it is impossible to set out our precise programme without the UK City of Culture designation. Based upon established events and current intentions we would continue to offer a comprehensive range of cultural activity across the art forms. With a host of venues across the region we are able to facilitate huge events both sporting and cultural.

Standard offer free public events such as Santa Parades and November Fireworks will be held in each of the authority areas as well as broad ranging visual arts exhibitions and workshops at municipal and private galleries across the region. Our numerous theatres and theatre companies will maintain their mix of entertainment, children's, classical, avant garde and popular theatre.

Each authority holds a series of unique activities that have a varied cultural offer. In Swansea this includes huge public events like the biennial Air Show and performances at the Liberty Stadium (JLS, Pink, Rod Stewart) to the annual Green Fayre, showcasing vernacular and sustainable crafts. This is held at the National Waterfront Museum, attracting visitors to both. Dance Days in July takes place in public spaces across the city and the All Saints, Gower and Swansea Music Festivals provide a large number of free and charged classical music concerts in a mix of venues. A World Party, celebrating our diffuse culture is held in June in the City Centre and Swansea Bae Fest is one of Wales' largest beach-based events. This comprises have a go activities, live music and information marquees for extensive community based environmental, heritage, cultural and sports programmes.

Swansea celebrates its famous son Dylan Thomas with the international young writer's prize, eponymous literature festival and the Do Not Go Gentle music and theatre weekend.

Neath Port Talbot plays host to a growing Comedy Festival, Aberavon Beach Festival, British Mountain Biking championships at Margam Park and Afan Forest. The Great Annual Charter Fair in Neath has been in existence since 1280 and more recently the Big Draw has become part of the cultural calendar alongside newly developed Richard Burton and Alexander Cordell Heritage Trails and Sculpture by the Sea.

Carmarthenshire has its new theatre and arts

complex at Y Ffwrnes as well as Ffos Las racecourse with both hosting large events. The October Dairy Show at the County Show Grounds is one of the biggest in the UK and the September Sheep Festival at Llandovery includes a huge variety of cultural add ins – food, music, arts and crafts. The Laugharne Festival is well established and hugely popular bringing repeat visitors and performers due to the ambience and programming.

Proposed programme with UK City of Culture

The main highlights of the year are our 'tent poles' in Key Table 15. Adding those together with our examples in Key Table 2 and our highlights below we believe we have a year long Programme that speaks to individuals and communities across Swansea Bay and far beyond. Our top ten events will attract and relate to audiences across the UK and internationally.

The examples in this section are intended to reflect a mixture of events and activities of large and small scale, of local and national interest, and catering to a broad demographic and set of interests.

The Turner Prize offers us a valuable opportunity to showcase the best the Swansea Bay has to offer to people who wouldn't otherwise visit the region. By planning our calendar around our 'tent poles' we intend maximise audience figures for other cultural offerings across the region; whet appetites – literally and figuratively.

Swansea & Slavery - A mass promenade theatre event by National Theatre Wales. Through workshops and community engagement across the region we will explore Swansea's extraordinary, historic role in the slave trade through its Copperopolis incarnation and subsequent contribution to the emancipation movement to today's designation as a City of Sanctuary. This will be a huge partnership event working with groups and organisations including Jazz Heritage Wales whose initial research and production inspired this idea.

Between You and Me - This project will bring together some of the biggest names in the world of show business and give them the chance to talk, debate, reflect, and question. They will be one off events that will provide a major opportunity to give the City of Culture year a national and international profile. Suggestions include: Stephen Fry & Michael Sheen, Tom Jones & Rob Brydon, Catherine Zeta Jones & David Jason, Rowan Williams & Tim Minchin.

Ministry of Stories Cymru - using the same principles as the London Ministry; to boost literacy through a creative writing and mentoring centre that inspires young people to give rein to their imaginations and discover the liberation, creativity, self-confidence and well-being in storytelling and writing. Mentoring will be provided through our Foundry. This project will extend the reach and scope for engagement with young people.

Ty'r Gair - Housed in the Ministry of Stories with our Alternative Library, this will be our publishing house for the year working with practitioners in paper making, calligraphy and book binding to produce multilingual, collectable, hand-made publications, cards, text works, books and scripts. Ty'r Gair will hold zine making workshops and support both lo-fi and digital publishing initiatives.

Take It or Leave It - Following the 6x6 popular theatre programme as a 2016 lead-in we will produce a trio of play's that essentially tell the same story: 'Hobson's Choice' (first performed in the Grand Theatre in 1917), 'King Lear' and an all star 'Cinderella' Pantomime as our closing show of the year.

The Swansea Bay EXPO - Evoking the spirit of the Victorians, we will have an EXPO – the wonders of our age produced in Swansea Bay. This will be an urban EXPO – a series of exhibits will be placed in a variety of venues, from our museums, to shopping centres, out on the streets and in empty shops. The EXPO will showcase people's innovative and creative ideas in arts, design, architecture, planning and digital media. Ideas that are ripe for development that can benefit the region will be encouraged to approach the Foundry for support.

Queer as Folk the Musical - After the extraordinary popularity of the British and subsequent US/Canadian TV series comes the musical. Written by Russell T Davies we will host the world premiere and initial run in the Grand Theatre Swansea before transferring to the West End and on tour. It will premiere on the 26th July – 100 years to the day that the Grand Theatre opened.

Distant Voices - 2017 offers a unique opportunity to give voice to women in Wales past and present and to our extraordinary alumni working in theatres across the world. Coming together as a temporary company, based at the Taliesin Arts Centre, Distant Voices will commission new writing, revisit old work and challenge the established notions of what women can achieve. The project will give voice to extraordinary

women who had Swansea Bay connections: Ann of Swansea, Amelia Earhart, Elizabeth Phillips Hughes, Jessie Penn Lewis, Emma Goldman and Amy Dilwyn.

WOMAD in Wales – We are bringing WOMAD to Wales for the first time with an enhanced programme of traditional Welsh and Celtic Music. The WOMAD weekend at Llanelli will be held in partnership with trac. Set on the Millennium Coastal Park, one of the UK's most popular tourism destinations with a rapid rail link to Swansea and a stunning natural surrounding, we envisage this being a huge success and a repeat event.

Poetry Cache 52 – This will build on the inevitable success of DT 100, our annual Dylan Thomas Festival and increasingly popular poetry slams. Using the interest in Geo-caching around the world we will guide GPS treasure hunters to 52 locations around the Swansea Bay region during the year. This will see audio and audio visual versions of 52 of the finest Welsh poems recorded by our alumni and located in 52 iconic locations across the area.

Giant's Grave - This piece will be a dramatic re-imagining of the impact of the rise and fall of the industrial revolution using voice, animation, video projection, music, dance and puppetry and will culminate in a ship sailing to Giant's Grave – the ship wrecking yard in Briton Ferry. Produced by Sean Crowley (Project Leader of World Stage Design 2013) this will be a partnership production with Royal Welsh College of Music & Drama, University of Wales Trinity St. David, West Glamorgan Youth Dance and Youth Orchestra, and international companies such as Green Ginger, 3 Cliffs Productions, Theater Titanick and No Fit State Circus.

Paradise Pavilion - Paradise Pavilion: The promise of place and the place of promise. Our artists will work across Swansea Bay, as UK City of Culture as well as the two European Capitals of Culture in 2017 - Aarhus in Denmark and Paphos in Cyprus – to create three interlinked but independent projects that explore the relationship between the urban and the rural through the erection of temporary modular structures in each location that reach out to the whole region.

Cow Parade – The world's largest and most successful public art event has agreed to come to Swansea in 2017. We have cows of our own; literally and figuratively with a large collection of rare Swansea Pottery cow creamers at the Glynn Vivian Art Gallery and the UK's second largest Dairy Show in Carmarthen. We will include our Cow Parade auction in Show.

Horrible History of Wales - Terry Deary, author of The Horrible History series of books, beloved by children all over the world, has produced 60 titles with sales of 25 million in 40 countries. For years Deary and Welsh theatre director Phil Clarke have co-written, produced and toured internationally with stage versions of the series. In support of the bid they will create 'Horrible History Wales' to premiere in Swansea Bay.

Conferences – Here in Swansea we are very fond of our academics and believe our series of conferences are critical to our programme and, more importantly our legacy.

Arts in Health International Conference

Organised by the Bay's two Health Boards we will host the 2017 International Arts in Health conference which had participants from 22 countries in 2103. The conference will explore and exchange ideas on best practice in delivering health and wellbeing outcomes through cultural drivers. It will have a focus on Storytelling in Health over three days weaving together papers, presentations, poster sessions and performances relevant to three different groups: academics, practitioners and arts managers.

Creative Cities Conference

This academic conference hosted by Swansea University will focus on what makes a successful and creative city and how a city region attracts and builds an international reputation as a centre of creativity. There are several Swansea based initiatives on the history of science and technology over the past two centuries that will unearth and map the region's strong, many and varied contributions in these fields as a lead-in to the conference itself.

Reflections on Glass - Building on Swansea's sustained reputation as a world centre for the study and production of stained glass, we will reinvigorate and renew our relationships with glass practitioners in officially twinned cities; Mannheim, Pau, Cork, Sinop, Bydgoszcz, and Nantong. By engaging our illustrious glass alumni and University of Wales Trinity St David's new glass department we will host an international glass conference at Swansea. This will bring together an exciting mix of architects, designers and international artists. For the conference we will devise a trail through the city of publicly accessible windows and arrange exhibitions in smaller, more unusual venues.

Dance Days - The Taliesin Arts Centre will host a conference in advance of Dancing in the Streets

for members of the CQD Network (Ciudades Que Danzan). This will share best practice and ideas around international co-operation, community engagement and dance and well-being.

Digitage and Copperopolis – Underpinning our programme will be a state of the art, orientation and information service for the City of Culture. Using the latest technologies our smart phone, QR, virtual trails will inform, surprise and delight visitors and locals alike. Our trails will create links both to our heritage and our evolving present. Digitage will be sited at the newly completed first phase of Copperopolis steadily evolving project that will support a range of events and activities; and act as a vehicle for continuing engagement with communities across the Lower Swansea Valley. It will play a key role in strengthening the infrastructure put in place to support the 2017 Programme.

BEyONd TV – To record our achievements on camera over the year we will work with Undercurrents and Swansea Filmmakers Collective. Both provide community training in digital film-making and editing which will enable Swansea Bay to go BEyONd TV. We will also link with University of Wales Trinity St David, and our Residencies programme to produce a bank of films for our website and archive. A regional touring event will be provided by Sol Cinema.

Gower Open - The natural geography of the Gower Peninsula has a large number of dedicated surfers due to the quality of the breaks. Surfing is one of the fastest growing participation sports in UK; there is a huge industry for surf wear, hard goods and tourism. The Gower Open is an embryonic idea developing in response to the recent news that Wales (and The Welsh Surfing Federation) has been recognised by the International Surfing Association as an international surfing country. The Open will be a multi-category surf competition placing Wales on the world surf circuit. A city-based skate competition will run as an adjunct.

Continuing our relationship with the BBC – In addition to the above, we will be continuing our relationship with BBC National Orchestra of Wales (BBC NOW) and we have had discussions with the BBC about continuing our excellent relationship with them for holding the Proms in the Park event, which has been running here regularly since 1999 and is one of the only places that regularly gets its timings exactly right to enable the firework finale to coincide with the BBCs live feed for the closing credits.

Salon des Refuses –The Salon des Refusés, French for “exhibition of rejects”, is generally an exhibition

of works rejected by the jury of the official Paris Salon, but the term is most famously used to refer to the Salon des Refusés of 1863. If we become City of Culture 2017 we would like to host an exhibition of work from the other finalist bid cities.

Want more?

We have a far more extensive and detailed programme than we have been able to show within the parameters of the bid guidance. In order to give a flavour, we have shown more detail on some of these events in Appendix A and also shown some other events to demonstrate the breadth and depth of the programme we have developed, taking on board the first phase feedback. We want to be national and global in outlook, but with a local foundation. We think we've achieved that at a scale we can sustain and build on. But there are many other tantalising conversations that are not quite there for inclusion, but that we have strong support for that we are continuing to develop:

We are talking to Green Man about a satellite element of their festival in Swansea Bay, showcasing some of our stunning environment as a backdrop to an event.

We are talking to the Welsh Rugby Union about staging an autumn international against one of our club sides, something that was historically a feature of










Welsh rugby in the amateur era, but that has largely died in the days of professionalism. The last time Australia played here, 20,000 people saw them play the Ospreys (we won by the way). Roger Lewis, Chief Executive of the WRU supports the Swansea Bay bid, stating that "The WRU will be delighted to work with the region to set up a major celebratory fixture for 2017".

Additionally, we are talking to the Swans AFC about staging a 'glamour' pre-season friendly against one of the superstar clubs of Europe. These conversations have formed part of our close working relationship with the Welsh Government Major Events unit – fixtures cannot be secured this far away from 2017, but there is intent and a desire there for this to happen.

We have also had confirmation from BAFTA Cymru that if we win they will come to Swansea Bay in 2017. Additionally, Welsh Government is working in partnership to secure high end TV drama from the USA to come and film in Swansea, which will be further boosted by (and will itself boost) designation as UK City of Culture.

Some of our superstars, who have found time whilst jetting around the world this summer to back our bid, are keen to get more involved – Michael Sheen, Rhod Gilbert and Bonnie Tyler have all pledged support for the bid and are keen to help further.

Key to chart on following page

	THE CONSIDERED LIFE
	HIRAETH
	THE WATER'S EDGE
	THE PRODUCERS
	CITY OF SANCTUARY
	MAKING A BIT OF A SONG & DANCE
	TIME AND TIDE
	THE LANGUAGE OF ART
	WORDS AND VISION

SECTION E

Social impact

The key step changes related to social impact, come under our broad headings of ‘improving people’s lives’ and ‘making better places’, they are:

- **improved wellbeing (improving people’s lives)**
- **improved social capital (improving people’s lives and making better places); and**
- **improved perceptions of place internally and externally (making better places).**

Improved wellbeing

We have worked closely with the Abertawe Bro Morgannwg University (ABMU) Health Board to establish stronger links with health, with enthusiastic support from the chair of the ABMU and senior management. The ABMU covers Swansea and Neath Port Talbot, and we have the support of the Hywel Dda HealthBoard that covers Carmarthenshire to the west (see Appendix E for confirmation of support). A major strength in Wales is that our health services are now delivered under local health organisations that are responsible for delivering all healthcare services within their geographical area, delivering an integrated approach. Additionally, Swansea is designated as a Healthy City, and has been progressing towards that ambition with an ongoing programme of development.

Swansea Bay suffers from a range of stark health inequalities, and we are combatting these links with the anti-poverty agenda that we are actively pursuing. These are systemic, stubborn, long term issues that will require sustained long term solutions and will demonstrate measurable change over a period of several years, with only incremental changes in the short term. So, we are cautious about the extent to which we can claim change in the short term (not least because without longitudinal measurement we will not know the extent to which any change we can show will then be sustained). But we are confident that we will be able to demonstrate tangible changes in wellbeing by the end of 2017.

There are significant issues with mental health in the region, anxiety is on the rise and there are many people left suffering from an illness that still carries with it taboos. Additionally, many of our older people are isolated and alone and activities that engage them in social activities that build networks and provide support contribute to other health outcomes, but also to increasing their wellbeing – feeling safe and cared for as part of the community.

As well as a major Arts and Health conference,

our City of Sanctuary theme strongly influences wellbeing with a variety of events and activities to celebrate our diversity. We have noted the importance of music, dance and singing to our identity in the introduction, and there is a growing body of evidence that demonstrates the benefits to wellbeing that this brings – there will be many and varied chances for people of all ages and all abilities to find their voices and sing in our programme.

Improved social capital

There is a strong voluntary sector in the Swansea Bay area, with a large number of voluntary organisations and we have made much of our history of doing things for ourselves. But this is also one of our many areas where there are real contrasts between a major strength, and pockets of significant disadvantage, where people feel powerless and disengaged from the factors that influence their lives. Anecdotal evidence from the Healthy Cities approach from the ABMU demonstrates that a key barrier is the sense of many people feeling ‘done unto’ and not taking control of their destinies because they feel powerless.

Our programme has been designed inclusively, and is intended to provide a wide range of activities and initiatives that people in communities can get involved with and feel ownership of. For example, the ‘Our Place’ strand is specifically designed to help people to look at their local areas, with support from our Foundry, and determine longer term projects that will improve their neighbourhoods.

The ‘think like an 8 year old’ programme is specifically designed to encourage micro-financed project ideas to make people’s part of the world a bit of a better place.

The ‘Light at the end of the tunnel’ talks, held in accessible locations and using jargon free language, and the Creative Cities conference will highlight and explore ways in which people can do things for themselves in communities.

Swansea Council for Voluntary Services firmly support the bid, as do the Councils for Voluntary Services in Neath Port Talbot and Carmarthenshire and we will work directly with them for our ‘Trusted Guides’ volunteering initiative.

Improving perceptions of the area internally and externally

Once again this is a City Region of contrasts. We live in an area of outstanding natural beauty, with a wide range of cultural activities and a vibrant, warm, friendly, creative people. But we are also struggling in many areas – we have major deprivation, many

people's day to day perception of the area is one of decline and worklessness, and 'culture' is perceived by many as something that is 'elitist' and not for them. Talk to those people and quickly they tend to realise that they do engage with culture, whether it is watching a band down the local pub, going to the football, or taking a walk in the mountains or on the beach. But the problem persists.

Our programme has been designed to have something for everyone, from mass participation events, to huge spectacles, to small intimate and niche activities. There are numerous opportunities to be participant as well as audience member, for example the Commissioning Karl event will feature amateur as well as professional singers standing side by side to perform a world premiere of a specially commissioned piece by the world's most performed living composer and Swansea Bay alumnus Karl Jenkins. The 20-17 activities will develop a language of culture amongst our young people, making them critics. 'Swansea and Slavery' by National Theatre Wales will seek to outdo their greatest success, The Passion, by staging a spectacular theatre piece based on Swansea's history with slavery (taking both the good and bad) and using a huge cast of local people.

Visitors to our City Region are very positive about their experiences. There is a genuine sense of delight at 'discovering the region' once they arrive. That's lovely, but we want people coming here with a sense of expectation – a knowledge of the things that they should seek out and experience whilst here. We're getting there in some areas – people come here for the scenery, and the beaches, and our food has gained some fame (a visit to the region is incomplete without a Joe's ice cream or sampling lava bread or one of our beers) – but we want a whole range of cultural activities to be in people's minds as the reason for coming here, not just something they discover by chance whilst they are here taking in our scenery. The success of the Swans has made significant strides for us in this area, and a designation of UK City of Culture will do so much more to help us build on that.

For external audiences, whilst we are proud of our home grown assets, we also recognise the need to attract international names. So, we have WOMAD as part of our offer – linking to our City of Sanctuary theme, and a world party format, but bringing a recognised brand name to the proceedings. We have the Cow Parade, the world's largest public art event, and we want to host the Turner Prize, both of them linking with our significant strength and depth in visual arts. We have a long-time staple from the region – the Escape brand, which has attracted acts and audiences from across the UK to the region over many years – returning to the area with an all-new format.

These are very different brands, and very different audience bases. Of course, we also have our home grown talent developing new content, which will receive premieres here – a specially commissioned piece by Karl Jenkins performed by a cast of thousands, and Queer as Folk The Musical to be penned by Russell T Davies.

Including everyone

Creative ownership

Our programme has been designed by our people. This is a bid that has been directly influenced by all manner of individuals and organisations from across our region. That includes groups and individuals who are ethnic minorities, disabled, older people, children and young people, LGBT and faith groups.

Some events cater to a small or niche audience. Others are designed to deliver a high level of value to individuals to build their capacity, for example our Olion youth event.

Other events, such as the Dragon Boat Festival are strongly culturally influenced, but of course will be open to all to participate and represent a very accessible way of cultures mixing and learning from one another in a fun way.

Another example is Surfability – a company that is about to constitute as a social enterprise, which has been set up to make surfing accessible for people with disabilities. Another local organisation, also with a surf focus, is Spectrum – a local charity set up by people with children with autism to learn to surf, because they have found it has such a strong positive impact for people with autism (we have an autistic unit attached to one of our schools here). Both will be a part of our 'Gower Open'. All of our events will of course be fully physically accessible, and the significant investment in our cultural infrastructure in recent years (some of it ongoing and due for completion prior to 2017) means that we have state of the art facilities in terms of disabled accessibility in our flagship venues.

Tackling geographical isolation

For children and young people, for older people, and for those who do not own a car, we know that our geography can increase isolation, with little public transport in the evenings to outlying towns and villages. Our budget allows for an augmentation of the existing community transport schemes and we are working hard on developing cycling in the region, with some key events focused on raising interest in

cycling as a recreational activity. As a by-product of that, we are already thinking in terms of how we can supplement our road systems with cycling becoming a greater part of people's day to day travel here. That thinking already exists as part of our Healthy City initiatives, and will be entering the next phase of development shortly – designation of UK City of Culture would accelerate that, along with many other initiatives. Our Foundry will greatly assist with this, by applying inter-disciplinary, creative thinking to these issues.

Economic disadvantage

For ticketed events, we will ensure that we set pricing at a level that preserves accessibility for those on lower incomes and the unemployed, building on our 'Passport to Leisure' scheme. We have taken care to ensure that the programme does not exclusively follow the traditional 'buy a ticket, go to an event' format (albeit of course there are some elements of that). It is participative and has a range of activities that people can engage with a large number at no cost at all.

Maintaining ownership

The strong sense of ownership of the bid that has developed over the summer period, will be retained through our management arrangements. We provide more detail of this in Section H, but briefly

our management processes are very much intended to be open and inclusive; actively encouraging collaboration, cooperation and shared ownership. That approach reflects the way we have assembled this bid.

Building new audiences

Part of our aim is to build new audiences domestically within the region, as well as attracting audiences from beyond the region who will return again and again after 2017. In Appendix F we detail the aspects associated with our marketing approach that will build audience intelligence and help us to develop new audiences, not least the development of a database driven, highly personalised digital marketing approach.

Our Residencies programme, working in schools and with communities, along with our outreach initiatives, will link with all of our events and activities, providing a wider engagement beyond individual events. Name brands like the Turner Prize will bring people to our galleries who will not have visited before, Womad will link with trac to deliver a Celtic Festival bringing Welsh music to new audiences, the Gower Open will show off our beaches and terrain to the rest of the country, and the Power of a Million Candles will bring new material and new (as well as some familiar) faces to new audiences in a wide range of venues.



Key Table 2: Details of Activities to Deliver Social Impact

Activity Summary	New or enhanced activity	Current level of activity (where existing activity), eg. numbers engaged, scale, costs.	Who is involved in this activity (Target Groups)	How will they be engaged (including any particular activities to engage hard to reach groups)
<p>Light at the end of the tunnel Instigation of a surprising, provocative programme of ‘no jargon’, lectures and discussions. Embracing philosophy, the arts and sciences these will move out of the city and conventional venues and into communities and less likely spaces.</p>	<p>Enhanced / New</p>	<p>Various public lecture programmes Learned Society, and Science Café. Up to 100 attendees per lecture.</p> <p>Philosophy Cafes, small scale, pubs/bars/cafes. Up to 20</p> <p>Costs not available. Free to attend.</p>	<p>Everyone: People who currently see education in a negative light. People who cannot access current venues as they generally need use of a car. People who are intimidated by the existing venues and marketing language. People who assume things are not for them.</p>	<p>Led by a partnership of the WEA, Philosophy Foundation and the Learned Society.</p> <p>Use of the unexpected and quirky in improved marketing and promotion.</p> <p>Use of community transport scheme D.A.N.S.A. Liftshare, BlaBlaCar</p> <p>Consultation via organisations working with those who are hard to reach.</p>
<p>Mari Llwyd The Mari Llwyd is a uniquely Welsh midwinter ritual with a horse, song and story at its centre. Llangynwyd has the last existing unbroken Mari Llwyd celebration. Leading up to, and during 2017 trac will work with community groups to produce both local events and a huge combined celebration with fire on the natural stage of the beach in Swansea.</p>	<p>Enhanced / New</p>	<p>Some disconnected activity in the region but no large joint event. Gower Landscape Partnership beginning renewal event – Mari Llwyd and Wassailing from 2014 to 2017. Project cost £9,400</p>	<p>The Mari Llwyd will aim to bring together people from across the region and beyond and in particular mark the 50th anniversary of the Welsh Language Act.</p>	<p>Curriculum based activities, free public workshops, storytelling have-a-go events. Local media partners. Schools, colleges, community groups, poetry slammers, dance groups, Menter Iaith, community choirs.</p>

Key Table 2: Details of Activities to Deliver Social Impact

Activity Summary	New or enhanced activity	Current level of activity (where existing activity, eg. numbers engaged, scale, costs.	Who is involved in this activity (Target Groups)	How will they be engaged (including any particular activities to engage hard to reach groups)
<p>Dragon Boat Festival We will use this ancient Chinese Festival to mark the 20th anniversary of the Chinese Co-op Centre and hold a cross cultural boat race on the Tawe. Each boat must meet minimum safety standards, have a team, a dragon head prow and a drummer to keep time. The event is celebrated with special foods. Bringing together different interest groups we will weave a new version of the Dragon Boat story giving it a Swansea spin.</p>	New	N/A	Large scale – family friendly outdoor event, intended to attract people across the region. Target groups for build up and teams include Swansea Chinese Community Co-op Centre, Swansea Bay Regional Equality Council, Llanelli multicultural network China Society, Chinese Choir and dance group, Chinese restaurants, rowing clubs, sea cadets, coracle makers, sports clubs and teams, Dragon Arts, YMCA, TAs, Universities, Colleges, drumming groups, woodcarvers, local food producers.	Swansea Chinese Community Co-op Centre will lead the Festival in partnership with the local authority Community Cohesion Unit to provide education workshops for schools, youth service, Communities First, Dragon Arts and other organisations.
<p>Trusted Guides This will be the start of an ongoing project to increase local visitor numbers to our cultural attractions. Increasing evidence shows that general cultural attendance increases well-being. ‘Trusted Guides’ will welcome and give appropriate introductions to uncertain and unfamiliar users of our cultural spaces.</p>	New	Partly inspired by a successful pilot scheme in NPT using community ambassadors as informal tourist guides on heritage trails. Strong tradition of volunteering generally across the region.	Excluded visitors from galleries, museums, cultural venues with the aim of increasing cultural engagement, participation and particularly wellbeing. Additional benefit of an accredited training course for volunteer guides.	Delivery organisations will be the ABMU, Councils for voluntary service - SCVS,CAVS NPTCVS, Discovery, local authority arts officers, Agored. Recruiting and training volunteers, and creatively promoting the scheme

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<p>No Fixed Address A series of events offering windows onto the lives of the Gypsy Roma Traveller communities in Swansea that have been here for many years. Demystifying, celebrating and showcasing the similarities and differences between these groups and the settled population.</p>	New	N/A	The programme aims to build bridges between settled and GRT communities – particularly those living in close proximity to one another. Events will include a ‘show home’, an exhibition of Royal Doulton china and a series of animated shorts about everyday life	Led by the local authority Education Unit trac and Romaniarts linking with the Youth Service, SMU Community Engagement Programme and Olion Youth Arts Festival.
<p>Song a Day A year long event building a bank of songs to encourage the joy and well being benefit of singing to everyone whether alone, in pairs, a band or organised group. One song a day will be broadcast on radio networks embracing all genres with a 365 song bank for public access</p>	New	N/A	We will use the large numbers of male voice, classical and community choirs in Swansea Bay as well as the diffuse vibrant music scene to record and build our song bank. The idea is to promote a song a day for individual and/or group singing across the region and to encourage the growth in singing groups and choirs. This event leads into the larger massed voice ‘Commissioning Karl’ by paving the way for the possibility that everyone can sing. Large numbers of male voice, classical and community choirs in Swansea Bay as well as a vibrant music scene.	Partnership between NPT & Gower Colleges, The Wave, The Space, Radio Cymru, choirs, bands, songwriters, Jazz Heritage Wales, local recording studios.

Key Table 2: Details of Activities to Deliver Social Impact

Activity Summary	New or enhanced activity	Current level of activity (where existing activity, eg. numbers engaged, scale, costs.	Who is involved in this activity (Target Groups)	How will they be engaged (including any particular activities to engage hard to reach groups)
<p>Bay of Life – Beach School A 2017 and ongoing commitment to ensuring every child in the city region visits a local beach as part of Key Stage 1/2 delivery in a extension of the Forest School programme which has a track record in powerful & transformative changes for children and adult participants alike.</p>	Enhanced existing	Forest School SNPT has an annual turnover of approx £110k. 2011 activity figures: 315 sessions with 1598 children and 200 trained adults – teachers/volunteers.	Beach School will enable the building of self esteem and confidence through discovery and play in an enriched environment. The aim is to involve every child at KS 1/2 and then to enable them to act as guides to their families on a beach outing in turn.	A partnership between the Education and Learning departments of the 3 authorities, individual schools, Forest School SNPT and Forest School Carmarthenshire.
<p>Writing on the Wall Community graffiti workshops with Charley Uzzell Edwards (Pure Evil Gallery) and friends. World renowned artists creating public art works</p>	New	N/A	Aimed specifically at NEETs or young people at risk of becoming NEET	Led by Charley Uzzell-Edwards of Pure Evil in partnership with YMCA, EYST, ELiS, Youth Service, BAYS, Traveller Education Unit, Blaenymaes Youth Support Unit
<p>Alternative Library Housed in Ty'r Gair, the library will be set up by the Institute for Unknown Futures and Imagined Lands. It will invite individuals to become temporary cartographers and the opportunity to plot and map what they value for inclusion in the library. It will stock these creations as maps, pamphlets and small books.</p>	New	N/A	The library will run psychogeography outreach across the region in different communities and areas. Community artists will map desire lines, take soundings and draw people into the Alternative Library. Both will act as bridge builders and conduits for community engagement.	Led by the Institute of Imagined Futures and Unknown Lands in partnership with psycho- geographers, Swansea University's cartography Studies and the County Archives for each Bay region authority. Promoted in unexpected and usual ways.

Key Table 2: Details of Activities to Deliver Social Impact

Activity Summary	New or enhanced activity	Current level of activity (where existing activity, eg. numbers engaged, scale, costs.	Who is involved in this activity (Target Groups)	How will they be engaged (including any particular activities to engage hard to reach groups)
<p>Olion Olion would be coordinated across all of Swansea Bay in satellite hubs encompassing less traditional art forms and encourage the use of new technology. Olion Youth Arts Festival would be extended to run over a series of days and move locations ensuring all communities have access to such a rich and culturally important event.</p>	<p>Enhanced existing</p>	<p>Art based workshops/activity (visual, film, music, dance, drama, craft) to young people 11-25 across Swansea. Aimed at those either NEET or at risk. Annual Olion Youth Arts Festival, September.</p> <p>Initial project 2012/33 £500k working with 289 young people. 1,500 attended Festival.</p> <p>2014 figures not yet available</p>	<p>Young people (with a steer towards NEET and at risk of becoming NEET). Ages 11-25. The project will also be targeted at students who will participate and mentor.</p>	<p>This would be project managed by University of Wales Trinity Saint David, in partnership with CCS,CCC,NPT, Glynn Vivian, tan Dance, YMCA, LOCWS</p>
<p>Our Place A series of community workshops and events designed to improve understanding of how the built environment works and to help local people develop achievable regeneration projects for their areas.</p>	<p>New</p>	<p>N/A</p>	<p>People in communities from accross the region</p>	<p>The project would be delivered through our Foundry</p>

SECTION F

Economic impact

Current size and nature of the creative sectors

Creative industries

The only local data we have on the creative industries is drawn from the official statistics published by the Welsh Government, through its priority sector statistical releases. The latest statistics were released at the end of August 2013. Welsh Government uses the DCMS definition of creative industries.

Number of enterprises in Creative Industries in Swansea Bay, 2012

Local authority	Number of enterprises
Carmarthenshire	130
Swansea	170
Neath Port Talbot	55
Swansea Bay Total	355
Wales	2815

Source: *Inter-Departmental Business Register (IBDR), ONS (via Welsh Government Priority Sectors statistical release, August 2013)*

Note that 'enterprises' are classified according to the main activity of the enterprise, and numbers relate to an individual site of an enterprise.

The IDBR only covers businesses registered for VAT or PAYE so sole traders below the VAT threshold are not included in these statistics (unless they have registered voluntarily). This data will therefore underestimate the number of creative industry businesses in Swansea Bay (but it is the only data we currently have).

Employee Jobs

The Welsh Government has published data on 'employee jobs' by sector. This data excludes self-employment, so given the high level of self-employment/ freelancing in the creative industries this dataset will not give a full picture of employment levels within creative industries in Swansea Bay. We have included it here as it is the only data source that provides information on potential employment levels in Neath Port Talbot.

Employee jobs in Creative Industries in Swansea Bay, 2011

Local authority	Employee jobs
Carmarthenshire	400
Swansea	1100
Neath Port Talbot	200
Swansea Bay Total	1700
Wales	13000

Source: *Business Register & Employment Survey, ONS (from WG Priority Sector Statistics Release, Aug 2013)*

Employment levels

The Welsh Government has also published data on employment sourced from the Annual Population Survey, which includes those employed and self-employed, which gives a slightly more accurate picture of employment in the creative industries than the employee jobs data above. The data for Swansea Bay is shown below:

Employment in Creative Industries in Swansea Bay, 2012

Local authority	Employment
Carmarthenshire	1500
Swansea	2400
Neath Port Talbot	*not published as sample size too small
Swansea Bay Total	3900 (+NPT)
Wales	25000

Source: *Annual Population Survey, ONS (via WG Priority Sector Statistics Bulletin, Aug 2013)*

Key cultural creative assets and initiatives

We are investing significantly in our cultural infrastructure, with much of it complete and much of the remainder due for completion prior to 2017. Existing physical cultural assets (including those that are underway and that will be completed in time for 2017) include:

- **Bay Studios** – the largest indoor studios in Europe, currently the set for the US drama *Da Vinci's Demons*
- **The Brangwyn Hall** – a newly renovated concert hall in the Art Deco Guildhall, home to Frank Brangwyn's *British Empire Panels*
- **Dylan Thomas Centre** – houses the Dylan Thomas exhibition and a number of conference and

performance spaces

- Dylan Thomas Little Theatre – home of the award-winning Swansea Little Theatre for 30 years attracting 15,000 visitors a year
- Ffos Las Racecourse - A racecourse and equestrian centre, on the outskirts of Llanelli, opened in 2009 and one of only 3 racecourses in Wales
- Y Ffwrnes – a recently completed £24m state of the art theatre complex with 500 seat capacity and a creative and cultural centre for performing arts, media and community events
- Grand Theatre – built in 1897 the main theatre has a 1,100 seat capacity and a smaller more flexible space in the Arts Wing
- Glynn Vivian Art Gallery – currently undergoing a multi-million pound renovation to create a new accessible visitor experience whilst conserving the original character of the 1911 building
- Gwyn Hall – a recent development, built in 1887 and reopened in 2012 it now has a 393 seat theatre, 73 seat cinema and workshop spaces
- Halliwell Centre – University of Wales Trinity St Davids Carmarthen campus arts facility
- LC – Swansea’s principal leisure centre has a standing wave machine, state of the art gym, spa and 30ft climbing wall
- Liberty Stadium – home to Premier league Swansea City AFC and Ospreys Rugby, the stadium holds 20,520 people and has hosted major music events
- The Mission Gallery – a contemporary visual art and craft gallery
- National Botanical Gardens of Wales – Wales’ most visited garden with a collection of over 8000 different plant varieties, spread across 560 acres of beautiful countryside
- National Waterfront Museum – located in an original and listed waterfront warehouse linked to a new, ultra-modern slate and glass building it tells the story of industry and innovation in Wales
- Niedum Arts Centre – recently completed £2m state of the art theatre and studios at NPT College
- Parc y Scarlets – home to the Llanelli Scarlets regional rugby team
- Pontardawe Arts Centre – opened as a public hall in 1909 by Madame Adeline Patti it now houses a 450 seat theatre, dance studio, cinema, snooker hall, meeting rooms and art gallery
- Princess Royal Theatre – a multi-purpose venue in Port Talbot with a theatre that seats 798
- Swansea Museum – the oldest museum in Wales, built for the Royal Institution of South Wales in 1841 is a treasure house of the ordinary and extraordinary
- Science and Innovation Campus – Swansea University’s second campus is the largest of its

kind in Wales by some distance, and will include a large conference and performance venue

- Taliesin Arts Centre – owned and managed by Swansea University and located on the university campus, it hosts cinema screenings, art exhibitions and live performances. The venue also houses the Egypt Centre containing an important collection of antiquities from Ancient Egypt
- Tinopolis – an international media producer and distributor based in Llanelli. It is one of the largest independent television suppliers in the UK
- Wales National Pool – an Olympic size swimming pool used by professional athletes, as well as the general public. Ellie Symonds trained there for the paralympics
- 360 Watersports Centre – a recently opened beach and watersports centre

In addition to the above, we have a large number of castles across the area, two of which, Swansea Castle and Oystermouth Castle, are nearing the completion of significant refurbishments and improved visitor facilities. Some of our castles also provide the backdrop for performances and events.

We have many parks that are a legacy of the Victorian era, with recent significant investments in Brynmill and Cwmdonkin Parks (the latter adjacent to the Dylan Thomas House and written about by Thomas) in Swansea of £1.5m and £1.2m each, as well as Margam Park in Neath Port Talbot (also a filming location for Da Vinci’s Demon’s). More recent additions, include the Wales Coast Path – a continuous walking route around the entire coastline of Wales. Our parks are the green lungs adjacent to and within our urban areas and complement our stunning landscape, making this one of the greenest and most pleasant City Regions you will find. Our parks host events and activities: Swansea’s Singleton Park has hosted everything from Status Quo to the Escape dance music event, attracting top DJs and playing to 20,000 people. Margam Park in Neath Port Talbot has played host to Elton John and Catatonia at the height of their popularity.

We have 18 golf courses peppered around the region. Our nearest – Machynys – was designed by Jack Nicklaus.

New assets in development/for development

Swansea Creative Hub

A multi-million pound ‘urban village’ investment by the Coastal Housing Association in Swansea is

transforming the High Street area of the city from a largely vacant and derelict stretch of town that had been left stranded by a gradual shift in gravity westward of the city centre over time. The new development is mixed use and based heavily on the concept of creativity and creative industries. The second phase development will create a creative cluster building for creative industries with approximately 30,000 square feet of new floorspace dedicated exclusively to creative industries. The scheme has already attracted a number of micro-businesses through its Indycube space and by a number of quirky and innovative 'pop-up'/'meanwhile space' uses.

Whilst this project is proceeding regardless, with capital funds secured, the success of the creative cluster element will be significantly aided by the status of Swansea Bay as a UK City of Culture, boosting the profile in a way that would not be possible in isolation. The Creative Hub element of our project will also provide a range of support initiatives, workshops, talks and mentoring for creative industries to grow and develop in the region. The recent success in establishing a Swansea Techhub is a small scale example of the confidence that is being developed in the City Region with the levels of capital investment that are providing a visible commitment to a cultural creative future for the city. Status as UK City of Culture would significantly augment that confidence in the City Region as a place to invest and do business as well as a place to live and study. This growth of new sectors and rebalancing of our economy is a long term initiative for us – where City of Culture status will help us in the short term is in increasing confidence, raising profile and developing capacity. In other words, in terms of creative industries, City of Culture shines a light, inspires, and builds a foundation for the growth of a sector for the years following.

Performing arts centre

Whilst we have invested heavily in it, and we are generally well served, there are some gaps in our cultural infrastructure. Swansea is relatively well-served for theatre and gallery spaces, but it does not have an arts centre in the city centre, and the city lacks a medium sized venue. Swansea is also currently poorly served for rehearsal/small performance spaces. This contrasts with significant investment in Y Ffwrnes in Llanelli to the west, and the Gwyn Hall in Neath to the east.

To fill this gap, we will regenerate Swansea's former Albert Hall, incorporating an 800 capacity venue, a small art house cinema, and rehearsal/small performance spaces. The Foundry will take the initiative in developing the facility, aiming to develop

a co-sponsored initiative with University of Wales Trinity St David, linking with their courses in arts marketing and venue management, business and marketing, event management, technical theatre, music technology, and performing arts. A Feasibility Study for the facility, including a business plan, drawings and cost estimates for the capital phase has been completed, and there is the potential of £5m capital funding towards the project from UWTSD subject to further exploratory works. We are currently seeking to raise the balance of capital required. We know that designation as UK City of Culture would help in securing the balance of funds needed for the capital phase of this scheme and would be a very early 'win' and boost following designation as UK City of Culture.

The project would create 14 full time equivalent jobs as well as a range of opportunities for students and graduates to learn and train. It will provide a sustainable resource, with opportunities for creative individuals and organisations from the region to perform, rehearse and develop their art forms, whilst being of sufficient size and quality to accommodate touring live music acts.

Tidal lagoon

The first of its kind in Europe, the Swansea Bay Tidal Lagoon is another example of our City Region creating firsts. About to submit for planning, the Lagoon proposals aim for completion in late 2017. Whilst its completion will not affect our programme, it offers a unique site for installation of light artworks as part of our Tanio Bae Tawe proposals and the planned visitor centre and turbine hall will include proposals for space as a contemporary art gallery with a difference after 2017. The proposals also include 3 iconic 'hero' sculptures for placing on and around the lagoon that will be revealed as the tide goes out each day. Although still in its planning stages we have developed a very positive dialogue with the Tidal Lagoon company who are enthusiastic about supporting a UK City of Culture programme in Swansea Bay.

The Mumbles train

The Mumbles train was the world's first passenger railway – that it was allowed to dwindle and die was a great tragedy and is acutely felt now as our roads become more and more congested. As well as becoming a tourist attraction in its own right, there are more practical considerations for the reinstatement of a train or tram on the Swansea sea front – the road that runs parallel with the sea front is the second busiest (not including Motorways) in

the whole of Wales. Congestion and traffic flow are major issues, and the solution over the years has been scheme after scheme aimed at making the traffic flow quicker. But the result has been a deleterious effect on Swansea city centre, dividing it from the wonderful bay that is only a short distance away and imposing traffic systems in the city centre that have had a near disastrous effect by reducing pedestrian linkages and funnelling ever more traffic into fewer and fewer routes. A regular, efficient train or tram, using modern light rail systems, could significantly alleviate congestion at peak times, whilst providing a major tourist attraction in its own right.

Much of the original supporting infrastructure (the bed, and bridges) has long since vanished and the foreshore has been remodelled in several places such that it is no longer fit for a train. That presents some significant engineering challenges and drives up the costs of reinstatement considerably. It will not be easy, and we will undertake further investigation should we win the bid. We know this is highly ambitious, and we can run our programme with or without this element. But it there is a romance to replacing the train, once that is shared by many people, and we want to retain some 'out of this world' thinking.

Foundry

Our Foundry will create 7 new jobs, and it is the intention to sustain a core team beyond 2017. There is interest in a trust model for facilities management of cultural venues in Swansea and the added value of a more broadly focused Foundry can fit with this. So, whilst these elements require further investigation by the Council, at this stage we can have confidence that the Foundry would have a future beyond the programme.

Increased engagement in education, training and employment

Our statistics for NEET (not in education, employment or training) young people are relatively good in comparison to other areas and we are making real progress, but it remains a concern. There are a whole range of non-cognitive factors that give rise to high levels of NEETs and initiatives to tackle the problem need to be multi-faceted and must adopt a varied approach to meet differing needs.

One of the projects specifically targeted at NEETs is 'Olion extended'. This builds on several successful projects in recent years focused on reducing the number of NEET young people using the arts as a tool to engage, motivate and inspire, which have

been funded by the Arts Council's Reaching Higher programme (funded at source by European structural funds under the Convergence programme). Further, our 'Light at the end of the tunnel' programme seeks to inform and inspire a generation, and our Ministry of Stories initiative and the new partnership between the Dylan Thomas Prize and Swansea University's creative writing programme will specifically support literacy in the area. Our Residencies outreach programme will work with schools and community groups across the region to underpin our desire to leave a lasting legacy of knowledge, skill and inspiration amongst our people.

Wider economic growth and development

The issue of NEETs is one of both supply and demand – whilst the supply side of confident, motivated, skilled labour is an issue here, there is a corresponding structural weakness in our local economy. There was a traditional (over)reliance on heavy industry, much of which has declined or vanished and is unlikely to return, which demanded relatively low skill levels but provided mass employment. That has given way to a new overreliance on the public sector, itself now increasingly vulnerable in a world of austerity economics. We need to develop more small medium enterprises and we need to identify those with growth potential. A key strand to that is to utilise our creative minds in the knowledge economy and to harness the cutting edge work in our universities in areas such as engineering, life sciences, animation and stained glass. That will take time, and macro-economics play a significant role in determining the success of that process. However, there are short-term impacts that we can make.

The most obvious direct impact on prosperity and small businesses comes from an increase in visitor numbers to the area as a result of the programme as a whole, with a sustained uplift year on year thereafter. We detail this in the next section.

A challenge will be to ensure that we maximise the amount of visitor spend that is retained in the local economy as a result not just of more visitors overall, but the amount those visitors spend, where and how they spend it. If much of that value ends up leaving the economy again then we will have missed a trick. Retaining wealth is much easier said than done, as it is influenced by the structural weaknesses of our economy. Along with the over-reliance on the public sector, we have relatively few large corporations, and of those that we do have the majority are owned from outside the region or may see relatively little change in their income in the short term as a result

of a boosted tourist economy. However, much of our tourism and hospitality industry is locally owned, albeit with provision by larger chains as well. Our retail also has a reasonably high number of small independents, although the city and town centres are dominated by large national and multi-national brands.

We are realistic about the timescales for change in these areas, but there are relatively straightforward (albeit time consuming) approaches to reducing leakage of funds from the area – a major first step will be to apply the local multiplier effect to our programme expenditure and to use our Foundry to assist in developing more local supply chains more generally. Our aim, using the local multiplier, will be to reduce the amount of our budget leaving the regional economy to under 40%. Our longer term aims for the local multiplier will be to reduce this significantly further, but with a focus on attracting visiting companies and arts exchanges there is an inevitable cost that will leave the area. We do not currently have the capacity to refine this further at this stage, but we would ensure that this expertise is built into our Foundry Associates pool (see section H).

We have a thriving voluntary sector here, but we want to develop more social entrepreneurs. By developing social capital, and by improving perceptions of the area amongst our own people, we build confidence, which is an essential component in developing both social and traditional 'for profit' businesses. A challenge for the region will be to see how it might grow and develop a vibrant social enterprise sector as a key component of our socio-economic development. Alongside the outcomes of the programme itself, our Foundry, which will last beyond the life of the programme, will help us to address these complex but achievable issues as a multi-disciplinary 'think and do' organisation.

Specific initiatives in our programme that will positively affect business include the Creative Hub project, developing creative industries with mentoring support in the High Street, and Digitopolis, Digitage, and the Swansea Bay EXPO will showcase our bright, creative minds and our research capabilities. The Creative Bubble project will make our town and city centres more vibrant places, contributing to the sense of place and making the retail experience a different one that people will remember and return to. The pilot project for the Creative Bubble initiative has been backed by Swansea Business Improvement District (BID) and demonstrates the importance that our retailers place on a cultural offer to compliment the retail offer.

'The Best Supporting Environment in a Film or Television Series goes to...' event will work to build on our emerging strength and popularity as a destination for film and television productions, with a view to

attracting more exciting productions to come and film here. Swansea Bay is one of only a handful of strategic locations in the UK for attracting high end TV drama from the USA as well as the UK and Europe. To demonstrate our growing track record in this area, the following film and television series have been filmed here recently:

Films: Jack to a King (currently in production), One Chance (currently in production); The Spirit of '45 (2013), Night of the Living Dead: Resurrection (2012), Hunky Dory (2011), Submarine (2010), Colin (2008), Flick (2008), Little White Lies (2006), A Way of Life (2004), Twin Town (1997).

TV: Da Vinci's Demons series 2 (currently filming), Da Vinci's Demons series 1 (2012), Mine All Mine (2004), Sarah Jane Adventures (2007), Tales from Pleasure Beach (2001), Torchwood, Doctor Who.

It is exceptionally difficult to estimate an impact for the programme in terms of wider economic development for two reasons:

- **firstly, whilst our focus on achieving qualitative issues of health, social capacity, perception and connectivity all have potentially significant long term outcomes in terms of economic regeneration, their measurable impact in economic terms within a year to 18 months is extremely difficult to assess. We will commit to a dedicated study on this if we win and we have allowed for that in our budget; and**
- **secondly, the impact of attracting just one major production to the area (in a highly competitive environment) through the 'Best supporting landscape...' initiative, which will involve close working with Welsh Government, would dramatically increase the economic impact. As an example, the first series of David S Goyer's Da Vinci's Demons created 3,000 part-time jobs, including extras, and 163 full-time jobs and was worth an estimated £61m to the region. This particularly ties to step change 3 – improved perceptions, which is not just about people coming to buy tickets for things, or tourists (important though that is) but also major investments by global brands in the area.**

The development of Bay Studios in conjunction with Welsh Government is ongoing, with significant investment and partnership working – this bid comes at a time when the development process is continuing with a number of unknown factors at this stage, but there is a strong focus in this as a strategic initiative by the Welsh Government. Designation as UK City of Culture would bring an added boost to that process. So, for the purposes of this bid we have focused our economic impact predictions on the direct boost in tourism (refer to section G) but we do so with the anticipation that this will be a conservative figure.

DYLAN THOMAS

of SWANSEA A POET AND A WRITER.

ACKNOWLEDGED AS ONE
OF THE MOST IMPORTANT
POETS OF THE
20TH CENTURY.



His most famous work 'UNDER MILKWOOD' was broadcast
by the BBC in 1954. DIED AGED 39

SECTION G

Impact on tourism

Tourism strategic context

The Welsh Government has recently announced its new tourism strategy for the period to 2020. This projects an uplift of the value of tourism by some 2.5 % per annum or 20 % overall. This is slightly below the UN World Tourism Organisation's projections for Europe.

Currently, tourism is worth some £4.5bn to the Welsh economy, representing a Tourism Gross Value Added of £1.8bn – 4.4 % of the Welsh economy.

In growing the tourism industry in Wales there will be a particular emphasis placed upon product development, promoting a new brand, and strengthening the key destinations – of which the Swansea Bay region will be one. Major events will continue to feature as a key driver of the tourism profile of Wales and in this context the region's delivery of the Dylan Thomas Anniversary programme will make a significant contribution to increasing awareness and visitation to the region in 2014.

The Swansea Bay Region has a solid structure of tourism strategies that have been put in place to secure that the national ambitions for growth can be implemented at the regional and local level. In this context relevant tourism strategies are already in place for the period 2013 – 2017 and beyond for the Swansea, Neath Port Talbot and the Carmarthenshire areas. At the regional level, the South West Wales Tourism Partnership has an overarching strategy for the wider region.

These documents provide a consistent, relevant and supportive environment for successfully delivering the City of Culture from a tourism perspective.

Importantly, the City and County of Swansea has recently adopted a destination management plan (2013 – 2016). This reflects (a) the organisational restructuring that has taken place within the Council and (b) the commitment of Visit Wales to ensure that high quality visitor experiences are delivered 'on the ground'. The other Councils in the wider region are also preparing destination management plans. These will provide an important element of assured quality and partnership working across the region during 2017. They will also provide the City of Culture team with singular points of contact for all aspects of the welcoming and hosting of guests.

Tourism volume and value

Tourism is a major driver of the regional economy with Swansea being a dominant destination within the region. The South West Wales Tourism Partnership indicates that tourism across the entire region is worth approximately £600m and supports over 22,000 jobs. Over the past 5 years the region has witnessed a 17.5 % increase in the number of tourist visits (compared to 1.6 % in Wales as a whole). However, the City Region data is amalgamated to include Pembrokeshire to the west, whereas the spatial area covered by this bid is smaller, not including Pembrokeshire and more focused around the hub of Swansea, with second tier satellite towns around it and a rural hinterland. We do not have City Region statistics for the bid area and so the figures utilised below are based on the Swansea statistics. Whilst this will give a lower baseline, it does mean that the predicted uplifts are likely to be conservative given the wider area that the bid will cover.

In 2012, the area of the City and County of Swansea received 2.8m day visitors and hosted 1.3m overnight tourists. In total there were some 7.1m tourist days in Swansea and on Gower in 2012. This produced £337m of expenditure within the local economy and supported almost 5,400 full time equivalent (FTE) jobs.

The day visitors are predominantly drawn from the south Wales area and contributed a third of all expenditure. In terms of overnight tourists using commercial accommodation there were some 983,000 guests who stayed for a total of 3.5m days and spent £200m in the local economy. Tourists staying with friends and relatives added a further 879,000 days and £38m.

Over the past 5 years the value of tourism to the Swansea economy has remained relatively static although the numbers of visitor days has grown slightly. These trends reflect national conditions and the challenges faced by a traditional destination in a difficult economic climate.

In moving forward, and in order to secure new growth in the visitor economy, there will be a concerted effort based around the celebrations of Dylan Thomas 2014, the investment programmes being made available via Visit Wales in pursuit of its new strategy for tourism and the added bonus of Swansea City FC playing in the Premier League and in European competitions.

Of particular importance will be the international and UK wide levels of exposure and promotion these opportunities will bring to the City and County of Swansea and the wider region. This will present a strong platform and confidence for an aggressive approach to promoting itself for 2017 and as a stimulant to investment in tourism services.

Current visitor patterns – Swansea and Gower

Visitor profile

- Average age of visitor is 45+
- 70% of visitors are upmarket (ABC1)
- 42% are from Wales, 46% from rest of the UK and 12% from overseas
- 79% arrived by car or van
- 86% had visited Swansea Bay before (+11% since 2008)
- 56% were overnight visitors
- 46% stayed in Gower, 41% in the City Centre
- 37% travelled in a family or group; 35% with spouse or partner
- The internet was the most popular method of obtaining information about Swansea Bay (29%) and 15% of visitors had logged on to the official tourism website www.visitswanseabay.com prior to their visit.
- On average, a day visitor spends £42 and a staying visitor £59 per day.

Why people visit

The factors which most influenced visitors' decision to visit were the scenery/landscape (44%), the coast (44%), the beaches (35%) and visiting friends and family (20%)

'Walking' is the most popular activity undertaken by visitors during their stay followed by watersports, cycling, golf and fishing.

'The quality of the Gower landscape' was the most popular 'key strength' identified by visitors.

UK City of Culture impacts

It is expected that over the next three years the value of tourism in the region will grow by at least the national target (2.5% per annum). This will be driven by a growth in the number of staying tourists using serviced and other commercial accommodation and the development of (a) year round tourism and (b) greater numbers of UK and international tourists.

Key Table 3: Visitor Economy Impacts				
Indicator	Baseline (a)	2017 Target without UKCC 2017 (b)	2017 Target with UKCC 2017 (c)	Impact of UKCC 2017 (c - b)
Geographical area to which the figures refer: City and County of Swansea				
Total Visitor Numbers	4.2m (2012 – Swansea)	4.8m	5.4m	0.6m
Total Visitor Spend (£m)	£337m (2012 – Swansea)	£387m	£406m	£19m
Total Overnight Stays	3.47m* (2012 – Swansea)	4.0m	4.7m	0.7m
Total International Visitor Numbers	We do not have reliable regional data in this area – we can supply Wales trends if necessary	N/A	N/A	N/A
Total International Visitor Spend (£m)	We do not have reliable regional data in this area – we can supply Wales trends if necessary	N/A	N/A	N/A
*Commercial accommodation				

Trends in the past 6 years have shown fluctuations, and macro-economic factors have played a strong part in that. Rather than base projections on the recent trend, we have based the increases on predicted Wales trends of year on year increases up to 2020. We have used increases of around 2.8% per annum as a base figure to achieve our 2017 baseline prediction.

So, by the end of 2017 we would expect the value of tourism in the City and County of Swansea to be worth around £387m.

Designation as UK City of Culture 2017 will generate net additional overnight stays using both commercial accommodation and staying with friends and relatives as well as an uplift in day visitation. Across each sector we expect to see increased levels of spend per day, longer overnight stays and a higher number of international tourists.

A reasonable target for this uplift within the City and County of Swansea will be to see numbers staying for overnight trips and using commercial accommodation increase to 1.3m in 2017 (up by around 12% on current predicted numbers for 2017) with visitors staying for longer, equalling 3.9m days.

We assume a 5% uplift in spend on the 2017 end of year baseline figure of £389m. That reflects the heightened offer to tourists that do come here, and equates to an increase of approximately £19m of additional expenditure as a direct result of the City of Culture.

Bedstock data

2012/13 – whole region

Visit Wales estimates the total number of commercial accommodation establishments within the region (serviced and self-catering but excluding camping and caravan sites) to be almost 1,000 with a total bedstock of some 13,000 equally distributed between self-catering and serviced provision.

2012/13 Regional bedstock data (figures for camping unavailable)

	Number of establishments	Number of bedspaces
Serviced	347	6418
Non-Serviced	647	6710
Total	994	13128

Figures accurate as of April 2013

2012/13 – Swansea and Gower

For Swansea and Gower, the total bedstock spaces are detailed below:

Key Table 4: 2012/13 Swansea and Gower (City and County of Swansea) bedstock data

	Current	
	No of Beds within City	No of Beds within 30 minutes public transport
Budget	No data	
1 star	63 (serviced)	30 (serviced) 8 (self-catering)
2 star	64 (serviced) 4 (self-catering)	129 (serviced) 41 (self-catering) 1285 (caravan & camping)
3 star	473 (serviced) 341 (self-cat.) 1710 (caravan & camping)	221 (serviced) 420 (self-catering) 1092 (caravan & camping)
4 star	1554 (serviced) 76 (self catering) 675 (caravan & camping)	144 (serviced) 523 (self catering) 2030 (caravan & camping)
5 star	893 (self cat.) 300 (caravan & camping)	75 (serviced) 270 (self catering)

We have deviated from the prescribed format of Key Table 4 because there are no major hotel developments currently planned.

Much of the accommodation available in the local area is camping, the majority of serviced accommodation is located in or very close to the city centre, and equates to approximately 5,000 beds.

We give some further figures on occupancy data in Appendix C, but in short this determines the percentage of the total number of occupied bedspaces during any given period. Whilst we have to be cautious in this area as the sample size used is small, the data we have indicates that Swansea has above national levels of occupancy for the serviced sector but below national average levels for self-catering. The figures also reveal some spare capacity within the existing bedstock, which will help in meeting future growth in demand throughout the year. However, a study is currently underway, which takes into account a successful bid to be UK City of

Culture and the attendant uplift in tourist numbers and stays and will assess the current and projected bedstock demand. Presently, there are no new major hotel developments planned, with a number of relatively recently completed hotel developments and refurbishments.

The competitive environment

The UNWTO estimates that international tourism arrivals will increase by 60 % over current totals by 2020. This unprecedented level of global tourism activity is fuelling intense competition. Destinations have to work harder and in new collaborative ways of working in order to secure a share of this growth.

Wales recognises this situation and has put in place the strategic processes to become more competitive.

A short summary of the strengths and weaknesses, opportunities and threats related to the region are summarised in Appendix C – that very brief table summarises some of the key issues that inform our thinking.

Connectivity

Airport connectivity

Cardiff Wales International Airport which is 1 hour away has recently been acquired by Welsh Government in order to inject a fresh strategic approach to developing new routes and growing international and UK markets. For the past decade the airport has been owned by a Spanish company whose primary interest was developing the outbound charter markets.

The airport's new Board and management team are charged with generating new traffic, routes and passenger numbers as part of the Government's aim

to grow the value of tourism to Wales by 2020.

At present the airport has direct routes to 18 countries and some 47 destinations. It is served by 9 scheduled airlines as well as a number of charter carriers. The scheduled airlines include KLM, Aer Lingus and Flybe whose networks to hubs such as Amsterdam and Dublin provide gateways to a wide range of international destinations. There are existing daily connections to a number of UK and NI destinations totalling almost 80 flights a week.

Current traffic is dominated (76 %) by international flights however current numbers show 160,000 annual international and 250,000 domestic passengers using the airport.

Over the next three years, the Director has indicated that he anticipates that further routes within the UK and other European cities will be added. This will clearly enhance the accessibility of Swansea Bay to potential markets.

In addition, Swansea Bay is within a 2.5 hour drive time of two further international airports – at Bristol and Birmingham.

Train connectivity

Swansea is a main line station with direct hourly services to London (journey time c3hrs) and services every 30 minutes to Cardiff. There are also regular and frequent services west to the ports of Pembrokeshire (serving the Irish markets) and via mid Wales to Birmingham (journey time c2.5hrs) and the north west of England.

Coach connectivity

The accessibility of the region is enhanced by frequent and regular inter-city and Heathrow/Gatwick Airport coach services (provided by Mega-Bus, Greyhound and National).

SECTION H

How we will manage this

The development of the programme will be through our Foundry. At the heart of this bid is the creative community that has developed the programme and shaped the bid. This community has come together and developed a shared purpose for culture in the region, but there is no structure to realise its vision. As a natural progression, and with their tacit approval, the bid team has distilled the suggestions of the creative community and refined the concept of the Foundry.

Our aspiration is for a creative, cultural City Region. When Charlie Leadbeater wrote for the British Council about what makes creative cities work, he compared the means needed to deliver things to 'clouds' and 'clocks'. Clocks have clear structures, with interlocking parts and are good for getting specific things done, to a budget, to a schedule and are easy to understand. Clouds are diffuse, made of a myriad of small particles and do not have a set structure, but better represent the range of interactions needed to solve complex problems.

We like that – it chimes with how we want to go about developing our City Region. So, our Foundry is the term given to a concept that includes a cloud, and a clock, both of which are integral to achieving the outcomes we want to see.

Core

A core principle of our bid is that it is one devised and developed by our people. So, our 'cloud' will be a voluntary network and meeting point that brings together the creative people of our region in order to exchange ideas, inform, question, develop and share. This is the Core. Within the Core we have a vast range of skills, expertise, knowledge and practice. When these elements are brought together we can achieve things that are far greater than the sum of their parts. We have seen this in microcosm this summer when developing the bid, and there is significant untapped potential. We will harness this energy and enthusiasm with the creation of a timebank for peer to peer skill swaps and to assist and develop cultural industries – developing a brains trust for the City Region. Facilitating and enabling the Core to function are the 3 Engagement Officers employed by the regions local authorities. This structure enables the Core to function regardless of funding.

The Core's activity will include 4 events a year, run

in each quarter, with a key theme. These events will be facilitated, with experienced practitioners leading conversations and debates. We will make one of these four events an annual 'Culture Ball', where we bring everyone together to celebrate achievements, reflect on the year and set an agenda for the coming year.

Alcemi

This is our 'clock'. A Swansea Bay Culture Company, trading as 'Alcemi', will be the constituted delivery body responsible for delivering the UK City of Culture programme. It will have responsibility for the cultural programme, production, administration, finance, marketing, press & PR communications, co-ordination and cultural development. It will also ensure that the bid leaves a lasting benefit for the region.

It will be a not for profit company, limited by guarantee, with a board of Directors independent of the local authority, but with a clear line of reporting to the City Region board and with accountability to the City and County of Swansea Council (which chairs the City Region and is the lead partner and principal funding body for the Swansea Bay City of Culture).

Alcemi Board

The Board will consist of 5 appointed members who will bring cultural expertise and business acumen, and 3 members nominated by the Core. A final place will be held by the City and County of Swansea Council as the lead funding body and the representative of the City Region partnership. This board will set the parameters and governance of the organisation and will meet at least monthly.

The Board of Alcemi will consist of the following people (with a fifth place to be filled):

- **Sybil Crouch: Head of Cultural Services at Swansea University & Director Taliesin Arts Centre; Chair – Wales Dance consortium; co-producer Adain Avion for Wales Cultural Olympiad; past Chairman Arts Council of Wales, past vice-Chair Wales Film Agency; past Deputy Director West Wales Regional Arts Association;**
- **Dr Jane Davidson: Director of Inspire (Institute of Sustainable Practice, Innovation and Resource Effectiveness) for the University of Wales Trinity St David, former Minister for Environment and Sustainability and prior to that Minister for Education and Lifelong Learning for the Welsh Government, and former Board member of the Arts Council of Wales;**
- **Professor Andrew Davies: Chairman of the ABMU Health Board, Chair of Welsh Cooperatives and**

Mutuals Commission, former Assembly Member for Swansea West and Welsh Government Finance Minister, and former board member of the Charity Bank; and

- Deborah Williams: former Chief Executive of Confused.com and board member of the Ospreys regional rugby team.

- Voluntary Services;
- Arts Council of Wales;
 - Welsh Government;
 - relevant business leaders; and
 - a representative of the Alcemi Board

In addition, up to 3 board members will be voted for each year to represent the wider creative community. That vote will take place at an annual Core event.

Staffing

The staffing structure is summarised in the organogram below, with individual job titles described subsequently in brief, 'pen portrait' format.

The Culture Partnership

A Culture Partnership will be formed as an advisory group. It will ensure strategic cultural and financial planning for the region by the key support agencies.

The partnership's roles in relation to the Foundry concept are to ensure that:

- the constituent bodies of the partnership engage effectively with both elements of the Foundry;
- the partnership, and its constituent members, will be tasked with materially supporting Alcemi delivering the cultural programme and ensuring strategic alignment to support its work; and
- the partnership will also provide an advisory function to the Alcemi delivery body.

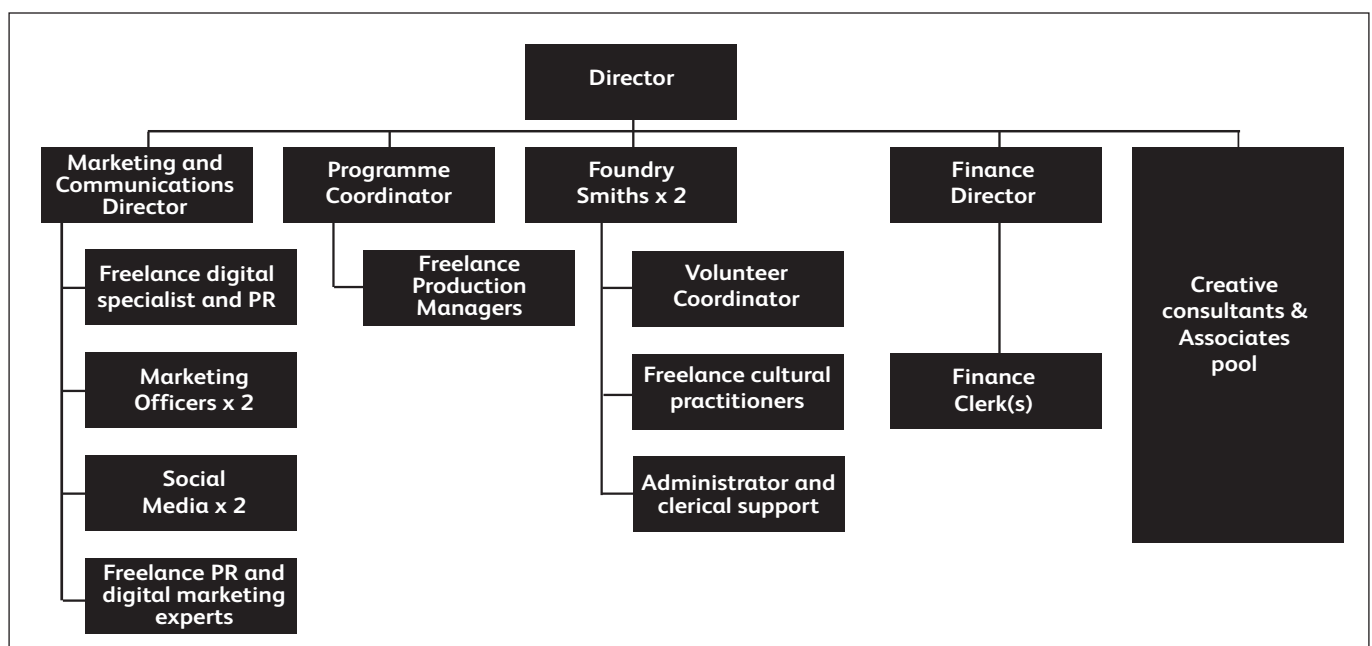
The Culture Partnership will include representatives from:

- the three local authorities;
- the two health boards (ABMU and Hywel Dda);
- the two universities;
- FE providers;
- a representative for the three local Councils for

Director – responsible for overseeing the organisation staff and will have overall responsibility for the legacy of the programme. They will represent the staff on the Board, and will liaise with the Culture Partnership, the Core and key stakeholders. S/he will support the Chair of the Board in being accountable to the principal funder, the City and County of Swansea Council.

Foundry Smiths (x2) – with responsibility for ongoing programme development, community engagement, the residencies programme and a strategic overview of the cultural sector – ensuring that Alcemi and Core work together as a genuine joined up approach (they will liaise and have a close working relationship with the Arts Engagement officers of the 3 local authorities on a regular basis). One of the Cultural Development Co-ordinators will have responsibility for the line management of the Volunteer Co-ordinator who will be seconded from the Voluntary Sector.

Programme Co-ordinator – Responsible for Programme delivery and appointing and managing freelance production teams for programme elements as needed.



Marketing & Communications Director – with responsibility for the strategic marketing and communications of the organisation. The Marketing and Communications Co-ordinator will manage 2 Marketing Officers seconded from the City and County of Swansea, 2 Social Media administrators and a Communications Assistant.

Finance Director - responsible for managing the budget (a secondment from the City and County of Swansea Council) and accounting and reporting on all expenditure to funding partners and making regular financial reports to the Board and the City and County of Swansea Council.

2 x Marketing/Communications Officers - support the marketing team to coordinate marketing collateral across the region. These posts will be seconded from the City and County of Swansea Council. One of the Officers will be responsible for managing relationships with sponsors and Ambassadors.

Volunteer coordinator – responsible for the recruitment, development and management of the team of volunteer ‘trusted guides’

2 x Social media managers – 2.5 FTE in overlapping posts will cover social media coverage for the marketing activities

Finance clerk – supporting the Finance Director. The post will be seconded from the City and County of Swansea Council. Additional financial administration will be seconded from the City and County of Swansea Council as necessary to support the Finance Director

Clerical support – seconded in.

The proposals for the Albert Hall performing arts centre, mentioned previously, include a box office facility for use by the wider community where box office facilities are not available. Alcemi will link with that service during 2017, and the box office team in the Albert Hall project will be augmented to accommodate heightened demand during that year – that will be factored into the business planning for the Albert Hall project as it progresses. In the event that the Albert Hall project does not proceed, an additional box office function (with a strong link to the digital hub) will be added.

When developing the team, the bilingual nature of the region will be taken into account and addressed during the recruitment process.

Special events

The special events teams from the three local authorities will work with the Programme Co-ordinator

Creative consultants

The Foundry will have a series of Creative Consultants. We will recruit additional members, but presently agreed are:

Russell T Davies – screenwriter and producer, will input into the creative programme as it develops and has agreed to take part in the Residencies outreach programme.

Nick Evans – is currently directing the world arena tour of Jesus Christ Superstar and has input into the programme as it has developed. He will support the shift in emphasis of the Swansea Grand Theatre to becoming a producing facility that commissions new work, and will provide input to new theatre activities across the region.

Fiona Stewart – is Managing Director and owner of the independent Green Man Festival. She will bring expertise in brand development and working with corporate partners, production of larger scale events and activities. Fiona will also be available to provide assistance to event managers who are running their own activities, providing support and advice as needed.

Kris Donaldson was CEO of Liverpool 2008 and has input into our bid, providing sage advice and support. With his knowledge of the realities of running a year-long cultural programme, he will provide support in developing corporate relationships, marketing, and programme delivery.

Dai Davies is an expert in the music industry and digital marketing, former manager of The Stranglers, former Arts Council of Wales Board member, and former Board member of the Welsh Music Foundation, now developing hyper-local digital platforms with community owned, database driven content through the Localist FYI initiative.

Associates

In addition to the core staff there will be a budget strand managed by the Director to be spent on

augmenting the core skills of the staff team with freelance associates.

Decision making

All creative decisions related to the Cultural Programme will be made by Alcemi. On a day-to-day basis those decisions will be made at officer level within the organisation, but any major decisions on overall creative direction (for example a significant change in the programme) will need to be ratified by the Board. Alcemi will have a service level agreement with the City and County of Swansea Council, and will be accountable with regular meetings and performance reviews with the Council. This model has been successfully utilised by the Council with the not-for-profit entity set up to manage its Leisure facilities.

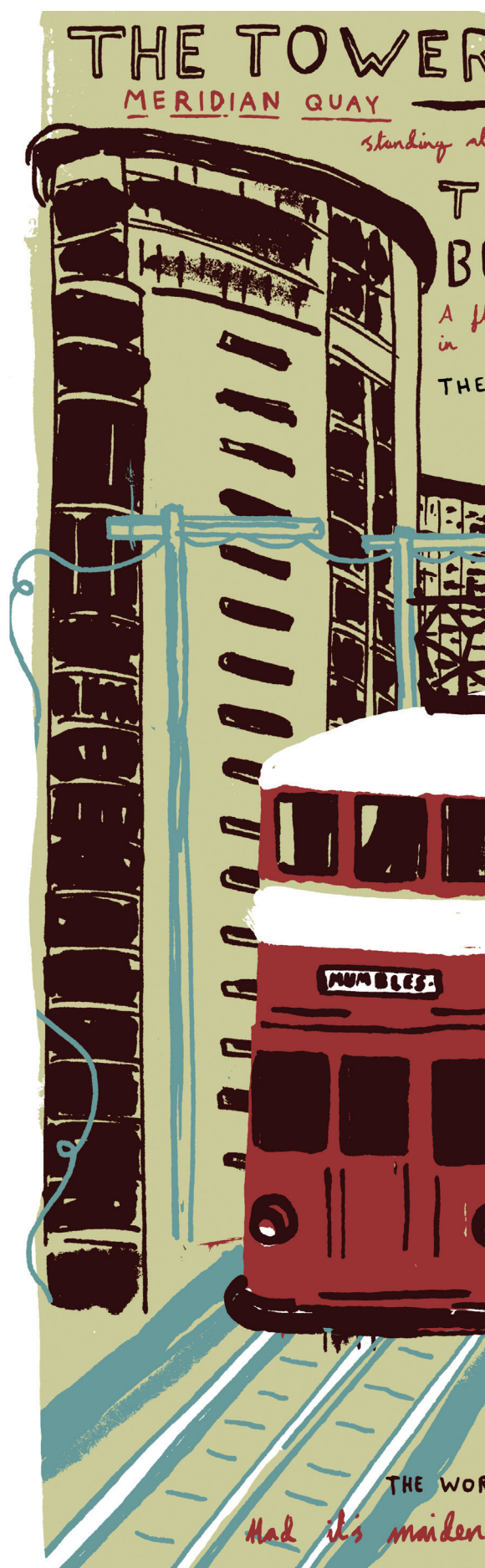
Linking to the City Region

The City Region board will be an unconstituted body made up of representatives of the 3 local authorities and chaired by City and County of Swansea Council. Alcemi as the delivery body for the UK City of Culture in Swansea Bay will be independent but will be accountable to The City and County of Swansea Council as the principal funder and lead. This links directly with the City Region as the Leader of Swansea Council chairs the City Region board.

Ensuring continuity

The current administration will be in power until May 2017 and has a significant majority, and so the political scenario appears stable. The current administration is fully committed to the bid. As the Foundry and its component parts forms part of our legacy, we have secured cross party support for it to avoid any potential difficulties due to a change in administration in 2018.

We will ensure continuity between the current bid team and the operating of the Foundry, with interim positions created subject to the appointment of full time positions by the Board.



SECTION I

Track record

We have a strong track record of arranging events of scale, with a selection of events and activities summarised in the table below. We have dedicated special events teams, and we are able to link with the Welsh Government's Major Events unit as required. We are used to dealing with urban festivals, festivals in our parks, and overlapping events and we have robust systems in place to ensure multi-disciplinary working, an example is our safety advisory group, which involves all the key agencies from the local authorities departments to the emergency services. We anticipate that relatively few areas will have people in post with experience of running major

year long events of this type, and so we have taken advice from people with that experience, and included some of them in our team (as noted in the previous section). Having said that, whilst it was some time ago, we have legacy remaining from our time as the UK Year of Literature, with staff that delivered that year so successfully (who have progressed with careers elsewhere since) returning to the local area, bringing with them significant experience. We will conduct a skills audit prior to developing the staffing team and recruit carefully, using the expertise our various partners have committed.

So, we are confident that we have the institutional capacity to manage this, and that we have sufficient measures in place to make up for any deficiencies through the use of expert advisers and with careful recruitment.

Description	Key Partners & Participants	Duration	Budget	No of Attendees	Role of Council
Waterfront Winterland-A 7 week outdoor real ice rink with mini children's rink, associated themed rides and amusements, giant wheel, festive catering and Santa's Grotto plus themed entertainment.	CCS, Sponsors and Private Funfair Operator-open for public skating and school and private bookings	7 week duration (51 days) Starts 3rd weekend in November to coincide with Xmas Lights Switch on and runs until first full weekend in January	£300,000	130,000	Major Funder and lead organiser who secures additional sponsorship
Escape in the Park - A 1 day Dance Music (Club/Trance/House/Urban/Garage etc) Event organised for 10 years until 2011-June each year-dates varied	Angel Music, Mamma Group(International Companies) and CCS - open to all on ticket purchase-aimed at clubbers 18-30 yrs.	1 day 12pm -11pm	£80,000	15,000 average	CCS was facilitator. Negotiated contracts and delivered site build and part delivery of event. Promoters delivered music content, marketing, PR and took main financial risks
BBC Proms in the Park-Annual outdoor classical concert in each of 4 home nations linked to BBC Last night of the Proms at the Albert Hall with Live link ups culminating in firework display.	BBC Wales (International Partner) plus CCS-open to all on purchase of ticket (Nominal fee)-mainly families	Annual performance until 2010-always second Saturday in September.	£80,000	6-8000 average	CCS and BBC Wales Joint project. CCS delivered and built site infrastructure and operational delivery and PR whilst BBC NOW delivered musical content, TV and radio broadcast delivery -shared financial risks subject to agreed contractual responsibilities
Merlin Festival Carmarthen	CCC Tourism in conjunction with others	1 / 2 days mid August annually	Not available	4,000	URDD Gobaith Cymru was main organiser and CCS as local facilitator and organiser of traffic management and other site infrastructure plus assistance with PR

Key Table 5: Track Record (continued)					
Description	Key Partners & Participants	Duration	Budget	No of Attendees	Role of Council
Swansea Bay 10k-Annual major sporting running event featuring elite and children's/public races attracting thousands of runners from across UK and abroad	CCS is major organiser plus liaison with UK Athletics and Welsh Athletics plus Sponsors-open to all	1 day but various events throughout the day from Juniors to Seniors and wheelchairs	£60,000	12,000 runners and spectators	Lead organiser and sole funder plus secures sponsors
Wales National Airshow - Major National Airshow occurring biannually over 2 days. Major air and ground displays plus entertainment, catering and stalls etc	CCS main organiser plus all military services e.g. Army, Navy, Air Force, plus private associations and sponsors. Free entry to spectate	2 days in mid July -Sat and Sunday	£125,000	180,000	Lead organiser and sole funder plus secure media partners and sponsors
Wales Rally GB - Service Park- Motorsports -CCS built and managed the Service Park for the GB round of the World Rally Championships(staged for 6 years until 2008)	MSA/IMS/FIA/WRC/ Welsh Government/Visit Wales/CCS. A round of the World Rally Championships with major International partners-nominal entry fee	4 days duration-dates varied from Nov to Sept over the years(last staged in 2008)	£10,000	10,000	Lead organiser of service park on site build and sole funder of service park with governing body delivering motorsports aspects of event delivery
Tour of Britain Cycle Race- Major televised professional cycling race which annually tours UK over a period of 8 days-usually during first week of September	Professional Cycling/ UK Sport/welsh Government/Sweetspot/Sponsors/CCS. A partnership involving Welsh Government and international cycling agencies to deliver a World Class televised cycling event with CCS delivering traffic management and closures, PR and marketing and working with organisers to deliver event locally etc	Usually 1 day each year-usually in first week of September-last visit in 2010	£30,000	25,000	Local organiser in partnership with overall event organiser(SweetSpot) plus other agencies e.g. Welsh Government/Safety agencies etc
Beach Break Live	Student Seed Ltd and CCC	5 day student only annual event 2010 - 2012	Not available	12,000 average	CCC as host and facilitator, operated by Student Seed Ltd
Olympic Torch Relay and associated activity	Olympics/LOCOG/UK Sport/Welsh and UK Government/Sponsors plus all major safety agencies and CCC	CCC schools torch relay through the month of March and 27th May 2012	Not available	30,000	Lead organiser and sole funder plus secure media partners and sponsors

Key Table 5: Track Record (continued)					
Description	Key Partners & Participants	Duration	Budget	No of Attendees	Role of Council
Olympic Torch Relay and Activity- Olympic Torch Relay plus overnight concert and depart the following day - 2 days in May 2012	Olympics/LOCOG/UK Sport/Welsh and UK Government/Sponsors plus all major safety agencies and CCS as major organiser	2 days with overnight concert and depart following morning	£60,000	60,000	Local organiser in partnership with overall event organiser(LOCOG) plus other agencies e.g. Welsh Government/Safety agencies etc
Christmas Parade and Lights Switch On-Annual parade of floats, entertainers and Santa Parade to announce start of Xmas and Switch On Xmas Lights-usually around 2/3 weekend in November to coincide with Waterfront Winterland start staged late Sunday afternoon/early evening as night falls	Local safety agencies but CCS as major organiser	Sunday afternoon/early evening-2nd or 3rd weekend in November to link with Waterfront Winterland start	£24,400	30,000	Lead organiser and sole funder plus secure media partners and sponsors
Fireworks Display- Annual Fireworks display on 5th November	CCS main organiser plus media partners and sponsors- attracts mainly families. Liaison with all safety agencies	1 day-always 5th November	£24,500	10,000	Lead organiser and sole funder plus secure media partners and sponsors
Swansea City FC Victory Parade- An open top bus parade through the City Centre following Swansea City FC's winning of the Capital One Cup in February 2013- culminating in a staged reception outside the Guildhall which was covered by TV and radio	CS as main organiser plus Swansea City FC, Capital One(Sponsors) plus various media partners	Early evening midweek to coincide with Live News broadcasts of early evening news programmes	£15,000	50,000	Lead organiser and sole funder
Urdd Eisteddfod- National Celebration of Youth Organisation's Festival of Culture(Art, Music, Dance, Prose etc) through the medium of Welsh - over a 8 days in May 2010	URDD Gobaith Cymru/Welsh Government and CCS as local facilitator and organiser of traffic management and other infrastructure plus assistance with PR	8 days in May 2010 (Sat to Sat inclusive)	£120,000	85,000	URDD Gobaith Cymru was main organiser and CCS as local facilitator and organiser of traffic management and other site infrastructure plus assistance with PR

AMELIA EARHART

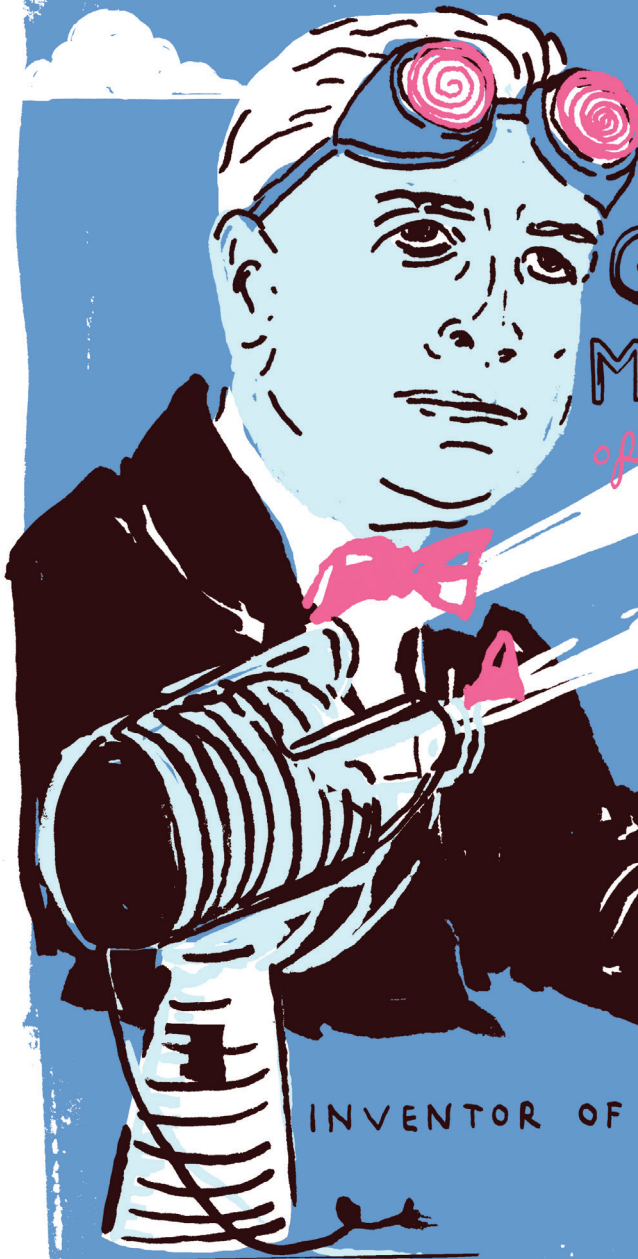
of KANSAS U.S.A.

THE FIRST AVIATRIX TO

FLY SOLO

ACROSS THE
ATLANTIC
OCEAN.

Landing at **BURRY PORT**
in **1928**



HARRY
GRINDELL
MATTHEWS
of **CLYDACH**

INVENTOR OF THE 'DEATH RAY'

1880-1941

SECTION J

Costs and funding

Developing our cost estimates

The costs for our programme (summarised in the broad categories in Key Table 6) have been developed by costing each event individually. For some of the events, there are clear benchmarks that are comparable and where there are, we have used these to estimate costs. For other events, the proposing companies/organisations are highly experienced in delivering such events and have provided us with cost breakdowns. For events that are wholly new, where there are no clear benchmarks, we have looked for comparators in other cities and events elsewhere to estimate a reasonable allowance.

Where we detail administrative costs, these are related to the delivery of the City of Culture programme through the Foundry. Some events that are wholly new will be specially commissioned by the Foundry, some will be delivered (or have significant input to production) from the Foundry, whereas in the majority of instances the ideas have come from

existing organisations, with significant experience in running similar events, who will deliver and manage them.

Explanatory notes

The administration and management budget includes an allowance for evaluation of £200,000. This does not include 'in kind' value from our universities or the ABMU Health Board.

We have detailed a number of lead in projects previously in this document – for ease, we have only shown budget related to new content leading up to 2017, rather than budget that would have been spent anyway on pre-2017 projects that support the lead in to the programme, but that are not new or different in any way. Similarly, we are only showing baseline budget that represents spend that can be 'bent' for new activities. If we take into account cultural spend that will happen anyway in our various cultural venues, facilities and special events, then the budget would be closer to £23m.

The existing marketing spend represents in kind support from the City and County of Swansea's tourism and marketing staff to supplement the marketing aspect of the Foundry's marketing

Key Table 6: Overall UK City of Culture programme in revenue terms (all costs in £000s)						
	2014	2015	2016	2017	2018	TOTALS
Baseline: spend which the City will contribute to their UK City of Culture Programme (i.e. funding which would have been spent anyway, but will form part of the City's UKCC budget)						
Admin/ Management	0	50	50	550	50	700
Programming	0	0	500	1000	500	2000
Marketing	0	50	100	1000	100	1250
TOTAL	0	100	650	2550	650	3950
Additional: activity for UK City of Culture						
Admin/ Management	200	200	500	500	250	1650
Programming	0	0	0	8460	0	8460
Marketing	65	80	95	125	70	435
TOTAL	265	280	595	9085	320	10545
Combined: baseline + additional activity						
Admin/ Management	200	250	550	1050	300	2350
Programming	0	0	500	9460	500	10460
Marketing	65	130	195	1125	170	1685
TOTAL	265	380	1245	11635	970	14495

activities (£50,000 in 2015 and then £100,000 thereafter). The additional expenditure in marketing in 2017 in the existing baseline spend is towards the overall marketing budget (including collateral, specialist support, additional marketing staffing, digital staffing and the like).

The £50,000 per annum in existing baseline spend under administration is towards a seconded Finance Director, with the additional £500,000 in 2017 representing special events team costs provided 'in kind' by the Council.

General assumptions and exclusions

We have assumed that any impact of inflation is accommodated within the budget, rather than incrementally increasing annual amounts for inflation.

Costs assume that the Foundry will be exempt from Corporations Tax and Business Rates as a not for profit company limited by guarantee with charitable aims, which will be able to recover VAT.

Welsh translation of marketing materials is allowed for in the marketing budget.

We have included some 'in kind' costs where Local Authority staff time will be allocated to the project, primarily this will be with special events and marketing staff, plus some financial administrative support.

We have not included any notional 'lost opportunity' costs in the in kind funding, in other words the notional cost of rental of premises provided in kind for housing the Foundry, or the waived hire fees of Local Authority owned venues for example. We have also not included the general overhead costs (including staffing) of cultural facilities that would have been incurred anyway.

The figures shown in Key Tables 6, 7 and 7a are revenue budgets – we detail capital elements related to the programme later in this section.

Funding sources

Public sector support

The City and County of Swansea Council will bend £3.25m of existing cultural spend into the budget during the lead up to, and during 2017 – this is all from within the Culture and Tourism budget of the City and County of Swansea Council. Whilst this is an existing budgetary allocation, the content and marketing that it will pay for will be new. An additional £50,000 per annum from 2015 comes from a Finance Director being supplied in kind by the Local Authority.

An uplift of £250,000 per annum in cultural

expenditure has been identified by the City and County of Swansea Council from 2014 onwards in the 'additional' section of Key Table 7 – this relates to the aspirations to develop a UK City of Culture, and will be additional spend on top of existing budgets. It will contribute towards administrative costs including administrative elements of the marketing budget.

The City and County of Swansea Council is pledging a further £1m from its reserves for 2017.

Other public funds

The Welsh Government firmly support our bid and we are already working with them on a range of initiatives, with a significant investment in the region to date. Budget forecasts are commensurate with continued funding in line with existing Welsh Government Support.

The Arts Council of Wales is also firmly supportive of our bid:

“Over the last two years, Arts Council of Wales has supported Arts organisations in the Swansea Bay bid area with over £5m from its revenue with further project funding from the Arts Lottery in excess of £1.5m. The Arts Council of Wales is supporting major capital infrastructure such as the refurbishment of the Glynn Vivian Art Gallery (£2.2m) and current public art projects to a value of £150,000. 2014 is the centenary of Dylan Thomas and Welsh Government working with the Arts Council and the local authorities is funding just under £350,000 of new arts Projects and commissioned work in the area connected to Dylan Thomas 100. It is against the background of this momentum of project and infrastructural investment that Arts Council of Wales would seek to build investment to 2017 and beyond, with a target spend between 2015 and 2017 of £7.5m, subject to resources and the Council’s approval of applications.”

David Alston, Arts Director, Arts Council of Wales

European Structural Funds

The other significant public funding source will be European funding from the next round of structural funds for South West Wales. These funds will be targeted towards strategic economic projects within the programme, including projects that seek to reduce the numbers of NEET young people (an area in which we have previously received funding commensurate with the levels we anticipate here) and also for strategic projects that support creative industry development. Currently, we are projecting £750,000 towards the budget from European sources.

The two main potential avenues for European funding support would be either Structural Funds or Culture funding.

The Culture programme is likely to restart for the 2014-2020 EU programming period. Details are limited at the moment, but the current 2007-2013 version of the programme covers:

- **transnational mobility of cultural players;**
- **transnational circulation of artistic and cultural works and products;**
- **intercultural dialogue and exchanges.**

In terms of EU Structural Funds, there is likely to be scope to support cultural actions within broader programmes of work under the main themes of the European Regional Development Fund programme. The main priorities will be:

SME Competitiveness

- **Access to Finance**
- **Entrepreneurship**

Infrastructure

- **Transport and network bottlenecks to growth**
- **Infrastructure-led growth**
- **Research and Innovation**
- **Innovation for All**
- **Research and development**
- **Renewable Energy and Energy Efficiency**
- **Energy efficiency**
- **Marine energy (tidal, wave and wind)**
- **Low carbon transition**

There may also be scope for involvement with working with skills and employment related schemes funded through European Social Fund, which currently is likely to cover:

Helping People into Work (Employment for All)

- **Helping people into work**
- **Inclusion and engagement in the labour market**
- **Helping people to stay and progress in work**

Education, Skills and Lifelong Learning (Skills for All)

- **Adaptability and progression**
- **Skills for Research and Innovation**
- **Leadership and Management**
- **Gender equality**

- **Early years and young people (Brighter Futures)**
- **Youth Employment**
- **Youth attainment and engagement**

Project development has increasingly taken the route of regional collaboration over the past few years, and this model of working is set to continue into the next European programming round. Swansea is closely involved in this work, particularly in the context of the Swansea Bay City Region which will provide the overarching governance structures for European funding in the region for the next 7-10 years.

Additional public funding sources

We anticipate the balance of public funds to come from other public funding sources, including Sports Lottery, Heritage Lottery Fund and the BIG Lottery. BIG Lottery (Wales) have confirmed that they will establish a dedicated small grants pot of up to £10,000 per individual project to support the smaller initiatives in the programme if we are successful in our bid. Currently, BIG are unable to confirm the total value of this funding stream, or the specific parameters, but there is a commitment to proceed with this and it is very likely that this will allow us to augment our budget and fund more initiatives.

Fundraising

In our original bid we included a modest fundraising amount, to be sourced from crowd funding but other creative initiatives as well that the general public would contribute to. The set table format does not allow for that category, so we have assumed that there is scope to supplement the public funding element of the budget with this source.

Where it has been confirmed, the income above is evidenced in Appendix D.

Sponsorship

Corporate sponsorship/corporate social responsibility support for culture is an area that (with the relatively recent exception of our sports teams, which is heavily linked to the extent of television coverage) has historically been relatively weak in the local area. Although not one of our key 5 step changes, this links to our fifth outcome and supporting the cultural sector, and is an area where we are seeking a step change, and one where we want to be more ambitious. However, there are constraints in this area, which we briefly outline below.

Swansea Bay has relatively few large businesses located within it, with the bulk of the private sector economy dominated by small to medium enterprises. The principal employers here are public sector bodies, which is one of the areas of weakness in our economy

that our bid proposals in part seek to redress. In addition, whilst a very small geographical distance separates the two, the Cardiff Bay area (where many more larger indigenous Welsh business as well as several multi-nationals are based) is geographically and functionally distinct from Swansea Bay. We anticipate some linkage with businesses based there, particularly those with an overtly Welsh focus in their brands, but Cardiff will also be eyeing future bids of their own both for UK City of Culture and European Capital of Culture and also serving their existing cultural offer, not least major institutions like the Wales Millennium Centre. Swansea Bay has, however, exported a large amount of talent to London and further afield (which is both a positive and a negative for the area), many of whom have become successful and many of whom retain strong ties to the local area as individuals and/or corporately in some way.

Additionally, with only one event of this scale and nature for direct comparison (Derry/Londonderry 2013) it is difficult to develop a benchmark for realistic sponsorship figures in relation to UK City of Culture as a brand. Clearly, much will depend on the vision and strength of the individual programme, its marketing and its delivery team. The UK City of Culture brand itself may, post Derry/Londonderry, grow and add further weight to proposals, in the same way that the more established brand of European City of Culture does. Presently, with only one (incomplete) UK City of Culture to benchmark with, it would seem that raising corporate sponsorship has been challenging. Clearly, there will be significant variations based on geography and local/regional factors, not least political factors and the presence or not of key businesses/industries within the bid area, but this has informed our thinking about sponsorship targets (which in turn have influenced the scale of our proposals).

We have also looked at other European Capitals of Culture of similar scale to Swansea Bay and with similar constraints to benchmark potential (again with the knowledge that there will clearly be significant variations due to local circumstances). Examples we have looked at include Marseilles/Provence (European Capital of Culture 2013), Turku Finland, Maribor Slovenia, Kosice Slovakia, and Guimaraes Portugal. As with our region, some of these have similarities in that they have few big, national or international companies in these cities. The lessons learned from these areas is that they have had greater success in engaging SMEs at relatively low levels of sponsorship commitment. Several have created a 'Culture Club' concept that set commitment levels by sector and with different levels of benefits within that 'entry level' category of sponsor. We provide this here by way of explanation for the foundations of our

thinking in terms of sponsorship for our programme, and our fundraising strategy from the corporate sector has been devised as illustrated below.

Partners (x4)

- **£250,000 over 2 years = £1m**
- **Category exclusivity**
- **Partners of the entire Programme**

Supporters (x10)

- **£100,000 over 2 years = £1m**
- **Ownership of events or specific strands of the programme**

Suppliers (20)

- **£25,000 over 2 years = £0.5m**
- **3rd right to be 'Presenting Partner' of specific events**
- **Culture club (200)**
- **£1,000 - £5,000 over 2 years = £ 0.5m**
- **Further notes and assumptions**
- **The target still requires a significant commitment beyond what has been achieved previously in Swansea Bay and represents in itself a step change. But we feel it is a realistic ambition;**
- **To be viable, Cardiff companies will also need to play a role and the Welsh Government and our MPs should be able to help with that. A peer pressure approach will be important; and**
- **The 'Culture Club' element may become the responsibility of the Chamber of Commerce or similar organisation.**

Swansea Business Improvement District

Swansea BID was the first of its kind in Wales – it is a not for profit company, limited by guarantee, which covers Swansea City Centre. Its members are the businesses operating in the City Centre, who contribute toward its costs through a 1 % levy on the business rates (collected on behalf of the BID by the local authority). That budget is then applied to enhance the City Centre. The BID ring fences an element of its budget for cultural activity each year of £85,000 (shown in the baseline figures in Table 7) and has confirmed its support of these proposals, with the 2017 element of the BID levy contributing towards Swansea City Centre elements of our programme. The BID works to a set manifesto at each stage of renewal, the BID has indicated that at the next renewal point (2016) they will be happy to explore a heightened contribution from businesses towards cultural activity for 2017.

Key Table 7: Funding sources for proposed programme						
	2014	2015	2016	2017	2018	TOTALS
Baseline: Funding which the City will marshal under their UK City of Culture Programme (i.e. funding which would have been spent anyway, but will form part of the City's UKCC budget)						
Local Authority	0	100	650	2550	650	3950
Other public funding	0	0	0	0	0	0
Private sponsorship	0	0	0	0	0	0
Ticket sales	0	0	0	0	0	0
TOTAL	0	100	650	2550	650	3950
Additional: funding specifically for UK City of Culture						
Local Authority	250	250	250	1250	250	2250
Other public funding	15	30	295	2750	0	3090
Private sponsorship	0	0	50	3085	0	3135
Ticket sales	0	0	0	2000	70	2070
TOTAL	265	280	595	9085	320	10545
Combined: Funding baseline + additional activity						
Local Authority	250	350	900	3800	900	6200
Other public funding	15	30	295	2750	0	3090
Private sponsorship	0	0	50	3085	0	3135
Ticket sales	0	0	0	2000	70	2070
TOTAL	265	380	1245	11635	970	14495

Existing budgets

Whilst there are many and varied cultural organisations in the local area, there are 8 significant cultural budget holders in the region. Three of these are our sports teams (the Swans, and our two regional rugby teams) whose budgets are essentially private and inwardly focused on delivery of sport, albeit they do run outreach activities in the community within those budgets. 2 of these are our Universities, who deliver community engagement and outreach work and enrich the cultural life of the region, but whose budgets are largely focused on educational delivery. The 3 organisations with significant budgets that can influence public engagement with culture are the three local authorities, and so we have summarised their annual budgets for 2014-15 below (note that budget discussions for the next financial year are some way off being finalised and so these are assumptions based on current levels of spend taking into account any known restrictions at this stage that are related to austerity measures).

Key Table 7a: Annual Budgets of Key Arts Organisations	
Organisation	Annual Budget (2013/14) (£000s)
City and County of Swansea Council	4,830
Carmarthenshire County Council	4,016
Neath Port Talbot County Borough Council	2,228
TOTAL	11,074

NB Figures are controllable budgets, excluding fixed general overhead costs for venues and permanent staff.

Key Table 8: Details of Progress in Securing Additional Funding Sources				
Source	Amounts (£000s)	State of progress in negotiation	Plan for securing funds	Risk assessment of probability of securing the money if awarded UKCC
City and County of Swansea Council	6,200	Secured and ring fenced if the title is secured irrespective of budget cuts elsewhere	Funds secured	There is minimal risk with this figure
Welsh Government	750 estimate based on past expenditure	Subject to further discussion, but with a strong and public commitment of support from the First Minister to back the bid	The budget is likely to come from multiple portfolios and so requires negotiation in different areas, but there is strong support.	There is a low risk – estimated figure is conservative in relation to previous levels of support from Welsh Government
Arts Council of Wales	1,000 estimate based on previous levels of investment	Discussions held – ACW very supportive. Funding subject to application	We will discuss further with ACW should we be successful and formulate an application to them to suit their funding cycles	Medium – it is possible that with budgetary cuts, pressures on ACW budgets will increase significantly. However, ACW recognise the prominence of the bid and its strategic importance for the region.
European funding	750	We have been a consultee in framing the European Structural Funds programme post 2014. The final programme has not yet been finalised but the structural funding for this area is confirmed and it is likely that the	We cannot bid to structural funds until 2014. However, we have previously succeeded in raising in excess of this from their revenue funding streams towards working with NEET young people.	Medium – without a finalised programme schedule we cannot be certain of this source, but the consultation process strongly indicates that there will be avenues that we can pursue for support of our initiatives
BIG Lottery	Unknown	Confirmed that BIG will support with a £10,000 per project small grants scheme related to the UK City of Culture programme. The overall size of the budget is unknown presently.	We will keep an open dialogue with BIG to establish the parameters of the funding stream, including its overall size. We will factor this into our planning.	Low – BIG have committed to the grant stream, but we do not yet know the size. It contributes towards a modest shortfall in the public funding budget and presents low risk.
Sponsorship	3,085	Swansea Business Improvement District has pledged support of £85,000 for 2017	Our plan for securing sponsorship is detailed earlier in this section.	Medium – Macroeconomic conditions are challenging. Target is ambitious but achievable

Table 16 in Appendix A outlines what would happen to our proposals under different funding scenarios of uplift or cuts in budget.

Capital developments

Capital projects underway or planned that are due for completion prior to 2017 and including capital elements related to individual events/activities in the programme:

Summary of progress with negotiations on funding

Project name	Total cost (£)	Secured (£)	Completion target date	Impact on programme of delay or non-completion	Risk of project not proceeding or delay
Glynn Vivian Art Gallery	7.2m	7.2m	2014	High – venue for Turner Prize	Negligible – all funding secured and progressing to plan
Swansea Grand Theatre	.25m	-	TBC	Low	Unlikely – funding yet to be secured, but upgrades are non-essential works that could be delayed to post 2017 in worst case scenario
Brangwyn Hall	4m	4m	2015	Low	Negligible – all funding secured and project progressing to plan
Alexandra Road project	9m	9m	2014	Low – University has sufficient alternative spaces	Low – all funds allocated and work progressing
Penlan Leisure Centre	2m	-	2015	Low – no effect on programme but is part of day to day engagement with sport so some impact on participation	Low/Medium – Feasibility underway and project partnership established with WRU, Swansea Gower College, CCS Education, Bryn Tawe School and Premier League Trust. Target completion 2015.
T365 Tennis Centre	1m	-	TBC	Low – no effect on programme but is part of day to day engagement with sport so some impact on participation	Medium – funding not yet secured
Copperopolis – phase 2	4.9m	-	2016	Medium – Digitage project could not proceed without completion but would not significantly hinder the programme	Medium – funding yet to be secured, but HLF bid in preparation for submission

Project name	Total cost (£)	Secured (£)	Completion target date	Impact on programme of delay or non-completion	Risk of project not proceeding or delay
Swansea Creative Hub	3.5m	3.5m	2015	Medium – Creative Hub project would reduce in scale but could still proceed.	Low/Medium – finance secured for capital phase, but some vulnerability of lettings to macro-economic conditions
Albert Hall Arts Centre	7m est.	5m	2016	Medium – no effect on major events, or overall ability to deliver programme as there are sufficient alternative venues. Would reduce some programme legacy	Medium -
Swansea Market	2m	1m	2016	Low – important part of food offer but not essential for programme	Negligible
Swansea Castle	2m	0.3m	2016	Low – visible part of heritage in Swansea but not essential to programme	Negligible
Capital works related to project outcomes e.g. ‘It never rains...’	2m	-	2017	Medium/high – the principal focus of these projects are to improve place by building social capital – people learning about and influencing their environment. The delivery of the capital projects is not essential during 2017	Medium – funds have not yet been sought for these elements.
Mumbles Train	Figures to be established following confirmation of a winning bid	-	Unknown	Low – no impact on programme. Has not been taken into account when estimating impacts – it is a bonus if it is feasible.	High – associated costs need to be carefully assessed on a cost/benefit basis.
Tidal Lagoon	Figure unknown	Figures not publically available	2017	Low – lighting projects could be relocated. Sponsorship potential from Lagoon has not been relied on when developing sponsorship estimates	High – Project submitting for detailed planning in Christmas 2013, with a lengthy period of

SECTION K

Our partnerships

Key local organisations we will work with

In addition to the 3 local authorities in the region we will work closely with the special events teams and culture departments within those authorities as well as the teams that support health and wellbeing, young people, communities and regeneration.

We will be working with the staff and within the venues managed by the local authorities such as: Pontardawe Arts Centre, Y Ffwrnes and The Grand Theatre to develop and enhance their existing programmes as well as looking for new partnerships with them, with international artists, twinning with other cities and working across the region with more fluidity. We will also work with the Leisure Trusts managing key facilities in Swansea and Neath Port Talbot, including the Gwyn Hall, and with the range of independent gallery and venue owners and managers.

Some of the most important organisations we will be working with are the health boards – Abertawe, Bro Morgannwg Health Board and Hywel Dda Health Board. We have developed close links with members of these organisations at the most senior levels, with detailed input from the Chair of the ABMU Health Board and the Director of Clinical Strategy as well as their Arts in Health and Healthy Cities leads. With them we will make the most of the opportunities to work together towards health and wellbeing through the arts.

We have been working closely with education departments and institutes of higher and further education across the region and beyond to ensure that young people have a role in the development of projects within the bid and that they benefit from the activities of the year educationally and practically, through direct contact with artists through the residencies programme and opportunities to learn and use practical skills as part of the programme.

Many of the major events in the programme will work closely with colleges across the region allowing students to gain valuable experience working closely with artists of international standing and using new skills in a safe and supervised environment. A number of these work experience opportunities will count toward student qualifications and will be written into the curriculum. We will work with education departments within the venues and organisations in the region to ensure that they can benefit from contact with high quality art experiences. These

organisations include the University of Wales, Trinity Saint David; Gower College; Neath Port Talbot College and the Royal Welsh College of Music and Drama. Swansea University has a number of projects tied into the bid including the Digitage project linked to their Copperopolis project, a Creative Cities conference and also working with DACE (The Department of Adult Continuing Education) and many of the departments which are contributing to specific projects through science and humanities.

In order to develop a programme that will be accessible and enjoyable to all members of all communities across the region and to attract as broad a range of visitors to the area as possible we will be working with organisations such as the Community Cohesion Unit, Swansea Bay Regional Equality Council and Menter Iaith. We aim to ensure through these relationships, that our programme is as diverse and accessible as possible and that all members of our communities have ‘ownership’ of the City of Culture.

Linking with national cultural organisations

We will aim to work with all of Wales’ National Arts organisations during the year, National Theatre Wales and Theatr Genedlaethol have contributed major projects to the bid and Welsh National Opera will be involved not only in performance but in working through its Youth and Community projects to deliver a programme that reaches all ages and communities. We will also be working with major brands and promoters, including WOMAD and the promoters for Escape, and we are developing a link with Green Man.

We plan to host the Turner Prize at the newly refurbished Glynn Vivian Art Gallery in Swansea during the year and as a Tate Plus Partner the gallery has been in discussion with Tate and has met all the security and environmental requirements as set out by the National Security Advisor. The financial commitment to host the prize as outlined in the letter sent by Tate to all bidding projects is included in the bid budget. The Glynn Vivian has an excellent track record in curating and managing a range of international events and has received significant investment for its current refurbishment programme, which will deliver a fully accessible environment with the necessary floor space to stage the Turner Prize within a single venue, which is a stone’s throw from Swansea’s train station.

We will be working with the Philosophy Foundation, London Welsh, CQD, and Red Productions, who will be working with Russell T Davies to stage the premier of Queer as Folk The Musical.

In addition, we have individuals who are well

known across the UK, for example Charley Uzzell-Edwards whose Pure Evil Gallery is in Shoreditch. We will also be working with Tom Hunter, Professor of Photography Research at the London College of Communication who is internationally acclaimed – his work has been exhibited nationally and internationally in major solo and group shows, most recently: Seduced by Art at the National Gallery, and a Palace for Us at the Serpentine Gallery.

We have detailed links elsewhere to Welsh Government, Arts Council of Wales and the BIG Lottery, who are all firmly backing this bid.

As part of the development of the bid we have also been talking to the BBC and, as a major provider of S4C's content, it will also be developing programmes with us in the Welsh language. Both Radio Cymru and Radio Wales are key organisations to support and broadcast content throughout the year.

Engaging with sponsors

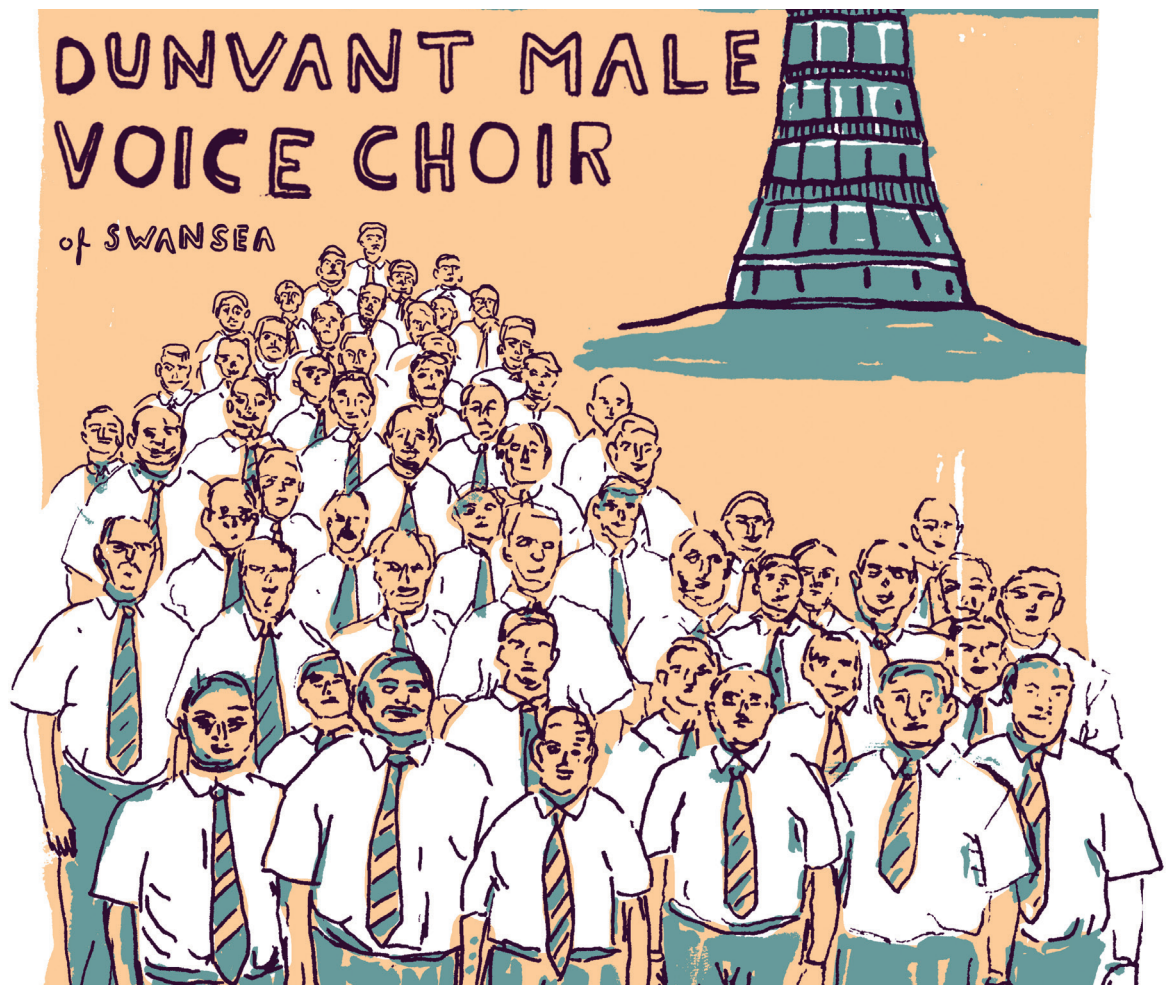
We discussed our sponsorship process in the previous section. We will have two elements to our sponsorship – a dedicated team in place in the years leading up

to 2017 that will focus solely on raising corporate sponsorship, and a relationship management process that ensures our sponsors (along with our other key supporters) are effectively engaged throughout the programme. We understand that sponsorship is a transaction, with something for both parties and we have a good track record working with sponsors for a number of our local events.

We have the strong support of the Secretary of State for Wales and our MPs in Westminster, as well as the Welsh Government, who have pledged support in assisting to make connections with businesses.

We are also developing links with several business people in London, who will assist us in making links with 'Swansea Bay in London' – creating 'on message' brand ambassadors who will talk about our programme, the cultural offer of the region, assist us in arranging functions and events, provide advice and support, and assist in developing a London 'chapter' of our Foundry where our successful business alumni will input to our creative thinking as a City Region.

We will also have creative consultants supporting the bid (see section H) who have experience in engaging the corporate sector successfully and on an ambitious scale for cultural projects and programmes.



SECTION L

Our Swansea Bay, our culture, our bid

The bid is a strategic project as part of the City Region initiative, which the three councils in the region are part of. The City Region body is non-constituted – it is not an additional tier of government, it is rather a partnership approach to facilitate closer collaborative working. As such the bid is formally led and underwritten by the City and County of Swansea Council (the Leader of the Council chairs the City Region) and is delivered in partnership with Neath Port Talbot and Carmarthenshire County Councils, and the creative cultural sector and business sector.

Bid development process

A multi-disciplinary group was formed to develop the bid, it included: Council officers (**Director of Place; the Head of Culture, Tourism, Sport and Leisure; and the Manager for Culture, Tourism, Marketing and Events**); regeneration practitioners from the local area; several artists and cultural administrators; marketing and PR support; and research and evaluation expertise.

Tasks

The Council chair the City Region partnership, and have liaised the neighbouring local authorities, Welsh Government (including its constituent elements of Visit Wales, Special Events Unit and CADW), Arts Council of Wales and the BIG Lottery. The Council have also taken the lead on liaising the DCMS and Regeneris.

The development of the bid, the programme and its content was carried out by the wider bid development team, led by a freelance bid project manager.

The bid development team undertook consultation on a one to one basis with key individuals (for example health board chairs, university pro-vice chancellors, and funding bodies, as well as businesses and key arts and cultural bodies) and researched examples of other similar initiatives elsewhere to provide intelligence.

We also developed a publicity campaign for the bid and an engagement process (see below). The team have been responsible (in both the first and this phase) for then collating all of the information and writing the bid documents.

We have benefitted from advice and support from

a small group of key individuals as follows:

- Russell T Davies, screenwriter and producer, who has provided input to the overall bid and contributed specific ideas to the programme;
- Nick Evans, Director of Jesus Christ Superstar arena tour, who has helped make links with a wide range of the West End stars and who provided a number of ideas for the programme;
- Professor Terry Stevens, tourism expert and adviser to a wide range of European cities on place promotion;
- Dai Davies, formerly manager of The Stranglers, ex-Arts Council of Wales board member and panel member of the Welsh Music Foundation and digital marketing expert;
- Kris Donaldson, former CEO of Liverpool 2008, who has provided input on the bid generally, and advised on finance and sponsorship, as well as key development stages;
- Andrew Davies, chair of the ABMU Health Board, chair of the Wales Cooperatives and Mutuals Commission and former Welsh Government Minister for Economic Development; and
- Neil Nevarra, DJ and promoter and former professional triathlete, who has helped us to make links with the surf and skate community and provided input to our programme.

Consultation and engagement

During the first phase bid, we pulled together a diverse array of people for a series of structured discussions. We wanted from the outset to ensure that this bid reflected all views. So, the early sessions, which focused on engaging our creative community, would have looked like this: the chair of the ABMU Health Board, sat opposite a radio station chief executive who was sitting next to a jazz café owner, with an environmentalist perched on the arm of the chair, a musician on a foot stool in deep conversation with a corporate event manager, a film maker and an architect finding they had a lot in common, a visual artist sketching pictures on the back of giant post-it notes to the approval of a fashion designer, an IT consultant causing mischief whilst drinking his own body weight in tea, and a mildly bemused but highly enthusiastic university lecturer who left the session saying ‘Even if we go no further with this, can we make sure we do this again and that we keep doing it?’. Those sessions are what formed the bid, its narrative and its energy – passionate, creative people with no preconceptions, getting together and talking about how we can do better, bigger, more creative

things whilst staying true to what makes this such a special region in the first place.

When it came to the second phase, we got a little more creative – we painted an old caravan yellow, made a big fluffy heart costume and got an eclectic group of performance artists together to stage pop-up gigs and we went out on the road and talked, and talked, and laughed and set the world to rights. We set out to make sure that as many people from across the region as we could manage would know about the bid, why we were doing it, inputting their cultures and becoming part of the bid in process. Some of the ideas for our programme came fully formed – things that have been in the backs of people’s minds that ‘one day’ they would do it. Some came together from group discussions where an idea was kicked around until it took shape. Others were challenges set to some of our most creative minds – ‘give us an idea’. Yet more came from listening to what people wanted, but sometimes couldn’t articulate, and coming up with ideas that would meet those needs and desires. We made lots of short films (take a look at our Facebook page if you’d like to see them – www.facebook.com/swanseabay2017) – they provide a glimpse of the wide range of interactions we had and the warmth and spirit that went into forming this bid.

We brought it all together with the group of people that started the whole process off in those early group discussions, but this time with a single large event in Swansea’s Dylan Thomas Centre. We invited the creatives that came together right at the start of the first phase bid to gather again to see what we had amassed. We sat and talked some more, with some last minute suggestions and tweaks interspersed with a few performances, a reasonable Dylan Thomas and Bonnie Tyler impersonation by a Royal College of Art lecturer and a local production manager, and a presentation of the most unusual ‘firsts’ that Swansea Bay has produced (our favourite being that the ball bearing was invented here). The message we had back was one of overwhelming support and enthusiasm.

So, the programme and this bid have emerged from all of those discussions with our creative, funny, clever people - from creatives that do this for a living to the person on the street, to the 6 year old in class. This is a bid from our people and for our people, not one written by consultants in suits.

**Swansea Bay has confidence in itself
– we believe, and we are ready.**

Bid supporters

The bid is supported in financial terms by the three local authorities. We have an excellent relationship with the Welsh Government and the Arts Council of Wales, with a strong history of significant investment and ongoing partnership working. We also have an outline agreement from the BIG Lottery for a small grants programme. Both of our universities have enthusiastically supported the bid, as have the two health boards that cover the area. Our two stadia, and their resident rugby teams back the bid, as do the Swans. And the business community, represented on the city region, have also confirmed their support, strategically through their representatives on the City Region board, but also via the local Chambers of Commerce, and in Swansea through the Business Improvement District. We have also developed a media partnership with South West Wales Media, owners of the 3 papers here, and we are developing a relationship with the Wave/Swansea Sound, which is the region’s radio station. The bid has the vocal and enthusiastic support of our MPs and AMs, and has the backing of the Secretary of State for Wales, who has offered any help and support we need in Westminster. Finally, the bid has the backing and support of many of our alumni – famous faces from around the world have been sending us messages of support and Cwtching our bid. Some of them have agreed to be Ambassadors, others are looking to see how they can get involved when they conclude current commitments, and some have already taken the plunge and have agreed to take part in our programme. We have included a range of letters of support and indications of help in Appendix E.

Key Table 9: Proposed Engagement Process for Programme Development

Group Type	Size of Grouping	Method of Engagement
City Region	3 local authorities, business representatives, Welsh Government (the nature of City Region board is still in development but will be finalised shortly)	The City of Culture delivery body that is part of our Foundry will report to the City and County of Swansea Council as the principal partner and funder. The Council Leader chairs the City Region board and will report on the progress and status of the project, with the chair of the board and/or Director attending meetings as necessary.
Swansea Environmental Forum	SEF is an independent partnership with a wide membership of individuals, and organisations from the public, voluntary and private sectors, working together to safeguard and improve and promote the environment for over twenty-five years.	A well established forum that has provided an excellent working model for others in the Region. It supports the planning and delivery of lead-up and 2017 events. A key partner, SEF will take a lead role in some programme delivery and will be engaged in Foundry events and activities.
Community Cohesion	Leadership & Assurance Group – includes Cabinet members, senior officers, statutory agencies, key 3rd sector stakeholders e.g Police, SBREC	The Leadership Group meets quarterly and biannually with Assurance Group. Both are facilitated by the Community Cohesion Unit – key partner in developing the bid through consultation process and will continue through development and delivery.
Network 50+	Open network with strategic group comprising 50+ officer, Health Alliance, CVS, Age Concern other statutory agencies and key 3rd sector stakeholders	We will consult directly with the strategic group and identify key areas for intergenerational working, development and delivery. Engagement through our Foundry.
Culture Partnership	ACW, Health Boards, Voluntary Service Councils rep Universities, FE providers, Welsh Govt, Alcemi Board rep	Culture Partnership Meetings
Youth Participation	Participation officer, Youth Service and detached worker, statutory agencies and key 3rd sector stakeholders e.g. EYST, YMCA, BAYS, SYSHP,	Quarterly meetings and engagement through our Foundry.
Creative Community	Range of creative individuals and organisations without any cohesive structure currently but needing greater connection	Foundry activities and events (see section H)
Major Venues	Too many to list here but see section F	Foundry activities and events (see section H)
Local businesses	Clustered in Chamber of Commerce, Institute of Directors and Business Improvement District	Engage with specific Foundry events and activities, plus update meetings and regular bulletins
ABMU – Health	2 local health boards – Hywel Dda in the west covering Carmarthenshire, and ABMU covering Swansea and Neath Port Talbot	In addition to Culture Partnership, link with health boards directly with scheduled updates and a nominated liaison. Engage health board in joint planning.

SECTION M

Risk and contingency

Effect on the programme of a reduction or increase of £2m

Budget reduction

Working on the assumption that the reduction was in revenue budget, there would be some reduction in scope across the programme that could be implemented before entirely removing events. Some events and activities cost a set amount and a reduction in funding would mean that they would no longer be viable, whereas others could be reduced in scale (but correspondingly in impact) in the event that the programme was reduced by £2m. We would have to take difficult decisions about removing some events from our programme, including one or two of the more costly larger events that account for a large proportion of the budget. There would be some potential to trim the marketing budget, and to reduce the size and scope of the Foundry, but both would have impact on the step changes we are seeking to achieve.

In the event that we did have to revise our budget downward, we would undertake a cost benefit analysis in terms of the strength of the individual programme elements in relation to meeting the step changes that we are seeking and do so in dialogue with our key partners. We have already conducted this exercise with our full programme (which is larger than we have been able to illustrate in the bid) to ensure that there was nothing in our programme that did not clearly contribute to at least one of our step changes and when weighing up the potential benefit to our step changes of including large events that require significant allocations of the overall budget.

If the reduction were a capital one, then we would revisit the Our Place and It Never Rains projects, which have capital elements to them totalling this value.

Budget increase

On the assumption that the increase would be in revenue terms, there are several events and activities that lend themselves to augmentation in the event of additional resources, notably the scale, reach and duration of educational initiatives, and events and activities that are made up of multiple smaller strands, such as the 'Power of a Million Candles' comedy event, the 'Originals' live music programme, or the theatre programme.

Additionally, we would explore the scope of greater

subsidisation of travel and entry fees as part of a loss leading sales exercise both for domestic audiences and those further afield.

If the budget were to increase by more than the £2m then we would consider exploring the scope to attract larger 'name' brands, provided that they would slot in with our principles of sustainability and would leave a legacy, and contribute more to our step changes than a series of smaller events for the same budget would. We have had interest from both Live Nation (interested in expanding their presence in South West Wales) and Cirque du Soleil (where there are clear links with our strengths in circus locally). Both organisations operate at a level where we would have to commit too great an element of our budget to make it viable for them on our current allocations, but we would revisit their involvement were the budget to be significantly augmented.

Were the increase to be in capital funds, then the Our Place and It Never Rains projects would be augmented and accelerated. Dependent on the status of the idea, that might also contribute to the 'A Train will Run' strand.

Further detail on both scenarios in relation to the existing programme is provided in Table 16 in Appendix A.

Key Table 10: Risk Assessment

Risk	Likelihood – Scale from 1 (very unlikely) to 5 (very likely)	Impact – Scale from 1 (very low impact) to 5 (very high impact)	Proposed mitigation
Foundry is unable to gain sufficient independence to conduct its tasks or ceases to have support following a change in administration	1	5	<ol style="list-style-type: none"> 1. Ensure regular, structured dialogue against clear, agreed deliverables with funding partners 2. Have clear and well managed communications lines with appropriate resource for managing this 3. Cross party support has been secured for the bid
Insufficient capacity to deliver on vision	1	5	<ol style="list-style-type: none"> 1. Develop detailed job specifications and undertake skills audit to ensure that the right people are used 2. Ensure some continuity with bid team
Momentum is lost with local population and creative community	2	4	<ol style="list-style-type: none"> 1. Thank everyone with an event in early 2014 and explain the development process and the key milestones 2. Communicate effectively with regular updates online, on social media and in the press – develop Creative Foundry engagement processes as early as possible and maintain engagement throughout the development phase 3. Ensure that creative decisions on funding and programming are transparent and clear 4. Have a clear and robust procedure for dealing with disputes – ensure some independent support for that process
Prolonged inclement weather affecting outdoor events	4	2	<ol style="list-style-type: none"> 1. Contingency plan for poor weather, provide adequate wet weather cover where possible, inform people of precautions to take and communicate regularly
The programme does not achieve the outcomes anticipated	2	4	<ol style="list-style-type: none"> 1. Invest in robust, formative evaluation with appropriate levels of resources. 2. Undertake further research to refine outcomes to be as realistic as possible

Key Table 10: Risk Assessment

Risk	Likelihood – Scale from 1 (very unlikely) to 5 (very likely)	Impact – Scale from 1 (very low impact) to 5 (very high impact)	Proposed mitigation
The programme fails to capture the public imagination sufficiently	1	5	<ol style="list-style-type: none"> 1. Develop a dynamic marketing campaign, backed by robust market intelligence and with a strong brand 2. Tie media partners in formally early in the process 3. Recruit marketing personnel with experience and contacts in wider UK markets 4. Utilise celebrity endorsements to maximise publicity
Core public sector funders (Arts Council and European funding) are unable to commit to identified sums	2	5	<ol style="list-style-type: none"> 1. Maintain regular dialogue and ensure that bid development is scheduled earlier in development cycle to allow time for any shortfalls to be met from alternative sources 2. Seek alternative sources of public funding to broaden funding mix and reduce reliance on one or two sources – if successful in all areas, the budget can be enhanced
Austerity measures make engagement by Welsh Government and neighbouring Local Authorities unviable or significantly reduced	3	5	<ol style="list-style-type: none"> 1. Maintain regular dialogue and seek ring fencing of budgets 2. Secure formal contracts as early as possible in development process 3. Seek to broaden funding mix to reduce reliance on any one funding body
Macroeconomic factors depress potential for earned income and sponsorship	3	5	<ol style="list-style-type: none"> 1. Diversify funding streams and contingency plan for reduced income scenarios 2. Carry out scenario planning exercise early in development process once core team is in place 3. Ensure fundraising specialisms in Foundry and monitor trends closely 4. Worst case scenario – tailor programme to suit revised budgets
Costs of production escalate significantly due to macro-economic conditions	3	5	<ol style="list-style-type: none"> 1. Secure firm and detailed quotations during delivery phase and provide ample time for organisations to develop costs 2. Work through Foundry to provide support to smaller or less experienced organisations to ensure robust financial planning 3. Monitor spend in the build up to and during the year and pursue as many fixed fee contracts as possible (relate to deliverables reporting above)

Key Table 10: Risk Assessment

Risk	Likelihood – Scale from 1 (very unlikely) to 5 (very likely)	Impact – Scale from 1 (very low impact) to 5 (very high impact)	Proposed mitigation
Key partners go bust or are unable to fulfil contracts due to macroeconomic conditions	2	5	<ol style="list-style-type: none"> 1. Undertake due diligence with all suppliers 2. Ensure that level of exposure to suppliers is minimised by only issuing up front payments/deposits where essential and by linking instalments with satisfactory progress reporting 3. Pay small suppliers as swiftly as possible to assist with their cashflow
Key capital projects cannot be delivered due to funding restrictions	3	3	<ol style="list-style-type: none"> 1. Only three of the capital projects that are underway or yet to be developed would prevent elements of the programme continuing and in any case only one event each would be affected: <ul style="list-style-type: none"> • The Glynn Vivian Art Gallery is required for the Turner Prize - risk is exceptionally low and completion of works is due well in advance of 2017. • The Phase 2 development of Copperopolis is less certain, but only affects the Digit-age project. There is scope to move elements of it or replace this element of the programme. • The Tidal Lagoon has a high risk of not proceeding or being delayed as it is such an ambitious and large scale task. The lighting project related to it could easily be transferred to an alternative situation.
Alcemi governance issues	1	5	<ol style="list-style-type: none"> 1. Appoint an experienced board with a range of skills 2. Undertake a detailed organisational risk assessment with an independent facilitator Independent verification of finances annually 2. Ensure a clear system of registering clashes of interest 3. Ensure clearly communicated and transparent governance procedures 4. Have regular reporting meetings with supporting partners 5. Identify and communicate issues as soon as they arise
Budget is insufficient to deliver a strong programme	2	5	<ol style="list-style-type: none"> 1. Undertake detailed business planning following announcement of title 2. Develop strong links with partners

SIR WILLIAM

GROVE

of SWANSEA

1811 - 1896

A WELSH JUDGE
AND SCIENTIST

*Inventor of
the fuel cell*

RECEIVED KNIGHTHOOD
IN 1872



SECTION N

Legacy

A key element of our legacy is our Foundry. It will be a sustainable and unique model – a multi-disciplinary initiative focused on harnessing creativity for noble intent. The Foundry’s principal function is to ensure a legacy of positive benefits for the region from a well-designed, well marketed, well managed and well evaluated UK City of Culture programme in 2017. The Foundry will be established prior to that and will provide guidance from the outset in shaping the event and its legacy through beyond the City of Culture year.

Social legacy

The social legacy of our bid is that we will have improved people’s lives, and made a lasting change; that is reflected in our first two step changes. The first, wellbeing, is crucial to a healthy population and a healthy society more generally – we know that overall it will be an upward slope rather than a sudden and definitive change, where this forms the beginning of a process of incremental changes. But some people’s lives can be changed in an instant – often when people describe events as ‘life changing’ they are short, quick, high impact things that have occurred. As evidenced in Appendix E, we have developed an excellent working relationship with the ABMU Health Board, where engagement with these proposals has been enthusiastic and at the highest levels. There is a serious intent to join up working in these areas and to adapt creative thinking and harness our culture to reduce health inequalities in the long-term as a legacy of our work.

Our second step change, the need to develop social capital, also has strong links with health but with many other aspects of people’s lives as well. There is a sense amongst many people of ‘being done unto’ that prevents or hinders change, particularly in health where changes in relation to chronic conditions related to lifestyle, can only be effective if awareness, attitude and behaviour changes are made by the individual, and crucially that those changes are sustained. Equipping more people with the means to take control of their lives is a key step towards developing more resilient communities. One example from our programme that will assist is the Our Place strand – helping people to understand and take control of the issues that affect them in their communities, laying out the foundations for sustainable, achievable changes. All too often that type of work raises unrealistic aspirations and so a key element of the Foundry is that it will have people with

a track record of achieving regeneration and change at large and small scales. Get it right and we will leave lasting legacy. We have many of the people who can do this here right now, and we want to find others to bring new ideas and perspectives whether as staff or associates of the Foundry. It is that multi-disciplinary initiative that is the key to ensuring legacy.

This is serious, informed regeneration and we want to get it right – that’s not to say we won’t mistakes, we will. But we will learn from them and develop and change – it’s as much about developing our social capital too. So, as part of that, we will develop a cultural barometer – a tool to measure impact across a city region. That will be a key element of our legacy, and is something we will make open source and available to everyone.

Economic legacy

Part of the economic legacy will be a unified, well communicated and dynamic brand – one that works to sell the region on a number of levels, from inward investment, to tourists on day trips or weekend breaks, but also a brand that our people, businesses and organisations feel is one they identify with and can use. Key to this is changing perceptions (both internally and externally) and a changed perception that what Swansea Bay has to offer is a lasting legacy with tangible economic potential.

Harnessing that potential means capitalising on it with ‘sales’ – attracting those inward investors and particularly the tourists and day visitors. A key benefit and one of our step changes is a sustained uplift in tourism year on year following on from a spike in 2017. We have taken care to create a programme where key events and activities are at a sustainable level of delivery. We have spectacle, and one-offs of course, and they will highlight the region’s assets and attract people here as brands in their own right, as well as raising aspirations and providing inspiration for our local cultural sector long after the 2017 programme is over.

Whilst the majority of our cultural infrastructure investment is proceeding regardless of this bid (or is already complete), there are tangible benefits to venues of a heightened awareness of their facilities and customer offer, and enhanced capacity in the local area to develop, deliver and market major events. More skilled people is a key asset for the area, again one that needs to be exploited and ‘sold’ effectively, which links back to and reinforces the brand. But we will create a new performing arts centre and we will put all of our creative energies into exploring the viability of a new Mumbles train. We’re not promising the last one, but we are promising to

give it our best shot, because if not now, when will we ever do that?

A bespoke, highly personalised database driven digital marketing offer (detailed in Appendix F) will provide opportunities for local graduates, building partnerships with both of our universities and their IT, software, digital design, animation and gaming expertise. Partnership with local media groups, particularly print media groups that are exploring an increasingly digital platform for media as the industry changes, are already developing and will provide sustainability for the initiative.

Cultural legacy

Our cultural legacy will ensure that our creative people, organisations and institutions interact with one another and with others.

The Foundry will be somewhere that companies and venues, artists and organisations will meet and explore ideas, joint working initiatives, partnerships, and co-productions. It will be a place where specialist advice could be found on anything from marketing and PR, to project development, funding and technology.

The Foundry will not only be a distributor of information and a place to ferment ideas but will stimulate dialogue about cultural developments by inviting key individuals to come and act as cultural catalysts.

The Foundry will own and manage our cultural barometer – our measure of the overall health of our area, which we will develop as part of the initiative. That will provide the intelligence – the information that will underpin and structure discussions, where we will draw upon our brains trust, who can look at areas where suggestions and strategies can be developed to encourage change in a whole host of areas and applications. Once initiated, these interactions and conversations will need minimal financial input, beyond co-ordination and facilitation of meetings, with the outcomes being disseminated by the Foundry, which will develop deliverable strategies to implement changes by applying creative thinking.

The year-long Residencies programme will be a showcase for the positive benefits of cultural activities on everyday life. Our cultural barometer will measure this and other aspects of the programme to determine impact and to learn how to refine and develop our interactions to achieve the best results. That will take some time, but the process is worth taking time over and testing. We want to push some boundaries and finding new ways of doing things.

Other initiatives that will strongly influence the cultural legacy include working with educational establishments to extend the work currently taking

place in the education department at Bay Studios. These will include working with primary school children delivering practical workshops such as props building and writing workshops, and with secondary school children exploring the different career options across the artistic programme of the year. The programme will also give higher education students the opportunity for quality work placements to show them the reality of working in the cultural sector and the opportunity to learn from the professionals in real life situations.

Across the region there are groups of audiences, loyal to certain venues and art forms. Because of the fragmented marketing strategies that are currently used these audiences tend to stay separate. So, in order to find out about cultural and sporting events you need to subscribe to individual venue mailing lists or pick up a guide to what's on in a specific local authority area. An important cultural legacy will be the development of a regional source of information for cultural events and activities. A high level of personalisation will target information, whilst ensuring that there's scope for trying something new. By raising awareness and linking people's interests to things they may not otherwise know about, there is significant potential to increase attendance at cultural events (both from local and wider audience bases) and exploring new venues and art forms.

As well as the other benefits, there is the added bonus that marketing of events at an individual organisational level will become more efficient, more cost effective and more sustainable, decreasing the need for costly print.

The process of ensuring legacy

Our Foundry is the core concept that unites all these aspects and we have outlined above and previously how it will assist in delivering the legacy. It is what allows us to ensure deliverability of medium and long term outcomes, as well as the short term outcomes that we feel we can achieve by the end of 2017.

We have thought carefully about our sustainability and legacy, and whilst there will be events and activities that will continue after 2017 and that in itself is legacy, our aim is to leave a series of legacy elements that do not require significant budgets to realise, or complex delivery mechanisms. Many of our legacy aspects are about capacity – our ability to make the change we want to see in our City Region, our ability to measure it, to think and act more creatively. These legacies are sustainable and become a part of our way of life – they become part of our culture. And that culture becomes ordinary, and sustainable.

We detail some of these key legacy aspects in the Table 11.

Key Table 11: Securing the Legacy

Key Element of Legacy in your Bid	How this will be secured by the activities associated with UKCC up to and including 2017	How this will be maintained post-2017 (including any ongoing funding required, management, monitoring, infrastructure etc)
Greater positive health impacts as a result of creative collaborative working	Direct partnership with ABMU Health Board in delivering the programme. As part of our evaluation and linked with our Foundry we will develop the Cultural Barometer to develop a more effective measure of the health of the region in the broadest sense	The programme will demonstrate the impacts that creative partnerships can have on health. The ABMU health board is particularly keen on the cultural barometer concept, and development of the tool and testing as part of the year, will be assisted by their input. Working alongside our universities will ensure a robust tool can be developed, that can then be rolled out for use by others. We will make it open source for all to use and so there are minimal ongoing costs.
Continued diversification of cultural sector funding base	The sponsorship required for the City of Culture programme will in itself be a step change for us, contributing new funds to the cultural sector.	Expertise in sponsorship and working with corporate partners will have been built in the area, but also there will be more businesses aware of the potential that can be realised by cultural, creative collaborations. Developing a Swansea Bay in London 'chapter' and a local 'culture club' will enhance the longer term sustainability of the sector, whilst providing tangible benefits for the companies involved.
Continued development of the linkages between cultural organisations and beyond	The Foundry will do the work of developing a critical mass, connecting the cultural sector continuing much of the work that has been so successful in the bid development process, but with the ability to conduct far more of it and to structure it over a longer period	The City and County of Swansea Council are currently exploring the potential of a trust model for delivery of a number of their flagship cultural venues, following on from the success of the same approach with leisure facilities with Bay Leisure – a not for profit company limited by guarantee. That is delivered with a tapering service level agreement, and we would explore a similar model, allying the Foundry to cultural venues with income generation potential.
Continued joined up marketing of the cultural offer of Swansea Bay	The digital marketing hub will develop a database driven, highly personalised digital marketing process	The digital marketing hub has scope to be developed as a social enterprise, with some retained functional link with the Creative Foundry. There is already considerable interest in the activities of the digital hub and its potential for assisting local media organisations (on a fee basis) that will provide an exit strategy following on from 2017. Continues...

Key Table 11: Securing the Legacy

Key Element of Legacy in your Bid	How this will be secured by the activities associated with UKCC up to and including 2017	How this will be maintained post-2017 (including any ongoing funding required, management, monitoring, infrastructure etc)
Creating more links between our universities and the day to day lives of the people in the City Region	Light at the End of the Tunnel will develop a series of talks and activities designed to bridge culture and science.	Much of the activity under this strand is within the gift of the universities as part of their day to day operating costs. The format proposed will act as a pilot for a different way of delivering that existing activity and, if successful, provides a template for a continuing programme.
Continued growth of creative industries in the city	The Creative Hub project is proceeding as a capital project with major investment. In 2017 we will utilise the skills of the hub to augment the digital marketing of the year	The Creative Hub has the full support of Coastal Housing and is a key initiative of their High Street Urban Village redevelopment project. They have allocated resources to supporting it so that the peak in activity in 2017 can have lasting legacy.
Developing the city region as a destination for film and television production	'The Best Supporting Environment in a Film or Television Series goes to...' aspect of the project will further develop the scope of the area as a filming destination, whilst Digitopolis will provide a focus for digital film making and animation	The influx of income from just one major production can make a massive impact on the community, more so if the Local Multiplier is utilised to ensure that funds get recirculated as many times as possible in the local economy. Welsh Government and the local authorities in the area are already working together to develop this aspect, and there is a core team that can carry this forwards and capitalise on the further profile raised by our programme in 2017.

SECTION O

Milestones

Jan – Mar 2014	Form Alcemi as a constituted body with key non-exec board members in place and form Culture Partnership to support it Thank you gathering for all stakeholders and outline of the key milestones to 2017	Secure detailed agreements for local authority, Welsh Government funding	Develop programme development schedule	Secure partnership with Visit Wales and Welsh Government Major Events team
Apr – Jun 2014	Establish evaluation process and framework for 2017 with universities	Refine sponsorship offer and develop target list	Formally commission Karl Jenkins piece	Formalise partnership with Software Alliance Wales for digital marketing aspects
Jul - Aug 2014	Key staff in place for Alcemi	Develop European structural funding proposals	Formally commission National Theatre Wales work	Appointment of lead marketing person and key advisors Confirm external partners
September 2014	Establish Foundry Core	Launch sponsorship programme	Launch the Foundry concept with all of the creative stakeholders	Launch the 1st 'Flux' event that will continue quarterly
October 2014	Secure initial baseline statistics for measuring against	Develop initial submission for Arts Council of Wales funding		Finalise Ambassadors list
November 2014		Confirm programme parameters with BIG Lottery for small grants.		Secure marketing partnerships with VisitBritain and VisitEngland
December 2014				Finalise branding for year
Jan – Mar 2015	Launch the All Party Parliamentary Group		Core commitments to key, signature elements to the programme	Incorporate learning from Dylan Thomas 2014 celebrations into marketing databases

Apr – Jun 2015	Establish the Regional Stakeholder Engagement Group	Confirm Arts Council Wales funding commitment		
Jul – Sept 2015		Private sector sponsorship secured	Finalise preparations for lead-in event programme for 2016	Finalise planning for the Swansea Bay Trusted Guides and Ambassadors Programme
Oct – Dec 2015		Confirm European funding commitment	Finalise commissioning process for all smaller events	Launch Programme ‘Highlights’ at the World Travel Market
Jan – Mar 2016	Launch the 2 year Research Programme	Confirm trust & foundations funding	Launch the lead in event series for 2016	Launch Swansea Bay 2017 Marketing Programme
Apr – Jun 2016			Launch ‘think like an 8 year old’ competition	Launch process to recruit volunteer guides
Jul – Sept 2016	All core staff and associates in place		Finalise all core programme content	Appoint all volunteer guides
Oct – Dec 2016				Launch the Swansea Bay 2017 Programme

GOWER PENINSULA

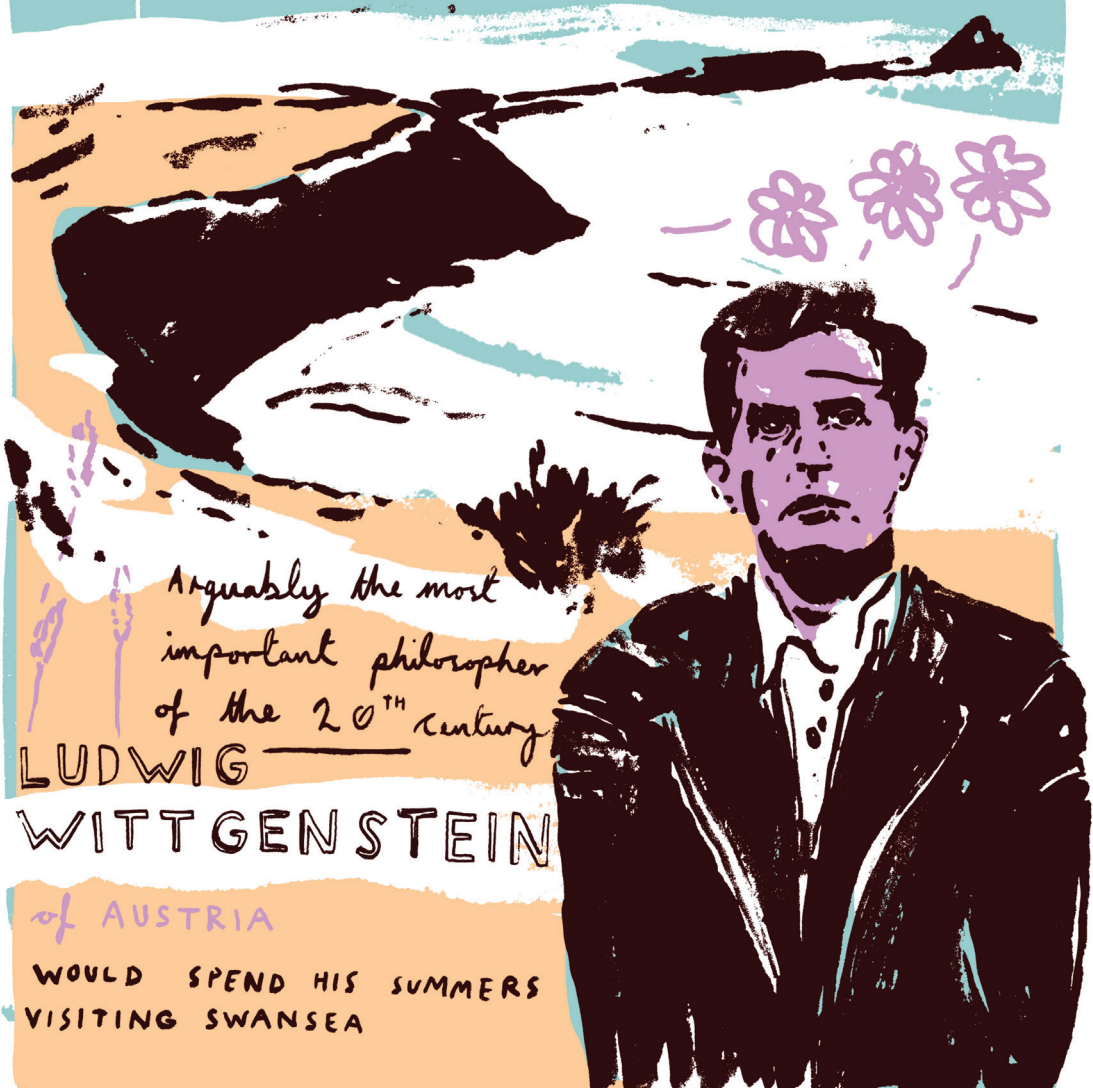
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of the 20TH century

LUDWIG
WITTGENSTEIN

of AUSTRIA

WOULD SPEND HIS SUMMERS
VISITING SWANSEA

APPENDIX A

Proposed programme

Key Table 13: Summary of Artistic Programme leading up to 2017								
Name of event/activity	Type of event/activity	When delivered	Where delivered	Cost of delivery	Expected audience numbers	Reach of event/activity (local/regional/national/international)	Free/charged activity	Significance to programme (leading/supporting event)
National Eisteddfod	One of the world's greatest cultural festivals. It brings together people from all ages to celebrate Welsh Culture	1-9 August 2014	Festival Fields, Millennium Coastal Path Llanelli	£300,000	160,000	Local/Regional/National/International	Charged	Supporting
DT100	Celebration of the 100th anniversary of the birth of Swansea poet and writer Dylan Thomas.	Year long 2014	Bay region. Theatres, cinemas, town centres, galleries BBC networks. Supplementary events in Cardiff and Aberystwyth	£2.5m	Up to 1million worldwide	Local/Regional/National/International	Free/Charged depending on event	Supporting
Glynn Vivian Gallery	Reopening of the Glynn Vivian after a £6m major refurbishment	2015 and ongoing programme	Glynn Vivian Gallery Swansea	£1m	80-100,000	Local/Regional/National	Free	Leading
Dance Days	Festival of Dance in urban spaces	Annually mid-July	Swansea City outdoor and indoor spaces	£30,000	7,000	Local/Regional/National	Free	Leading
Artes Mundi	World's largest international art prize.	Biennial Exhibition and prize	Cardiff with a developing presence in Swansea	£221,000 (excl staff)	45,000	Local/Regional/National/International	Free	Supporting
Swansea Pride	Regional LGBT celebration. Large scale party in Swansea's biggest park	Annual	Singleton Park Swansea	Not available	4,000	Local/Regional/National	Free	Supporting
Commemorating World War 1	Events, activities and exhibitions	2014 - 2018	Throughout Swansea CCS	£12,526	80,000	Local/Regional/National	Free	Supporting
Clown's Pocket Comedy Festival	Comedy gigs	Annual May/June	Neath town centre venues	£10,000	1,000	Local/Regional	Charged	Leading

Key Table 13: Summary of Artistic Programme leading up to 2017

Name of event/activity	Type of event/activity	When delivered	Where delivered	Cost of delivery	Expected audience numbers	Reach of event/activity (local/regional/national/international)	Free/charged activity	Significance to programme (leading/supporting event)
Creative Bubble	Pop up unusual art events in Swansea.	Ongoing – recurring annually	Empty shops, unusual spaces, outdoor spaces, street, shopping centres, pubs.	£10,000	10,000	Local/Regional	Free	Supporting
Laugharne Weekend	Three day arts festival	Annual April	Laugharne – various venues	£45,000	3,000	National/International	Charged	Supporting
Dylan Thomas Prize	The world’s largest prize for young writers. Aimed at encouraging raw creative talent worldwide	Annual	Swansea University	£100,000	Global English language publishing audience	International	N/A	Leading
6x6	New theatre productions-including annual Pantomime	Bi-monthly	Swansea Grand Theatre	£600,000	60,000	Local/regional	Charged	Leading
Wales National Airshow	Airshow over Swansea Bay	Biennial	Swansea Beach-front	£125,000	180,000	Local/regional	Free	Supporting
Gower Landscape partnership	Various e.g. Mobile exhibition unit, Heritage Hit Unit, story telling, brass band festival, Gower dictionary, geo caching,	Ongoing – to July 2017	Across Gower peninsula	£1.9m total with £370,000 on specific cultural events and activities	By 2017 1000 – children & young people 730 volunteers 40 youth & community groups 2m social media	Local/regional/national	Free	Leading

Key Table 14: Summary of Artistic Programme during 2017

Name of Event/Activity	Type of Event/Activity	When Delivered	Where Delivered	Cost of Delivery	Expected Audience Numbers	Reach of Activity (Local/Regional/National/International)	Free/Charged	Significance to Programme (leading/supporting event)
Between You and Me	Cultural exchange and entertainment	Throughout the year	Major theatre venues across Swansea Bay / BBC networks	£30,000	12,000	International	Charged	Leading
Big Drop/Tour of Britain Stage finish of UK cycle race and freewheeling competition	Competitive spectator sport / creative design	Sept	Across Swansea with climax at City Centre	£30,000	25,000 Tour of Britain	Local/Regional/national	Free spectator Team entry fee	Supporting
Ministry of Stories	Creative writing, literacy and education 8- 18	All year	Across High St. Swansea with climax at City Centre	£100,000	Up to 10,000	Local/ Regional	Free	Leading
Reflections on Glass	Stained glass conference, exhibition and trail	Oct	University of Wales Trinity St David and throughout region	£15,000	400 conference Up to 100,000 exhibition and trail	Local / Regional/ National/ International	Free/ Some charge	Supporting
Think like an 8 year old	Cultural project development	Year long	Regional	£20,000	1,000	Local	Free	Supporting
Goldsmith's revisited	Visual arts exhibition	Nov	Mission Gallery Swansea	£50,000	Up to 100,000	Local/Regional/National	Free	Leading

Key Table 14: Summary of Artistic Programme during 2017

Name of Event/Activity	Type of Event/Activity	When Delivered	Where Delivered	Cost of Delivery	Expected Audience Numbers	Reach of Activity (Local/Regional/National/International)	Free/Charged	Significance to Programme (leading/supporting event)
Gower Open	Surf and skate event	October	Gower beaches	£20,000	5,000	National	Free/some entry fee	Supporting
Originals	Unsigned bands festival, instrument amnesty and singer-songwriter competition	Jan - Aug	Regional events, festival stage in Singleton Park, Swansea at the culmination	£20,000	10,000	Local/Regional	Charged	Supporting
Mabinogion at the Globe	Devised youth theatre	Jul/Aug	Margam Park and The Globe Theatre London	£70,000	5,000	Local/Regional/National	Charged	Supporting
Paradise Pavilion	Site responsive conceptual art	May / June	Locations around the region	£200,000	10,000	Local/Regional/National	Free	Supporting
Horrible History Wales	New children's theatre	May	Grand Theatre/ Ffwrnes/ Princess Royal	£200,000	10,000	Local/Regional/National	Charged	Leading
Poetry Cache 52	Geo cache, literature & environmental experience	All year	Throughout the region	£50,000	Up to 100,000	Local/Regional/National	Free	Supporting
Swansea Bay EXPO	Urban exhibits – creative design	All year	Throughout region	£200,000	20,000 (direct engagement – organisers will see exhibits in urban thoroughfares)	National	Free	Leading

Key Table 14: Summary of Artistic Programme during 2017									
Name of Event/Activity	Type of Event/Activity	When Delivered	Where Delivered	Cost of Delivery	Expected Audience Numbers	Reach of Activity (Local/Regional/National/International)	Free/Charged	Significance to Programme (leading/supporting event)	
Alternative Dialogues	Ceramic exhibition and workshops	All year	Mission Gallery, Oriel Myrddin and regional	£15,000	500	Local/Regional	Free	Supporting	
20-17	Youth cultural engagement / critics	All year	All venues	£20,000	120 + participants Up to 10,000 social media	Local	Free	Supporting	
Bando on the Beach	Craft and sport youth theatre	April - June	Regional beaches – heats and final	£10,000	Up to 60 per game . Total up to 1,200	Local/Regional	Free	Supporting	
Best Supporting Environment	Film and television	All year	Regional	£150,000	20,000	Regional/ National	Mixture of free and charged	Supporting	
Light at the End of the Tunnel	Philosophy & in public spaces	All year	Regional	£10,000	Up to 50,000 (not including any broadcast figures)	Regional/National	Free	Leading	
When It's Gone	Sand sculpture and record breaking attempts	July - Sept	Regional beaches	£40,000	5,000	Local	Free	Supporting	

Key Table 14: Summary of Artistic Programme during 2017

Name of Event/Activity	Type of Event/Activity	When Delivered	Where Delivered	Cost of Delivery	Expected Audience Numbers	Reach of Activity (Local/Regional/National/International)	Free/Charged	Significance to Programme (leading/supporting event)
Our Place	Place makers working with communities across the region	Feb	Regional and National	£200,000	2,000	Regional	Free	Supporting
Turner's Castles	Permanent site specific sculpture	Mar	Carreg Cennen, Kidwelly & Laugharne Castles	£150,000	50,000	Local/Regional/National/International	Free	Supporting
Tom Hunter's Swansea	Photography	Dec/Jan 2018	Mission Gallery & offsite TBA	£20,000	250,000	Local / Regional/ National	Free	Supporting
Take This	Mixed ability Dance	May	Various venues	£5,000	60 participants	Local	Free	Supporting
Mumbles Oyster & Seafood Festival	Seafood celebration, tastings, food market & workshops	October	Mumbles village	£150,000	15,000 festival visitors. Boost trade customers	Local / Regional /National	Free	Leading
Lloggi	Fire, fireworks and firecrafts	Nov	Swansea	£40,000	25,000	Local/regional	Free	Supporting

Key Table 14: Summary of Artistic Programme during 2017

Name of Event/Activity	Type of Event/Activity	When Delivered	Where Delivered	Cost of Delivery	Expected Audience Numbers	Reach of Activity (Local/Regional/National/International)	Free/Charged	Significance to Programme (leading/supporting event)
Literature Wales	Literary tourism package, working with tour operators	Through the year	Throughout region	Budget unavailable but already secured by Literature Wales	10,000	National	Free	Supporting
All Quiet on the Western Front	International theatre partnership	Feb	Fwrnes / Ammanford Miners /Nidum	£100,000	10,000	Local/Regional/National/International	Free	Supporting
Live Music Now	Music workshops and performance	Sept/Oct	Throughout region	£25,000	2,000	Local	Free / subsidised charge	Supporting
Dancing in the Streets	International Festival of Dance in Urban Spaces and conference	July	Throughout region urban areas	£60,000	50,000	Local/Regional/National	Free	Supporting
It never rains but...	Wet weather cultural offer	July	Throughout region	£50,000 (revenue)	2,000 people engaged in workshops but benefit to whole region	Regional	Free	Supporting

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Name of the Component: WOMAD

Summary of the Component:

The WOMAD festival has agreed to come to Swansea in 2017 as part of the artistic programme to showcase the world musicians of this region and the traditional music of Wales in an international context.

Timing (when will this take place and how long will it last?):

Over one weekend during August.

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

This is new activity for the region and the first time that a WOMAD festival will take place in Wales.

Where will it be delivered?

On the existing site of the 2014 Eisteddfod Genedlaethol at the Festival Fields on the Millennial Coastal Park in Llanelli, the grounds of Margam Park or in the urban parks of Swansea City.

What are the costs of delivering it?

(Gross costs and anticipated net costs after any receipts or sponsorship)

Total cost will be £500k. If we progress with a camping format in the Festival Fields then it will be cost neutral or with the urban format there will be a 40 % shortfall, we have allowed for this option in the budget.

Who is leading on design and delivery of this component?

The existing WOMAD team alongside Danny KilBride and trac who will programme the Welsh World Music element.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

25,000

Your experience / track record in delivering this type of event or activity:

Womad is hugely experienced in delivering these festivals worldwide and trac is the national support agency for traditional music in Wales. Danny KilBride worked for the special events team in Cardiff and as a development officer for Voluntary Arts Wales before taking up the role as Director of trac. He worked with Orchard Media to deliver the Welsh presence at Festival Interceltique Lorient in 2008, programming and managing and open access site delivering 90 hours of music over a ten day period to 150,000 attenders.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced. The infrastructure of a Womad Festival is easily reproduced by the production team. The Eisteddfod site will be prepared for 2014 and would be maintained for 2017. trac and Womad have been discussing their joint interest in a Welsh traditional/world music element for a Wales based festival for a number of years. WOMAD had prepared to take part in the Derry UK City of Culture and have an extensive advance which can be easily adapted for the Swansea bid.

Name of the Component: Commissioning Karl

Summary of the Component:

A special commission for Karl Jenkins who lives in the region. An event that brings the regions extensive choirs and singing groups together. A series of workshops and engagement events will take place in the lead up to the event which will take the form of a massed voices event.

Timing (when will this take place and how long will it last?):

Workshops will take place in the months leading up to the event in June/July

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

A totally new commission for Karl Jenkins and a unique musical event.

Where will it be delivered?

In Parc Y Scarlets in Llanelli, the home of the world famous Scarlets Rugby Team where the singing on match days is legendary.

Key Table 15

What are the costs of delivering it?

(Gross costs and anticipated net costs after any receipts or sponsorship)

£350,000 gross

Who is leading on design and delivery of this component?

The Foundry working with the event team at Parc Y Scarlets and choirmasters from the world-famous choirs of the region such as the Morriston Orpheus Choir and also the Youth and Community department of the Welsh National Opera

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

We anticipate an international, national and local audience for this new work by Karl Jenkins, voted most popular living composer by Classic FM listeners. 8-10,000 audience plus choir participants.

Your experience / track record in delivering this type of event or activity:

Parc Y Scarlets has delivered many major musical events at the arena along with capacity crowds for major sporting events. The musical direction will be professionally managed and led by experienced choirmasters and the WNO team. An experienced production manager will be hired to deliver the event.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced. The WNO team has agreed to support this event and Karl Jenkins has agreed to the commission. Many local choirs have declared an interest in performing as part of the City of Culture.

Name of the Component: **The Cow Creamer Parade**

Summary of the Component:

Swansea Bay's Cow Parade will be based on the iconic Swansea Pottery cow creamers. Local national and international artists and community groups will decorate the giant cow creamers, which will live in communities around the region and congregate in a giant herd at the Wales Dairy Show. We will get some of our participating artists eg. Charley Uzzell-Edwards of Pure Evil to paint a cow. Event culminates in a cow auction.

Timing (when will this take place and how long will it last?):

July to end in October at the Wales Dairy Show in Carmarthen.

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

CowParade is the largest and most successful public art event in the world. CowParade events have been staged in over 50 cities worldwide since 1999. This will be new to the region and to Wales.

Where will it be delivered?

All across the region at workshops and artists studios culminating at the United Counties Showground in Carmarthen during the Welsh Dairy Show in October

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

Business sponsorship will be sought to sponsor a giant cow creamer. Total additional costs are to be finalised.

Who is leading on design and delivery of this component?

The Foundry will co-ordinate the engagement of communities and artists and work with the Cow Parade organisation which has delivered over 50 events worldwide.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

Difficult to estimate as the cows will be placed in public spaces – potential audiences of several hundred thousand. An estimated 5,000 will visit the Wales Dairy Show to see the herd.

Your experience / track record in delivering this type of event or activity:

The Cow Parade organisation has a track record of delivering events like this one all over the world and the Foundry team has a history of large scale community engagement and events management.

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Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Initial idea. The Cow Parade organisation has agreed to an event in the region in 2017.

Name of the Component: The Turner Prize

Summary of the Component:

The Glynn Vivian Art Gallery in Swansea will host the 2017 Turner Prize in partnership with the Tate.

Timing (when will this take place and how long will it last?):

September to January 2017 – 2018

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

This will demonstrate a major commitment to contemporary art by the Glynn Vivian Art Gallery and the local authority and will hugely enhance the gallery's reputation as a venue for art of the highest quality.

Where will it be delivered?

At the Glynn Vivian Art Gallery in Swansea, in the refurbished gallery spaces and redesigned visitor facility.

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

Tate have indicated a cost of £400,000, entry to the gallery is free

Who is leading on design and delivery of this component?

The Turner Prize/Tate in partnership with the Glynn Vivian Art Gallery in Swansea who will meet all of the environmental and security requirements as set out by the National Security Advisor.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

The anticipated number of visitors for the Turner Prize exhibition is 1 million, this will be augmented by local schools and community groups from the region engaging in the education programme of the gallery.

Your experience / track record in delivering this type of event or activity:

The Glynn Vivian Art Gallery is a Tate Plus Partner and has partnered with many major galleries in the past including the Hayward gallery, IKON and MOMA Oxford.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced in that we have significant investment in our Glynn Vivian art gallery, which will equip it with all of the necessary requirements for hosting the Turner Prize. The Gallery is a Tate Plus partner and has considerable experience in staging a wide range of exhibits. The gallery and the local authority have confirmed the commitment.

Name of the Component: Swansea and Slavery

Summary of the Component:

National Theatre Wales will develop and produce a major piece of promenade theatre, working with the local community to uncover a story that is at the heart of Swansea's cultural history.

Timing (when will this take place and how long will it last?):

The event will take place during April /May and the community consultation and development will take place in the year leading up to the event.

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

This will be a new activity and will be developed with existing community groups and contact with new groups and individuals in the region.

Key Table 15

Where will it be delivered?

The event will take place in central Swansea with the development taking place across the region.

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

£350,000 – the event will be free

Who is leading on design and delivery of this component?

National Theatre Wales delivered The Passion in Port Talbot in 2011 and have an excellent reputation for delivering large scale promenade theatre with major community involvement. Over 1,000 community volunteers took part in The Passion.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

The Passion brought over 22,000 people on to the streets of Port Talbot, Swansea is a much larger city and so higher numbers are anticipated, many of whom will be visitors both national and international.

Your experience / track record in delivering this type of event or activity:

The special events team at the City and County of Swansea have experience of large scale crowd management through a large number of events including 180,000 spectators to last summers Wales National Air Show in Swansea Bay. National Theatre Wales have proven experience with large scale promenade theatre, not least the Passion performed in Port Talbot.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Initial idea. National Theatre Wales have agreed to develop and deliver a large scale promenade production in 2017.

Name of the Component: Power of a Million Candles

Summary of the Component:

A pre-Edinburgh Fringe comedy festival, featuring a host of famous names as well as up and coming comic talent

Timing (when will this take place and how long will it last?):

May/June for 2 weeks

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

The event builds on the Clown's Pocket comedy club festivals, but is significantly augmented.

Where will it be delivered?

In venues across the region

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

£30,000

Revenue neutral with income from ticket sales

Who is leading on design and delivery of this component?

Clown's Pocket Comedy Club

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

National

Your experience / track record in delivering this type of event or activity:

Clown's pocket run an annual , highly successful event, which attracts 'name' comedians.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Existing activity to be enhanced. Clown's Pocket has attracted a number of 'name' comedians to the area, who have performed to sell out crowds. They are part of the comedy circuit and run a successful festival in Neath each

Key Table 15

year. The underwrite provided by City of Culture for the event, would allow them to expand their activities. Rhod Gilbert is backing the bid and offering any support that he can give. He is climbing Kilimanjaro at the time of writing-up the detailed programme, but we will ask him to curate and appear in the festival.

Name of the Component: Queer as Folk, the Musical

Summary of the Component:

The world premiere of the new musical based on the internationally successful television series Queer As Folk. Russell T Davies the writer (and an alumni of the West Glamorgan Youth Theatre) has the rights to the premiere. The premiere will take place in the Grand Theatre in Swansea and will also link in to the Residencies programme with workshops around issues relating to the production.

Timing (when will this take place and how long will it last?):

A 6 week run in the Grand Theatre Swansea, transferring to London. Feb/March 2017

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

A completely new piece of writing and production.

Where will it be delivered?

In Swansea, in the Grand Theatre, an 1100 seat theatre built in 1897

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

£1.3m (estimated) gross cost

Net costs likely to be closer to £300,000 after ticket sales (figures do not include London run, which would be delivered independently of our programme)

Who is leading on design and delivery of this component?

Russell T Davies is the originator of the idea and writer of the production he will be working with Red Productions to deliver the project.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

The Grand Theatre capacity is 1100. The popularity of Queer as Folk internationally and Russell T Davies' reputation will attract audiences from all over the world for the premier of this production in his home city.

Your experience / track record in delivering this type of event or activity:

Murray Gold, composer of the musical's works, is an award winning composer for film and television. Russell T Davies has in international reputation for writing and developing successful television programmes. Red Productions will deliver the production element in partnership with the Grand Theatre in Swansea.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced. The musical is written in a draft format but needs substantial rewriting. There is a firm commitment from Russell T Davies to rewrite and develop the production specifically for the City of Culture in Swansea Bay.

Name of the Component: Giants Grave

Summary of the Component:

A spectacular outdoor theatre production which will work with local colleges and Youth Theatre, Orchestra and Dance groups to tell the story of the birth and death of the industrial revolution using pyrotechnics, circus, aerialists, a flotilla of boats and a giant floating structure.

Timing (when will this take place and how long will it last?):

Early July

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

A totally new activity drawing on the skills of local artists and students and working with international companies and artists. The experience that students and local artists will gain from working on a production of this size

Key Table 15

alongside international artists will enhance the skills and ambitions of organisations and individuals across the region.

Where will it be delivered?

Around the area of the Giants Graveyard in Briton Ferry in Neath, Port-Talbot. An area where huge ships were dismantled and at the heart of industrial South Wales.

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

£350,000 – free event

Who is leading on design and delivery of this component?

Sean Crowley, Wales' most prolific theatre designer, Head of Design and Director of Drama at the Royal Welsh College of Music & Drama. Sean is Chair of the British Society of Theatre Designers and Project Leader for World Stage Design.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

We anticipate that this production will draw upon the audience for The Passion in 2011 (22,000) and will also draw in a larger audience from the Swansea region and a larger national and international audience.

Your experience / track record in delivering this type of event or activity:

This production will draw on the experience of the Welsh artists and amateurs who were involved with The Passion and bring in organisations and individuals of international stature such as the director Firenza Guidi and No Fit State Circus and Three Cliffs Productions who are a partner in Bay Studios which produces Da Vinci's Demons.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Initial idea but we have had a firm commitment from Sean Crowley and the support of local educational establishments and an expression of interest from Three Cliffs Productions.

Name of the Component: Tanio Bae Tawe and the Mari Lwyd

Summary of the Component:

A series of bilingual community led events across the region in the tradition of the Mari Lwyd. The Mari party's will come together for a procession of Mari's and Mari lanterns to the beach where a giant fire sculpture will burn to welcome in the year of the City of Culture. A programme of fire and light installations will run throughout the year.

Timing (when will this take place and how long will it last?):

The launch event will happen in January 2017 with workshops for making Mari Lwyd heads, lanterns and learning the traditional story and songs happening towards the end of 2016. The fire and light installations will run throughout the year.

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

The tradition of the Mari is an ancient one and the only unbroken Mari tradition is in a village in the region, Llangynwyd. They have been delivering Mari workshops across Wales and this would focus on reviving the tradition and working with existing Mari groups across the region. The launch event would be unique and the fire and light installations would build on the Tanio Tawe event of 2006.

Where will it be delivered?

In communities across the region with a combined event on the seafront in Swansea, a natural stage setting where the fires will be seen across the City.

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

Development costs for the community element (workshops, venue hire, material and workshop leaders : £60,000. The processional and fire event for the opening ceremony will cost a further £100,000. This to include fire sculpture, securing the streets (barriers, closures, stewarding, etc), a mass performance of commissioned pieces of dance & music mixing professional & community music, and a mass participation parade involving the whole city. The Tidal Lagoon has expressed strong interest in supporting the project.

Key Table 15

Who is leading on design and delivery of this component?

trac Cymru will lead on the workshops and The Foundry will lead on the delivery of the launch event. The Foundry will put together a production team of experienced professionals to deliver the event working with the City's special events team. The Foundry will deliver Tanio Bae Tawe using the same experienced personnel who delivered the original Tanio Tawe in 2006.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

Local communities for the individual events and a combination of local people and visitors to the major event on the beach. National and International visitors for the fire and light installations and the opening spectacular.

Your experience / track record in delivering this type of event or activity:

trac has been delivering workshops across Wales supporting the traditional arts for 16 years.

The Foundry can draw on professionals with experience of major lantern parades, fire sculptures and installations in the region and will work with the Special Events Team of the council.

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced – trac has agreed to be a lead partner in this event and will provide authenticity and community engagement in both Welsh and English.

Name of the Component: Escape

Summary of the Component:

Weekend electronic dance music festival with multiple stages showcasing international and local DJs

Timing (when will this take place and how long will it last?):

July

Is it new or enhanced existing activity? Where existing activity, how will this be enhanced or what will be different as a result of City of Culture?

New but builds on a previous event and strong national reputation for dance music

Where will it be delivered?

Singleton Park Swansea

What are the costs of delivering it? (Gross costs and anticipated net costs after any receipts or sponsorship)

£450,000

Who is leading on design and delivery of this component?

Global Gathering Group in conjunction with Neil Nevarra, DJ, promoter and marketeer.

Intended audience (Anticipated visitor numbers, main audiences, origin of visitors – proportion who are local / national / international):

20,000

Your experience / track record in delivering this type of event or activity:

Previous event Escape into the Park attracted 15,000 facilitated by Swansea City Council

Status of development of this component (from initial idea through to well advanced, to existing activity to be enhanced):

Well advanced. Global Gathering Group committed to creating Escape as part of City of Culture programme and have a successful template to follow from previous events.

Key Table 16: Programme under different funding scenarios		
List Programme Elements (as set out in Table 13 and 14)	Scaled down Programme if identified funding does not materialise	Scaled up Programme if you are able to obtain additional public funding
TABLE 14		
Between You & Me. Cultural exchange and entertainment. 8,000 audiences plus broadcasts. Charged Budget £30,000	Drop event. Save £30,000	Event as planned Extend event to 12 conversations
Big Drop/Tour of Britain. Competitive spectator sport/ creative design and participation. 25,000 audience TOB TOB Budget £30,000	Retain Big Drop and local/regional element but lose Tour of Britain. Save £30,000	Event as planned
Lloggi Fire, fireworks and firecrafts Swansea 25,000 Local/Regional Free Supporting Budget £40,000	Retain fireworks display. Save £15,000	Event as planned, more workshops
Jack to a King - the Story of the Swans Popular Theatre April Regional Theatres 20,000 Local/ Regional Charged Supporting Budget £130,000	Drop event. Save £130,000 Rehearsed readings only save £100,000	Event as planned
All Quiet on the Western Front International theatre partnership Feb Fwrnes / Ammanford Miners /Nidum Local/Regional Charged Budget £100,000	Remove exchange element reduces budget by £30,000 Rehearsed readings only saves £ 90,000 Drop event save £100,000	Event as planned
Poetry Cache 52 Geo cache, literature & environmental experience . All year Throughout the region £50k Up to 100k Local/Regional/ National Free Supporting Budget £50,000	Cancel event save £50,000	Event as planned

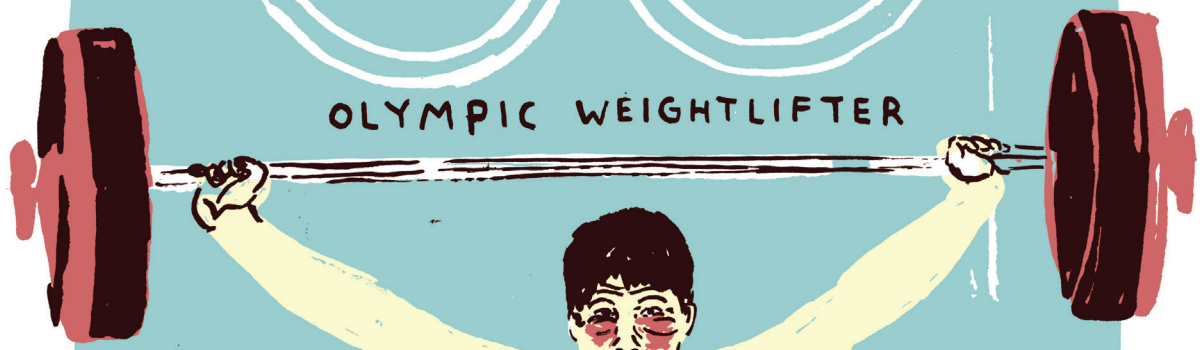
Key Table 16: Programme under different funding scenarios		
List Programme Elements (as set out in Table 13 and 14)	Scaled down Programme if identified funding does not materialise	Scaled up Programme if you are able to obtain additional public funding
TABLE 14		
Reflections on Glass Stained glass conference, exhibition and trail. Oct. SMU and throughout region 400 conference. Up to 100,000 exhibition and trail. Local / Regional/ National/ International. £15,000	Drop event save £15,000	Event as planned Larger exhibition / commission
Swansea Bay EXPO Urban exhibits – creative design Throughout region £200k	Drop event save £200,000	Event as planned
Horrible History Wales. New children's theatre. May Grand Theatre/ Ffwrnes/ Princess Royal 10,000 Local/Regional/National Charged Leading. Budget £200,000	Drop event save £200,000	Event as planned Increased outreach
Originals Unsigned bands music & instrument amnesty Jan – Aug Regional heats, festival stage. Local/Regional Charged Supporting. Budget £20,000	Reduced event Save £10,000	Increased number of regionals, recording time etc.
Mabinogion at the Globe Devised youth theatre. Jul/Aug Margam Park and Globe London Local/ Regional/ National Charged Supporting. Budget £70,000	Reduce Globe element, reduce director's fee in house at WGYTC, smaller production. Save £70,000	Extended workshops and summer. Engage WGYTC alumni
Dancing in the Streets International Festival of Dance in Urban Spaces and conference July Throughout region urban areas £60,000 50,000 Local/Regional/ National Free Supporting. Budget: £60,000	Reduced event - Dance Days Save £30,000	Event as planned

Key Table 16: Programme under different funding scenarios		
List Programme Elements (as set out in Table 13 and 14)	Scaled down Programme if identified funding does not materialise	Scaled up Programme if you are able to obtain additional public funding
TABLE 14		
Paradise Pavilion Site responsive conceptual art May / June Locations around the region 10,000 Local /Regional/ National Free Supporting Budget £200,000	Drop event save £200,000 Reduced event save £100,000	Event as planned
Turner's Castles Permanent site specific sculpture Mar Carrreg Cennen, Kidwelly & Laugharne Castles Up to 50,000 a year Local/Regional/National/ International Free Supporting Budget £150,000	Drop event save £150,000 Altered event – cultural information boards save £130,000	Event as planned
Live Music Now Music workshops and performance Sept/ Oct Throughout region 2,000 Local Free / subsidised charge Supporting Budget £25,000	Reduced event – fewer workshops, no performance. Save £15,000	Event as planned/ Enhanced engagement
Best Supporting Environment Film and television All year Local/ Regional/ National Supporting Budget £150,000	Significantly reduce size and ambition to a film festival, save £120,000	Event as planned
When It's Gone Sand sculpture and record breaking attempts July – Sept Regional beaches 5,000 Local/ Regional Free Supporting Budget £40,000	Reduced event – Sculpture By the Sea save £20k	Event as planned / Enhanced

NATASHA PERDUE *of SWANSEA*



OLYMPIC WEIGHTLIFTER



Represented
TEAM GB

AT THE
2012
OLYMPICS

HER FATHER TERRY, ALSO A WEIGHTLIFTER
competed in the 1968 + 1972 OLYMPIC GAMES

APPENDIX B

Use of digital technology

Digital strategies and programmes that will allow people to create not just consume culture

In order to create culture online we need to look at new ways of interacting with the available technology and be flexible enough to react to and utilise the constant stream of innovation as it becomes available. Digital is more than having access to a computer or smart phone and much more than posting on Facebook. We will seize the opportunity presented by the City of Culture to encourage digital creativity, share opportunities, realise ambitions and opportunities and make it possible in English, Cymraeg and many of the other languages that drift through our communities and culture.

Creating a GamesLab

Through the University of Wales, Trinity Saint David students come from all over the world to access some of the best courses in 3D computer animation and creative computer games design. As part of the Swansea Creative Hub project and in partnership with Chaos Trend Gaming we will set up a space where game designers can develop and collaborate on new games design. In dialogue with the bid team they have identified that as the very nature of their art is communication and collaboration on a digital platform their skills can be used to develop other online spaces for the creation, communication and exploration of art and culture; a place for artists to meet, explore, develop and collaborate.

Chaos Trend has already been working with the University on GamesLab, that explored a place of creation and development where anyone could come and work on games/software/hardware projects that they could then share and exhibit their work to the public. Professional and experienced games designers would be in place to mentor and help individuals to create content which would then be released and promoted through the Foundry providing the expertise and connections to help make the initiative a success. This could become a self-sufficient entity after a few releases as a percentage of the sales of projects would go back into the running costs. Successful project developers would be invited to come back and pass on some of their knowledge and expertise to help others. We will also link this with our marketing activities.

Using the Foundry

At the core of Swansea Bay's City of Culture is The Foundry. It will be a place where people freely exchange ideas, knowledge and experience and which will act as a catalyst for new projects, strategies and programmes. The Foundry online will be a digital space that echoes the ethos and methods of The Foundry, allowing access to information, advice and facilities such as marketing and PR as well as a space where the exchange of views and opinions is encouraged. The development of an online space that will work fluidly and instinctively will be achieved as a partnership project with The Foundry acting as the crucible for ideas and structure and the Chaos Trend Gaming Lab finding how to translate this into an easy to access, fun to use online facility, linked to our digital marketing platform (refer to Appendix F). The Foundry is a prime example of the creative knowledge-based economy in action.

Our digital marketing hub (see Appendix F) will be more than a 'sales' activity – it will have interactive elements designed to facilitate user interaction and to drive activity to, and receive activity from social media platforms in whatever guise they take by 2017.

Specific events and activities in the programme

Our programme will be full of opportunities of creating and consuming culture through digital technology for instance:

- digital publishing is at the centre of Ty'r Gair (The House of the Word) and we will be looking at the ways in which individuals and organisations can publish and distribute work from the newest in interactive ebooks and online distribution and sales to the utilization of low tech tools such as photocopiers in the lo-fi production of 'zines';
- our major overarching Residencies Programme will utilise the networking capabilities of the net, making links, keeping in touch, facilitating projects and working with artists remotely;
- Digitopolis will showcase the work of our 3D animators. The University of Wales Trinity St David's Swansea Animation Design (SAnD) festival has in the past attracted people from Hollywood and our intention is to build upon those successes with a showcase of the best in animation and digital media with a digital film and media festival, featuring animation, 3D and the areas in which digital media is pushing the boundaries as culture, communication and entertainment. It will have two strands: an industry focused conference, plus a showcase for the public;
- telling stories through the medium of digital filming is integral to our year: BEyONdTV and Swansea Film Collective, via supported cross generational outreach will catalogue our Producers part of the Bank of Useful Knowledge;
- engaging young people especially those who are NEET or at risk, is one of our main goals. Enabling access to cutting edge digital technology will be a key feature: animation is an element of No Fixed Address; our 20-17 programme will be a digital project for our cultural critics and Olion extended will build on its own successful digital projects;
- our 'Light at the end of the tunnel' series will utilise digital technology to enable more people to access the talks and see them online, and will develop a TEDx format for talks and inspirational;
- throughout the year, we will be actively stimulating and supporting our knowledge based economy with opportunities for all members of our communities across the region and through the Creative Hub strand of the programme we will link with creative industries to showcase their activities, benefit from their collective knowledge and abilities, provide industry experts to assist and mentor and develop new and exciting initiatives;
- the Digitage project is a digital arts/science hub at the Copperopolis project, which is bringing the remnants of the Copper industry in the Swansea valley back into life and preserving them as heritage assets of global significance. Digitage will create a 'living history laboratory' and utilise a range of digital, virtual reality and hand-held mobile technologies being developed within Swansea University to interpret, share, educate and inspire people as part of the heritage function of the wider Copperopolis project
- our Trusted Guides programme is on one level very non-digital, with ordinary people with extraordinary knowledge of their subject passing on stories and facts but we will have a digital aspect to it, with GPS activation, custom made apps and recorded stories using digital means, we add another layer of accessibility and fun;
- Giant's Grave will use the latest in visual projection and special effects, working with the very best students in the region and bringing in experts in their field to work with them – the transfer of skills will be life-changing;
- the Pete Ham inspired Originals festival will feature the ability to upload original songs as part of a digitally oriented aspect of the unsigned music festival. A competition focused on writing and composition, rather than performance and looks – the anti-X Factor. The goal of the event is to uncover fresh new writing talent and help it along its way. It will be open to songwriters from across the UK, with a digital interface for uploading material, using the relevant social media platforms of the time; and
- a Song a Day does what it says on the tin – the songs will come from all sorts of people, different genres, local bands, singer-songwriters, choirs, children and all of them will be original and recorded locally. A key part of the project will be allowing people access to recording studios, supporting and drawing attention to professional studios and working with student technicians to learn new digital recording skills. These songs will be available online and we'll be able to build a whole range of skills-sharing opportunities into our 'Producers' strand.

APPENDIX C

Economic impact assumptions and notes

Occupancy Data – National and Local (Swansea and Gower)

Occupancy data determines the percentage of the total number of occupied bedspaces during any given period. These figures are referenced with caution as the sample size used is minimal. The table below shows that Swansea has above national levels of occupancy for the serviced sector but below national average levels for self-catering.

These figures also reveal that there is spare capacity within the existing bedstock to assist in meeting future growth in demand throughout the year.

Supplementary Table 4a – Occupancy figures for Swansea and Wales (2012)

2012 Figures

	(%) SERVICED		(%) SELF CATERING	
	Wales	Swansea	Wales	(%)
Swansea				
January	17.2	21.2	40.7	33.7
February	30.6	28.5	50.5	42.6
March	47.3	36.0	40.9	45.2
April	50.0	38.7	56.7	55.2
May	51.7	40.3	46.5	48.6
June	53.4	45.5	61.0	66.2
July	56.6	45.4	56.8	68.0
August	70.7	53.6	75.2	80.7
September	63.3	48.2	62.3	64.6
October	44.6	43.5	30.7	50.5
November	30.1	31.0	23.2	36.7
December	18.8	29.6	26.1	38.1
AVERAGE	41.2	38.2	47.5	52.5

Assumptions

Assumptions made when calculating impact of the UK City of Culture Year:

1. Overall the value of tourism in the region will grow at an average of 2.8% per annum by 2017 in line with the national targets; however, this will not be a linear progression but rather a cumulative impact.
2. We have every confidence that this minimum level of growth will be achieved on the basis that the wider region has out-performed the national average for growth in the past five years.
3. Tourism in the City and County of Swansea area is capable of achieving above average levels of growth in 2014 due to the following uplift factors resulting in increased international levels of awareness:
 - it is the Dylan Thomas Centenary celebrations;
 - Swansea City FC are in the Europa League football competition and enjoys Premier League status with commensurate high levels of global TV audiences; and
 - there will be improved levels of macro access to the area with improvements to Cardiff Wales International Airport.
4. As a result of the above we would expect that there would be a step change in tourism business in the immediate Swansea area in 2014 at a rate +2% above the national average.
5. However, these factors for success cannot be guaranteed and therefore this initial boost may well 'level out' to growth figures more in line with national targets for the period 2015-2016. That results therefore in the assumption that overall the region will secure the 2.8% per annum overall growth in value of tourism by 2017.
6. The City of Culture would bring a fresh impetus in marketing and product development enhancing the region's overall appeal to international audiences, year round short break leisure markets and a small

- uplift in MICE activity. There will increased opportunities to stay longer and to spend more locally.
7. In addition, it is assumed that the increased levels in visitation will be particularly pronounced amongst UK markets and those seeking to stay in commercial accommodation – especially quality hotels and self-catering. We do not expect to see any significant uplift in demand for seasonal camping and caravanning.
 8. There will be a modest increase in the numbers of visitors staying with friends and relatives during this period.
 9. Culturally motivated audiences tend to have higher levels of spend. Consequently, we are assuming that there will be an enhanced level of spend per day by these increased numbers of visitors. This will be based on the following baseline data (available only for the City and County of Swansea at this moment in time):

Current and projected spend per day

Type of visitor	Current spend per day (2012)	Forecast spend per day (2017)	+ %
Serviced	£109	£126	15 %
Self-catering	£39	£44	15 %
SFR	£43	£48	12 %
Day	£32	£35	10 %

The overall cumulative effect of these assumptions will be to achieve the growth levels indicated earlier in the bid as a direct impact of UK City of Culture.

Underlying strengths that support our assumptions

A developing cultural brand

We are seeking a step change in this area. It will be delivered by the UK City of Culture title, in part by growing recognition of the area as a literary and cultural hub, which stems from the 1995 UK Year of Literature hosted in Swansea and that will further develop with the Dylan Thomas centenary celebrations in 2014 and continued association. The 2014 commemorative event is expected to attract both a national and international audience, developing a targeted customer base with an interest in future destination visits. A key challenge for us is to embrace this, but to also widen perceptions.

Existing festivals and events

Major and niche events that will attract large scale and targeted audiences – annual Dylan Thomas Festival attracts a targeted national and international audience, Wales National Air Show attracted over 180,000 people in 2013 with 43 % visiting from outside the area and an estimated economic impact of over £8 million (visitor spend was £5,621,325).

Premier League status

There is growing awareness of Swansea as a holiday destination, through the area's association with the global brand of the Barclays Premier League. Swansea City AFC are now in their third season in the PL, and both the club and destination are continuing to benefit from an international audience and wider market reach. As a guideline, the club's first season in the league was worth £55.3 million to the local economy.

Digital marketing growth

We are developing digital marketing platforms to reach a wider and engaged audience, encouraging holidays in the destination, and we have ambitious plans for the marketing of the programme, which will leave legacy for the marketing of Swansea Bay as a cultural destination beyond 2017. The Tourism Team have already expanded the digital footprint of the destination. Since August 2011 (start of Swansea's first season in the Premier League), the destination website has had over 2 million page views and web traffic continues to grow year on year. This trend is estimated to grow, especially with the launch of the new destination website in 2014 and subsequently with the development of the highly personalised, database driven format that we propose for this bid (see Appendix F).

Return on marketing investment

Targeted marketing activity and collaboration with national and international media to maximise promotional opportunities. In 2012 for every £1 spent on marketing, £124.24 was generated into the Swansea economy – an above average return on investment, which we are projecting will grow.

Repeat visits

The area has acquired a strong repeat visitor base. The 2012 visitor survey conducted by the Tourism Team showed that nearly 86.1 % of respondents were repeat visitors to Swansea Bay. Nearly half of these visitors, 62 %, had visited 7 times or more, with 45 % visiting 20+ times. This is an 11.1 % increase since 2008. This is predicted to increase by 2017.

Data collection methodology

The City and County of Swansea and neighbouring local authorities utilise the STEAM methodology for gathering data. A standardised 'industry standard' across local authorities, STEAM relies on the cooperation of local hotels, attractions and major events organisers, as well as local car park numbers and range of other local factors, which are then applied to a series of (standard) multipliers, usually nationally trends, to determine the volume and value of tourism to a destination. It is a robust system of monitoring trends and these are independently prepared by Global Tourism Solutions – GTS (UK), who under licence provide half and full year reports.

We have reiterated the 2012 STEAM report summary overleaf to provide additional context for our figures.

2012 STEAM report summary

CITY AND COUNTY OF SWANSEA STEAM Report 2012 Numeric Executive Summary

All £'s 2012 indexed
(RPI Factor 11/12 +1.0393)

Issued 25 March 2013

Analysis by Sector of Expenditure (£'s millions)	2012	2011	% change
Accommodation	54.40	55.78	-2
Food & Drink	55.88	58.21	-4
Recreation	16.96	17.79	-5
Shopping	34.73	35.85	-3
Transport	28.67	29.52	-3
Total Direct Revenue	190.64	197.15	-3
Indirect Expenditure	108.36	111.86	-3
VAT	38.13	39.43	-3
TOTAL	337.13	348.44	-3

Revenue by Category of Visitor (£'s millions)	2012	2011	% change
Serviced Accommodation	109.70	114.05	-4
Non-Serviced Accommodation	98.14	105.85	-7
SFR	38.43	37.38	3
Day Visitors	90.86	91.17	-0
TOTAL	337.13	348.44	-3

Tourist Days (Thousands)	2012	2011	% change
Serviced Accommodation	1,004.6	1,018.5	-1
Non-Serviced Accommodation	2,465.9	2,771.2	-11
SFR	878.8	854.9	3
Day Visitors	2,831.2	2,840.7	-0
TOTAL	7,180.5	7,485.2	-4

Tourist Numbers (Thousands)	2012	2011	% change
Serviced Accommodation	605.0	621.1	-3
Non-Serviced Accommodation	376.9	414.3	-9
SFR	369.1	359.1	3
Day Visitors	2,831.2	2,840.7	-0
TOTAL	4,182.2	4,235.2	-1

Sectors in which Employment is supported (FTE's)	2012	2011	% change
Direct Employment			
Accommodation	1,463	1,530	-4
Food & Drink	1,149	1,197	-4
Recreation	423	444	-5
Shopping	651	672	-3
Transport	263	271	-3
Total Direct Employment	3,950	4,115	-4
Indirect Employment	1,440	1,487	-3
TOTAL	5,390	5,602	-4

Summary S.W.O.T. analysis

We have summarised a very brief strengths, weaknesses, opportunities and threats table below to illustrate some of the key issues that inform our thinking.

STRENGTHS

- Gower as UK's first 'Area of Outstanding Natural Beauty'
- Premier League football team
- Natural landscape / scenery and beaches
- Uniqueness of city, coast and countryside product in close proximity to other key destinations with good transport links
- Association to Dylan Thomas and DT100 celebrations
- Established and effective working partnerships with internal departments, external organisations and local tourism operators
- Established and effective destination branding
- Local welcome and friendliness highly rated
- 97% of respondents in the 2012 Visitor Survey said they would visit again
- Vibrant cultural sector

WEAKNESSES

- Weak shopping offer in City Centre
- Fragmentation of tourism community and lack of communication and integration between stakeholders
- Highway and Gateway signage
- Cleanliness – public toilets and streets
- Poor impressions created in some key settlements, e.g. Mumbles, Uplands
- Limited number of bedrooms in 4*/5* hotels/ over provision in budget hotels
- Cultural sector insufficiently connected and much of it is small in scale

OPPORTUNITIES

- Capitalising on opportunities presented by the Premier League.
- Capitalise on the growing 'staycation' trend developing short break packages
- Expansion of Swansea University campus
- Capitalise on the development of accommodation provision in North Swansea
- Capitalising on a new, improved destination website
- Build on existing high profile, successful calendar of events e.g. Airshow, Waterfront Winterland

THREATS

- Changeable weather making the need to extend the season even more important
- Decline of Marketing Partners participating in Tourism Team Destination Marketing
- Economic climate – cuts in public sector resources
- High street brand shops withdrawing from the City Centre leaving empty, unsightly space
- Negative perceptions

APPENDIX D

Evidence of support

Y Gwir Anrh/Rt Hon Carwyn Jones AC/AM
Prif Weinidog Cymru/First Minister of Wales



Llywodraeth Cymru
Welsh Government

Cllr David Phillips
City and County of Swansea
Civic Centre
Oystermouth Road
SWANSEA
SA1 3SN

26 September 2013

Dear Cllr Phillips,

UK CITY OF CULTURE 2017 COMPETITION

I know that the City and County of Swansea remains committed to applying for UK City of Culture 2017 status and that the closing date for submissions is Monday 30 September.

On behalf of the Welsh Government I am pleased to set out our support to the Swansea Bay bid. Should your application be successful, we will work closely with you and the other City Region partners, to help realise your vision for 2017.

Swansea Council is leading this bid but I greatly welcome the collaborative approach taken by all the local authorities in the region, working together with partners across the public, private and third sectors. The ambition for Swansea Bay UK City of Culture 2017 reflects the heritage, innovation and creativity of the people in the region and across Wales. Your strapline is "cwtch the bid" and I have no doubt that the people of the United Kingdom will find no warmer embrace than that of Swansea Bay in 2017.

As a Government we are, and will remain committed to the regeneration of the Swansea Bay region. That support is apparent from the substantial investments we have made and will make in the future, drawn from a range of ministerial portfolios. For example these include:

- *Culture and sport:* We have provided £3.5m towards the redevelopment of the Glynn Vivian Art Gallery. We are also providing significant revenue and capital grant funding to Amgueddfa Cymru-National Museum Wales to enable it to operate the National Waterfront Museum. Since 2009 we have invested £3.95m in the development and provision of sport in Swansea through the Partnership Agreement with Sport Wales.
- *Tourism, marketing and major events:* We are continuing our marketing partnership with the Liberty Stadium to help promote the region through Swansea City's Premier League status, including TV adverts. We are also providing significant support for next year's Dylan Thomas 100 Festival. Our Tourism Investment Support Scheme is making quality improvements to the region's tourist accommodation and attractions, with around £2m in grants awarded since 2009.

Bae Caerdydd • Cardiff Bay
Caerdydd • Cardiff
CF99 1NA

English Enquiry Line 0845 010 3300
Llinell Ymholiadau Cymraeg 0845 010 4400
Ffacs * Fax 029 2089 8198
ps.firstminister@wales.gsi.gov.uk

- *Economic development:* in July, the Minister for Economy, Science and Transport announced the establishment of the Swansea Bay City Region Board which will prioritise key projects that can achieve transformational economic impact. The City of Culture bid will be an opportunity to demonstrate a coherent regional focus with the potential for far-reaching economic impacts. We are also supporting the region's economy through our business support schemes which, since 2009, have provided around £33m for new and growing businesses. We are making significant investments in Swansea University, including £6.2m for the University's Centre for the Impacts of Extreme Weather and up to £15m over the next three years for Phase 1 of its Science and Innovation campus.
- *Transport:* We have also funded a range of important transport infrastructure projects including £66m through the Transport Grant and £21m through the Regional Transport Consortia Grant for a range of schemes that have delivered road, rail and active travel improvements. These include the £8m upgrade of Swansea High Street station, and the £3m investment in the upgrade of the Quadrant Bus Station Integrated Transport Hub.
- *Regeneration:* Over the past 5 years we have provided over £18.3m of capital investment into the Swansea and Western Valleys Regeneration Areas. Over £6m of this was essential 'match funding for your successful £32m 'waterfront city' bid for EU funding; but there have also been smaller, targeted investments in creative and cultural facilities such as the £250,000 towards the conversion of the old central Library on Alexandra Road, to house Swansea Met's Welsh School of Architectural Glass.
- *EU funding (jobs and growth):* In addition to the above, Swansea in partnership with Welsh Government, other local authorities, private and third sector organisations has been very successful in maximising EU funding to benefit the area. Over the past 5 years over £90m of EU capital investment has been secured for the region via the Objective 1 / Convergence area programmes. The Quadrant scheme mentioned above has even made the shortlist for the 2014 'RegioStars Awards', which celebrate Europe's most inspirational and innovative regional projects. In addition, I feel sure the region will benefit greatly from the new EU programmes to begin from 2014.

In the current climate of significant constraints on public sector budgets, these investments represent a very significant contribution to the Swansea Bay 'offer' in this City of Culture competition, which I trust will put Swansea in a strong position to win City of Culture status. If that transpires, the Welsh Government will, of course, be ready to discuss with you what further practical support we might be able to provide.

I am confident that Swansea and its partner authorities will be able to deliver a credible, inclusive and high quality programme of city of culture activities that will enhance the area's reputation.

I wish you every success with this exciting opportunity.

Yours sincerely



CARWYN JONES



Cyngor Celfyddydau Cymru
Arts Council of Wales

24 September 2013

Mr Iwan Davies
Head of Culture & Tourism
City and County of Swansea
Civic Hall
Oystermouth Road
Swansea SA1 3SN

Dear Iwan

UK City of Culture 2017

Thank you for briefing me on the contents of Swansea's bid to be the UK City of Culture in 2017.

I was pleased to see that your bid reflects many of Swansea Bay's cultural strengths. During these difficult financial times we are naturally keen to see local authorities maintaining their commitment to arts and culture. We know just how difficult this is proving to be. It is therefore encouraging to see that the Council seems intent on ensuring that Swansea will have even more to celebrate in 2017.

The Swansea Bay bid consciously mixes artistic excellence with community engagement and participation. These are ambitions that align very well with the Arts Council of Wales' priorities and if successful, we would want to work closely with the Council to invest in an enhanced programme of activity during 2017. Together, we already jointly support a number of projects, organisations and initiatives. This provides a firm foundation on which we could build for 2017.

I wish you and your colleagues all the best with your bid.

Best regards

Nick Capaldi
Chief Executive

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Registered Charity Number: 1034245



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Y Loteri Genedlaethol



BLDGSDDDWYR MEWN PńBL
INVESTOR IN PEOPLE



Ian Jones

Pennaeth Hamdden a Chwaraeon
Bloc 2, Parc Myrddin, Waun Dew,
Caerfyrddin, Sir Gaerfyrddin, SA31 1 DS.

Head of Leisure & Sport
Block 2, Parc Myrddin, Richmond Terrace,
Carmarthen, Carmarthenshire, SA31 1 DS.

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01269 590200

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e-bost • e-mail :
IJones@sirgar.gov.uk
IJones@carmarthenshire.gov.uk

Eich cyf • Your ref : JD

Gofynner am • Please ask for : Jane Davies

Fy nghyf • My ref :

Llinell Union gyrchol • Direct Line : 01554 742180

Dyddiad • Date : 27.09.13

Mr P Roberts,
Corporate Director (Regeneration & Housing)
Swansea City Council,
Oystermouth Road,
Swansea.
SA1 3SN

Dear Mr Roberts

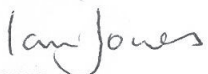
Swansea Bay 2017

I am writing to confirm the support of Carmarthenshire County Council for the Swansea Bay bid to become the UK City of Culture 2017.

Carmarthenshire Cultural Services, as a key delivery partner, currently has a controllable budget of £4,016,000 committed to the delivery of Arts and Cultural services within the region. During 2017 we will gear our activity towards the themes of activity represented in the agreed cultural activity program for the region and confirm the profile of the region as the UK City of Culture. We anticipate branding a significant proportion of our cultural programming activity under the UK City of Culture banner.

Given the budget position moving forward it is unlikely that any new money will become available however we can confirm our commitment to utilising programming funds in existing budgets to support bid related activities in 2017.

Yours sincerely


for Ian Jones
Head of Leisure and Recreation

David Gilbert - Cyfarwyddwr Adfywio a Hamdden • David Gilbert - Director of Regeneration and Leisure

Gwella ein ffordd o fyw a gweithio • Improving the way we live and work
www.sirgar.gov.uk • www.carmarthenshire.gov.uk

Mr P Roberts
Corporate Director of Place
City and County of Swansea,
Oystermouth Road
Swansea
SA1 3SN

Dear Mr Roberts

Swansea Bay UK City of Culture 2017

I am writing to confirm the support of the County Borough of Neath and Port Talbot for the Swansea Bay bid to become the UK City of Culture in 2017.

The Cultural services in Neath and Port Talbot will be a key delivery partner to ensure the success of the UK City of Culture and currently has a budget of £2,227,866 which is committed to the provision of a wide ranging Arts and Cultural Services through a wide range of regional and local facilities and venues. These include the historically significant Margam Park which has an extensive track record of hosting large scale music, sporting events as well as many festivals and activities generating in excess of 20,000 attendances. During 2017 we will focus our activity to reflect the themes agreed in the cultural activity programme for the region outlined in the bid and we will work closely with our partner authorities to develop and establish the region's profile as the UK City of Culture. Our activities will be branded to reflect our wholehearted commitment to this exciting once in a generation initiative.

Education, Leisure &
Lifelong learning

**Addysg, Hamdden a
Dysgu Gydol Oes**

www.npt.gov.uk

Aled Evans
Director of Education,
Leisure and Lifelong Learning
Civic Centre, Port Talbot, SA13 1PJ
Tel: 01639 763298 Fax: 01639 763788

The Council welcomes
correspondence in English or Welsh

**Cyfarwyddwr Addysg,
Hamdden a Dysgu Gydol Oes
Y Ganolfan Ddinesig, Port Talbot SA13 1PJ
Ffôn 01639 763298 Ffacs 01639 763788**

**Mae'r Cyngor yn croesawu gohebiaeth
yn y Gymraeg neu'r Saesneg**



L140706

Whilst the budget situation currently dictates that it is not possible at this stage to identify new sources of funding to allocate to the bid, we confirm our full commitment to using our programming funds and existing revenue budgets to support the bid programme in outlined for 2017.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Russ W.', with a stylized flourish at the end.

Russell Ward

Head of Partnership & Community Development

From: Lawton, Fflur [<mailto:fflur.lawton@biglotteryfund.org.uk>]
Sent: 24 September 2013 10:54
To: Davies, Iwan
Cc: Rose, John
Subject: RE: BiG lottery

Annwyl Iwan

Thank you for your email. Our Wales Committee met last week and discussed Big Lottery Fund further progressing discussions with you around a potential funding programme if your bid is successful. I'm pleased to say that they agreed with the proposal. As yet we have no definitive plans for what a funding programme would look like. However, it is possible that it would follow the model used in Derry. These were small grants (up to £10,000) to improve individual and community well being and quality of life.

If you need anything further please do not hesitate to contact me.

Best wishes

Fflur

Fflur Lawton
Uwch Bennaeth Rheoli Corfforaethol
Senior Head of Corporate Management
Ffôn / Tel: 029 2067 8237
Symudol / Mobile: 07940 705028

APPENDIX E

Lots of nice people, saying nice things

Letters of support:

We have received such a large volume of letters and emails from national and local organisations supporting the Bid that not all could be included in full in the Appendix.

Those left out are available if required and are from:

360 Beach and Watersports
Antic Theatre Company
Artawe
Bridge Pottery
The Canal River Trust
Carmarthen Council for Voluntary Service
ChaosTrend Ltd.
Coleg Sir Gar
County Youth Dance Company
Elysium Gallery
Environment Centre
Fair Trade Forum
Friends of the Glynn Vivian
Gradco Theatre
Jazz Heritage Wales
Josef Herman Foundation
Laugharne Festival
Mess up the Mess Theatre Company
Mumbles Traders Association
Organised Kaos Youth Circus Ltd.
Oyster Education
Pellegare Trust
Swansea Science Café
Scratch that Itch
Sol Cinema
Swansea University Mosque Committee
Swansea University Student Services
Swansea City Opera
UWTSD Centre for Contemporary Performance Practices
Walking Exploits Theatre Company
Your Voice Advocacy



Wales Office
Swyddfa Cymru

Office of the Secretary of State for Wales
Gwydyr House
London, SW1A 2NP

Swyddfa Ysgrifennydd Gwladol Cymru
Tŷ Gwydir
Llundain, SW1A 2NP

Email/Ebost: correspondence@walesoffice.gsi.gov.uk
Direct Line/Ffôn: 029 2092 4221

Phil Roberts
Corporate Director (Regeneration and Housing)
Civic Centre
Oystermouth Road
Swansea
SA1 3SN

Email : Phil.Roberts@swansea.gov.uk

Ref: 197SOS 13

27 September 2013

I am delighted to extend my wholehearted support to Swansea Bay's City of Culture 2017 bid.

I have been fortunate enough to have experienced first-hand the beauty and heritage associated with the area, and have always been immensely impressed by its offer.

From its National Waterfront Museum, to its miles of stunning coastline, there is no doubt in my mind that now is Swansea Bay's time to shine.

During my recent visits to the region, I have been inspired by the vision and drive of the bid team, and I know that they will put forward the strongest case possible in the race for the title.

Swansea Bay fully deserves the opportunity to fly the flag for Welsh culture in 2017. The Wales Office is fully supportive of its bid for City of Culture status, and we wish the team every success.

Rt. Hon. / Y Gwir Anrh. David Jones MP / AS
Secretary of State for Wales
Ysgrifennydd Gwladol Cymru



GIG
CYMRU
NHS
WALES

Bwrdd Iechyd Prifysgol
Abertawe Bro Morgannwg
University Health Board

Our Ref: AD/HL/cw

Date: 30th September 2013

Mr Phil Roberts
Director of Place,
City and County of Swansea Council,
Civic Centre
Oystermouth Road
Swansea SA1 3SN

phil.roberts@swansea.gov.uk
ben@trilein.com

ABMU Health Board
Headquarters
One Talbot Gateway, Seaway Parade,
Port Talbot
SA12 7BR

01639 683302
WHTN: 1787 3302

Dear Phil

UK City of Culture 2017

I am writing on behalf Abertawe Bro Morgannwg (ABM) University Health Board to offer our strongest support for the bid by Swansea City Region to be UK City of Culture 2017.

As you know, ABMU is one of the seven Health Boards in Wales that are accountable, not only for providing healthcare for its population, but also for working with partner organisations to support and improve the wellbeing of our citizens. Much of the city region of Swansea falls within our geographical catchment (with our colleagues in Hywel Dda Health Board, who I believe are also supporting the bid, responsible for Carmarthenshire). We are proud to have been closely involved with this final submission and look forward to continued collaboration with colleagues over the next four years.

We are acutely aware of the impact that culture, creativity and the arts can play as agents of "wellness" for our communities: some of which demonstrate profound and worsening health inequalities. Indeed, the "inverse care law" was first described by Julian Tudor Hart¹ at Glyncorrwg, a community within the Swansea city region boundaries.

-
- Chairman/Cadeirydd: **Professor Andrew Davies**
 - Chief Executive/ Prif Weithredydd: **Mr Paul Roberts**

ABM Headquarters/ Pencadlys ABM, One Talbot Gateway, Seaway Parade, Baglan Energy Park, Port Talbot. SA12 7BR.
Telephone: 01639 683344 Ffon 01639 683344 FAX: 01639 687675 and 01639 687676
Bwrdd Iechyd ABM yw enw gweithredu Bwrdd Iechyd Lleol Prifysgol Abertawe Bro Morgannwg
ABM University Health Board is the operational name of Abertawe Bro Morgannwg University Local Health Board
www.abm.wales.nhs.uk

The integrated nature of our Health Board means that we are responsible not just for hospitals but also primary and community care as well as mental health and learning disability services and we are working actively to reinvigorate and strengthen our relationships with our communities. By 2017-8 we intend to deliver significantly more of the care we provide in or near people's homes rather than in hospital settings: through multi-disciplinary teams and partnerships, each at the heart of their local communities. These teams will be a powerful vehicle for promoting wellbeing and encouraging participation in local and national cultural activities: "promoting resilience, aiding recovery and fostering a flourishing society"ⁱⁱⁱ.

We are already enthusiastic supporters of cultural endeavour within our own organisation. We are one of the first Health Boards in Wales to have an "Arts in Health Co-ordinator", (appointed in partnership with Swansea Metropolitan University), to promote and develop culture within our organisation to the benefit of our patients and 17,000 staff and we also apply the Welsh Government principle of a "percent for art" to our major capital programmes; supporting local and national artists and cultural motifs to enhance the built environment. We are delighted to host in Swansea the only Maggie's centreⁱⁱⁱ in Wales: a stunning Kisho Kurokawa design, supported by voluntary donation, that lifts the spirits of our cancer patients and their carers every day, confirming the way that the built environment can impact positively on health and wellbeing.

We understand fully the opportunities that the award of UK City of Culture to our city region would provide and are keen to embrace them with our partners. We would see these falling into two broad categories:

- **Developments to enrich the mental and physical wellbeing of our citizens, thus reducing their dependence on the health service now and in the future and helping to address some of the worst health inequalities in the UK.**
- **Cultural investment and alliances from within our own organisation to enhance the experience and quality of the care we provide to patients and also to support the recruitment and retention of the best healthcare staff to the city region and Health Board.**

In respect of the former, we recognise that the much of the beneficial legacy will be manifest over the medium to long-term: encouraging increased physical activity, exercise and healthy eating through sport and cultural engagement in our younger citizens to help address the worst levels of teenage obesity in the UK, promoting mobility and balance in older citizens through dance, social walking and group activities. Promoting positive lifestyle decisions, such as smoking cessation, through film, social media and drama, can bring health benefits even in the short term: even within just 12 months.

• Chairman/Cadeirydd: **Professor Andrew Davies**

• Chief Executive/ Prif Weithredydd: **Mr Paul Roberts**

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Telephone: 01639 683344 Ffon 01639 683344 FAX: 01639 687675 and 01639 687676

Bwrdd Iechyd ABM yw enw gweithredu Bwrdd Iechyd Lleol Prifysgol Abertawe Bro Morgannwg

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www.abm.wales.nhs.uk

We will expect to create sustained improvements in health and wellbeing. This could be demonstrated by a reduction in the levels of overweight and obesity in children at school entry, aged 4 – 5 years, because overweight and obesity levels are markers for child and family health and wellbeing. It will also be demonstrated by a reduction in the gap between the most and least deprived areas for all cause mortality under 75 years across Swansea bay, using a 3 year rolling average. This will be achieved through integrated working with local authorities and the public across the social gradient to bring about a culture change in eating, physical activity, active travel, reducing child pedestrian injuries as well as serious reduction in smoking attributable mortality.

Robert Francis QC in his report on the failings at Mid Staffordshire NHS Foundation Trust in England ^{iv} has proposed that the NHS should develop a **cultural barometer** for its organisations. We would propose that such a barometer is developed to measure the wellbeing of our citizens and communities. We commit to work with academic and other partners across the city region to be at the forefront of innovation by developing and testing ahead of 2017, a community barometer that could be used to reflect the impact on social engagement and wellbeing of a successful bid for Swansea. This barometer could then be used beyond 2018 to monitor the sustained nature of any change and shared with others across the UK.

Within our own organisation we will build on our work on storytelling as a way of empowering patients and services users and amplifying their voice to support co-design and co-production of care. During the UK City of Culture 2017 we would like to appoint three storytellers in residence to work in primary and secondary healthcare settings including mental health. The storytellers would lift the storytelling projects to a new level. They would:

- Tell stories in wards, waiting rooms and healthcare centres.
- Tell stories to inspire and challenge thinking as part of events, conferences and training days.
- Inspire and support the volunteers – in particular training people to tell stories as well as reading them.
- Work with applied drama students from University of Wales Trinity St David to tell stories and create happenings in hospital public spaces (such as the new atrium at Morriston Hospital and the atrium at Neath Port Talbot Hospital) and on the children's wards.
- During the year we would run training and competitions for people throughout the area to find the young and not so young storyteller of the year.
- This project would feed into a Storytelling in Health Conference.

We would also promote our public spaces as places for music and poetry for patients, staff and public through a structured programme of performances and will continue to use visual art media to stimulate, inform and provide a welcome distraction from the clinical

• Chairman/Cadeirydd: **Professor Andrew Davies**

• Chief Executive/ Prif Weithredydd: **Mr Paul Roberts**

ABM Headquarters/ Pencadlys ABM, One Talbot Gateway, Seaway Parade, Baglan Energy Park, Port Talbot. SA12 7BR.

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Bwrdd Iechyd ABM yw enw gweithredu Bwrdd Iechyd Lleol Prifysgol Abertawe Bro Morgannwg

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environments of our buildings. We will also take part in “Swansea Art across the City”^v, offering our accessible spaces to the programme of venues.

We would also collaborate to hold international “**Arts in Health**” Conference during 2017 in the City region of Swansea, with a focus on storytelling in health.

There are many local partners with international reputations who would be interested in supporting this, including The George Ewart Centre for Storytelling at the University of South Wales and Francis Rapport, Professor of Qualitative Health Research at Swansea University. As well as international speakers such as Joseph Sobel from North America who has been working with the National Cancer Institute to interview cancer patients and survivors and weave their stories into instructional models for medical staff.

“Storytelling in Health” would be a three day conference attracting participants from across the world. It would have three strands and would weave together papers, presentations, poster sessions and performances relevant to three different groups: academics, practitioners and arts managers.

The challenges facing many of our citizens are daunting but a success in this bid for UK City of Culture would help us engage positively with some of our hard to reach and more deprived communities and to enhance the experience of our staff and those to whom we provide care. We wish you every success.

Yours sincerely,



ANDREW DAVIES
CHAIRMAN

ⁱ Hart JT. The inverse care law. *Lancet*; **297**: 405-412. 1971

ⁱⁱ

<http://www.artshealthandwellbeing.org.uk/sites/default/files/A%20Charter%20for%20Arts,%20Health%20and%20Wellbeing.pdf>

ⁱⁱⁱ <http://www.maggiescentres.org/southwestwales/introduction.html>

^{iv} <http://www.midstaffspublicinquiry.com/report>

^v <http://www.locwsinternational.com/>

• Chairman/Cadeirydd: **Professor Andrew Davies**
• Chief Executive/ Prif Weithredydd: **Mr Paul Roberts**

ABM Headquarters/ Pencadlys ABM, One Talbot Gateway, Seaway Parade, Baglan Energy Park, Port Talbot. SA12 7BR.

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Bwrdd Iechyd ABM yw enw gweithredu Bwrdd Iechyd Lleol Prifysgol Abertawe Bro Morgannwg

ABM University Health Board is the operational name of Abertawe Bro Morgannwg University Local Health Board

www.abm.wales.nhs.uk



GIG
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Bwrdd Iechyd
Hywel Dda
Health Board

Dyddiad/Date: 16th September 2013
Ein cyf/Our ref:
Gofynnwch am/Please ask for: Mr Chris Martin
Rhif Ffôn /Telephone: 01437 771240
Ffacs/Facsimile: 01437 771222
E-bost/E-mail: chris.martin@wales.nhs.uk

Mr Phil Roberts
Director of Regeneration
Civic Centre
Oystermouth Road
Swansea
SA1 3SN

Dear Phil,

I write in support of the Swansea Bay City of Culture bid and to commit Hywel Dda to working with you as part of a city region approach to delivery of the bid.

We have considered the recent RSPH report, Arts, Health and Wellbeing and the very positive involvement of the Public Health Agency NI in developing the Bid for Derry/Londonderry and would like to explore in much greater detail how we harness that thinking here. We are already developing initiatives in arts and health and we would welcome extending this to include wider culture and health initiatives as part of the bid proposals. The bid programme provides a diverse array of activities, with clear potential for achieving outcomes in health and wellbeing.

We already work in close partnership with the ABMU health board, and Hywel Dda health board will continue this, linking with Public Health Wales and the City of Culture management team in order to provide an effective springboard for delivering positive health and wellbeing outcomes through artistic and cultural engagement with communities across the region.

Yours Sincerely

Chris Martin
Chairman

Pencadlys Bwrdd Iechyd Hywel Dda
Llys Myrddin, Lôn Winch, Hwlfordd,
Sir Benfro, SA61 1SB
Rhif Ffôn: (01437) 771220
Rhif Ffacs: (01437) 771222

Hywel Dda Health Board Headquarters
Merlins Court, Winch Lane, Haverfordwest,
Pembrokeshire, SA61 1SB
Tel Nr: (01437) 771220
Fax Nr: (01437) 771222

Cadeirydd / Chairman
Mr Chris Martin

Prif Weithredwr /Chief Executive
Yr Athro/Professor Trevor Purt

Bwrdd Iechyd Hywel Dda yw enw gweithredol Bwrdd Iechyd Lleol Hywel Dda
Hywel Dda Health Board is the operational name of Hywel Dda Local Health Board

Mae Bwrdd Iechyd Hywel Dda yn amgylchedd di-fwg Hywel Dda Health Board operates a smoke free environment



Swansea University
Prifysgol Abertawe

Mr. Phil Roberts
Director of Place
City and County of Swansea Council
Civic Centre
Oystermouth Road
Swansea. SA1 3SN

24th September 2013

Dear Phil,

Swansea University fully backs the bid for Swansea Bay to be UK City of Culture in 2017

The University has, from its earliest days, sought to provide a bridge between culture and science. The humanisation of science has been part of the outlook of the University since its inception and is reflected in several of the significant investments that we are currently making in the region.

Our new £400m Bay Campus development is one of the largest knowledge economy infrastructure developments in the UK. The emphasis has been upon building up research infrastructure reflecting the University's strategic planning to achieve top 200 global University standing. The design principles include commodity (appropriate distribution of functions and uses), firmness (robust, durable construction) and also delight (human and beautiful proportions and scale). Part of our commitment at the new site is a major concert, conference and exhibition venue, which will be complete in time for 2017 and offers an additional venue for cultural activities.

We have relatively recently completed the second phase of our Institute of Life Sciences on our existing Singleton Park Campus where our researchers continue to innovate, extending our global partnerships. Our Engineering College continues to push boundaries and is one of the leading Engineering Departments in the UK. It promotes outreach exciting young learners, for example, seeking to have one of their designs break the land speed record for a second time in a row, with the Bloodhound Project, due for trials next year.

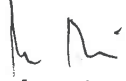
The University is also undertaking, in partnership with the Council, a major regeneration project in the Swansea Valley as part of the Copperopolis Initiative which seeks to preserve and celebrate Swansea's place at the heart of the industrial revolution. Phase one of that project is nearing completion, with phase 2 planned for completion prior to 2017. As part of the development work, we have engaged extensively with the community in the area, generating considerable interest in the work. We have also recently run a 'heritage apprentice' programme, inviting PhD students from across the UK to compete in an apprentice style format to bring their knowledge to bear on the project. It was a highly successful project and we are exploring other similar formats for the future.

Furthermore, the University's College of Arts and Humanities has had great success with the Richard Burton diaries in recent years, and we look forward to developing the Dylan Thomas Prize for young writers as its new principal sponsor. We also host a series of public events and lectures and of course we have the Taliesin Arts Centre and Egypt Centre on Campus, which are open to all. We hold major archives including the South Wales Miners' Library. Recently all of the papers of Elaine Morgan, the distinguished columnist, feminist author and playwright, were donated to the archives.

- 2 -

In short, the University is investing heavily in the cultural life of Swansea Bay and we are committed to furthering the link between culture and science. We welcome the opportunities that this process affords (win or lose) and I and the University look forward to assisting you in developing Swansea Bay as a cultural, creative, City Region.

Yours sincerely,



Professor Iwan Davies
Pro-Vice Chancellor & Hodge Chair in Law
Swansea University



Vice-Chancellors Office
Mount Pleasant Campus
Swansea
SA1 6ED

Friday 27th September 2013

Dear Mr Roberts,

I am writing to you in support of the Swansea Bay bid to become the 2017 City of Culture. As a region of outstanding natural beauty with a rich cultural and industrial past, present and future, Swansea Bay would be an ideal location to become the UK's cultural focal point.

One of the distinctive values of University of Wales Trinity Saint David (UWTSD) is the celebration of our region's culture and heritage, something which would complement, and be further enhanced by, the City of Culture status.

UWTSD is Wales' oldest Royal Chartered University, and the third oldest in the UK after Oxford and Cambridge. Our patron is his Royal Highness, The Prince of Wales. The University has multi-disciplinary campuses across South Wales and in London, with significant and historical higher education campuses in Swansea, Carmarthen and Lampeter, and a further education college with five campuses across Carmarthenshire (Coleg Sir Gar).

During its 191-year existence, our University has played a substantial part in the region's cultural and industrial past, and is committed to driving forward its future enhancement. The University hosts one of the UK's oldest art schools which has produced, and continues to yield, prominent international artists. For over a century, the University has developed a skilled workforce for the region's core industries and has acquired an international reputation for its research and development in engineering and the creative industries.

The University has invested approximately £30million into Swansea city centre. Work has started on the refurbishment of Swansea's Grade II listed former Central Library which will become a world-leading design centre. In 2005, we opened our new Dynevor Centre for Art, Design and Media and, when the University of Wales merges with University of Wales Trinity Saint David in the near future, the Dylan Thomas Centre will become a part of our urban campus.

The University is also exploring potential opportunities offered through the redevelopment of the city's historic music hall, 'Albert Hall', as a cultural venue.

UWTSD works extensively with regional partners to ensure that it creates economic and social impacts for Swansea Bay through performance and the visual arts. This includes the University's Wales International Academy of Voice, under the Directorship of Dennis O'Neill and with Dame Kiri Te Kanawa as its Honorary President.

Our Olion initiative uses arts projects to inspire and help young people to develop their skills and broaden their experience of learning. In addition, through our 'Creative Bubble' scheme, the University undertakes a range of student-led community engagement projects in a disused shop in Swansea city centre.



Ateber at/Please reply to
Campws Caerfyrddin
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Ateber at/Please reply to
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Lampeter Campus
SA48 7ED 01570 422351
www.tsd.ac.uk



Ateber at/Please reply to
Campws Abertawe
Swansea Campus
SA1 6ED 01792 481000
www.smu.ac.uk



Our Carmarthen campus is a cultural hub which boasts a 300-seat theatre (Halliwell Centre), studio and performance areas across the campus as well as a state-of-the-art building which is home to film and media programmes. It is also the home to the National Theatre of Wales, Theatr Genedlaethol Cymru.

UWTSD considers itself to have a key role across Swansea Bay, delivering tangible benefits to the region while developing a range of initiatives based upon its extensive social, cultural and economic capabilities.

With City of Culture status bestowed upon Swansea Bay, UWTSD will act as a catalyst to identify, and encourage collaboration, on key opportunities in relation to sport, culture and heritage which will raise the profile of the region and the UK, nationally and globally, to new and existing audiences.

We are delighted to support this bid.

Yours sincerely

Professor Medwin Hughes, DL



Ateber at/Please reply to
Campws Caerfyrddin
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SA31 3EP 01267 676767
www.tsd.ac.uk



Ateber at/Please reply to
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Lampeter Campus
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BUDDSODDWYR | INVESTORS
MEWN POBL | IN PEOPLE



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(laith Gymraeg)
Ffacs +44 (0)29 2092 4301

www.britishcouncil.org/wales

Phil Roberts, Director,
Directorate of Place,
City and County of Swansea,
Civic Centre,
Oystermouth Rd,
Swansea, SA1 3SN

Friday 20 September, 2013

Dear Mr Roberts,

I am writing to confirm that British Council Wales is interested in supporting Swansea Bay's bid to become City of Culture in 2017. We would be welcome the opportunity to be involved in delivering the events programme.

Yours sincerely

A handwritten signature in black ink, appearing to read "Simon Dancy", with a long, sweeping flourish extending to the right.

Simon Dancy
Director



Institute of Directors
Wales Division

26 September 2013

Phil Roberts
Director of Place
City and County of Swansea Council
Civic Centre
Oystermouth Road
Swansea

Dear Phil,

I am writing to give the full support of the Institute of Directors to Swansea Bay's bid to be UK City of Culture 2017. Businesses in the region recognise the potential of this initiative to provide a significant boost to the vibrancy and vitality of our area, both in terms of the day to day experiences of residents and visitors and also wider perceptions of the area and we look forward to working in partnership with you, under the City Region banner to realise the scope of this ambition.

We need a team Swansea Bay approach to deliver on the promise of these initiatives and we will be delighted to play our part.

Yours sincerely

A handwritten signature in black ink, appearing to read 'RLG', with a stylized flourish above the letters.

Robert Lloyd Griffiths
Director - Wales

THE BUSINESS LEADERS

Chairman: Huw Roberts Director: Robert Lloyd Griffiths Divisional Administrator: Debbie Trotman
IoD Wales, The Park House Club, 20 Park Place, Cardiff, CF10 3DQ
Tel: 02920-389990 Fax: 02920-389989 Email: iod.wales@iod.com Web: www.iod.com/wales

6th September 2013

Danny KilBride
Director
Music Traditions Wales
PO Box 428,
Cardiff
CF11 1DP



Dear Danny

WOMAD & SWANSEA CITY OF CULTURE BID

Further to our telephone conversation yesterday, the purpose of this letter is to confirm that WOMAD would, of course, be interested in becoming part of the Swansea City of Culture bid.

As discussed there are different ways we can approach this, from the full scale camping event over several days, to the City Centre Spectacular, typically a free City Centre event with a main stage and secondary stages around the city with markets, workshops etc in designated areas.

The main requirements for these type of events are the inevitable funding but in addition, we require a genuine and robust delivery partner so that the venue has a genuine sense of ownership in the host city,

A community outreach programme to engage local people in cross cultural activities before during and after the festival, existing infrastructure, the ability to install festival infrastructure where it does not already exist, and finally and perhaps most importantly passion and understanding of the WOMAD objective from the stakeholders in the festival.

Let me know what else you may require in order to assist you in your proposal but please bear in mind I will be heading off to Russia from 15th September 2013.

Again, it was good to talk to you yesterday and I will look forward to hearing from you in due course.

Yours sincerely



Chris Smith
Director
WOMAD Ltd

WOMAD Ltd

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**Amgueddfa
Genedlaethol
y Glannau**

STORI DIWYDIANT A
BLAENGAREDD CYMRU

**National
Waterfront
Museum**

WALES' STORY OF
INDUSTRY & INNOVATION



Oystermouth Road
Maritime Quarter
Swansea
SA1 3RD
Tel: 029 2057 3600
Fax: 029 2057 3602

18th September 2013

Phil Roberts, Director
Directorate of Place, City and County of Swansea
Civic Centre, Oystermouth Road, Swansea

Dear Phil,

Swansea Bay's bid for UK City of Culture 2017

I write to you from the National Waterfront Museum, a constituent museum of *Amgueddfa Cymru–National Museum Wales*, to express its enthusiastic and whole-hearted support for the Swansea Bay bid to be UK City of Culture in 2017.

The National Waterfront Museum celebrates industry and innovation in Wales over the last three centuries. Since opening in October 2005 it has welcomed just over two million visitors and as a branch of Amgueddfa Cymru-National Museum Wales it provides free admission for all and is open 7 days a week for 360 days a year. The museum is housed in a spacious building that comprises a listed dockside warehouse of 1902 and purpose-built wing designed by the award-winning architects Wilkinson Eyre.

In addition to using much interactive digital media to tell the human stories of Welsh industrialisation, the museum puts on around 15 temporary exhibitions each year, supported by around 200 events and activities that range from academic lectures to hands-on family craft activities. Many of these displays and events are organised in partnership with a wide range of arts, heritage and community groups. In this way the museum has rapidly become a key facilitator and provider of a broad range of cultural events. Please see the current *What's On* guide (<http://www.museumwales.ac.uk/en/swansea/>) for an idea of the range of exciting events and activities the museum hosts.

The cultural opportunities presented by Swansea Bay becoming UK city of Culture in 2017 are immense. The National Waterfront Museum is fully prepared to give over the whole of its events programme during the year to assist in hosting and facilitating the large number of proposals currently being put forward by both professional artists and public and community organisations. The museum's energetic staff have great experience in working with a wide range of organisations to provide exciting performances and other events for the public –from contemporary dance, through drama, music and art interventions to community celebrations and family-friendly activities.

Besides its national remit, the museum has always aimed to be fully integrated within the local communities of southwest Wales. The Swansea Bay region includes significant areas of deprivation and the museum has made concerted efforts to target these areas through its formal and informal learning work and the exhibition and events programming outlined above. As a result the socio-economic profile of the 260,000 visitors the museum welcomes on average each year is very akin to that of the region as a whole.

The whole team here at the National Waterfront Museum are very excited at the prospect of showing to the rest of the UK what a rich, diverse and dynamic cultural life exists throughout Swansea Bay.

Please let me know if I can provide further information is support of this bid.

Yours sincerely,

Steph Mistoris, FMA, FRHistS, FSA,
Head, National Waterfront Museum



www.amgueddfacymru.ac.uk
www.museumwales.a.uk



BOOSEY & HAWKES

19 September 2013

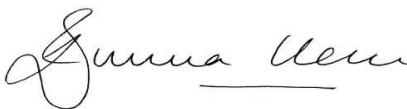
Mr Phil Roberts
Director of Regeneration
Swansea Council

Dear Mr Roberts

I am writing to confirm that Karl Jenkins will be pleased to take part in and support an event featuring his music, to be proposed as part of Swansea's City of Culture bid. As discussed with Ben Reynolds, if Mr. Jenkins is to compose some new music for the event then we will need to have confirmation from you that it will go ahead by April 2014.

I look forward to staying in touch with you as the process develops.

With best wishes
Yours sincerely



Emma Kerr
Head of Promotion

Direct line 020 7054 7252
emma.kerr@boosey.com

Boosey & Hawkes Music Publishers Ltd
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www.boosey.com



10 Hennel Close
Forest Hill
London
SE23 2NT

Phil Roberts, Director
Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Rd
Swansea
SA1 3SN

19th September 2013

Dear Mr. Roberts,

Thank you for your invitation to work in Swansea Bay on the City of Culture programme. We would be very happy to work with you.

We train philosophy graduates to be able to do philosophy in schools. We work in schools, community, cultural and business settings to develop good thinking through dialogue around a range of topics. We run weekly philosophy classes in schools across the UK, and have a 91% re-contract rate with the schools in which we work. We also run one-off day-long events for schools, and have worked in art galleries and at the Royal Opera House engaging the public with philosophical thoughts around the art on offer.

Our work is supported by the British Philosophical Association, and the Royal Institute of Philosophy, and we work in Universities to train undergraduates and post-graduates in outreach programmes.

The Philosophy Foundation 10 Hennel Close, Forest Hill, SE23 2NT

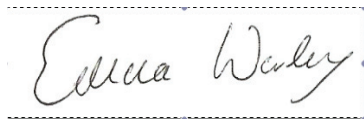
T 02086999314 S philosophyshop **Twitter:** @philosophyfound info@philosophy-
foundation.org www.philosophy-foundation.org

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We also work at festivals engaging the public with philosophical ideas, examples include How The Light Gets In, the Hay Festival, Oxford Literary Festival, Chiswick Book Festival and the bi-annual Philosophy Now Festival at Conway Hall.

We look forward to developing a suitable programme of events for Swansea Bay.

Best wishes,

A handwritten signature in cursive script that reads "Emma Worley". The signature is enclosed in a dashed rectangular box. To the left of the box is a vertical line. Below the box is a horizontal line.

Emma Worley
COO & Co-Founder

The Philosophy Foundation 10 Hennel Close, Forest Hill, SE23 2NT

T 02086999314 S philosophyshop **Twitter:** @philosophyfound info@philosophy-
foundation.org www.philosophy-foundation.org

The Philosophy Foundation is a company registered in England and Wales (7416912)
and a registered charity (1140338)

Swyddfa – Office

BP Rhif 428, Caerdydd, CF11 1DP
PO Box 428, Cardiff, CF11 1DP

029 2031 8863



Letter of Support : Swansea Bay City of Culture
September 25, 2013

Dear Rhian

We are more than happy to offer our support to the City of Culture Bid. The programme sounds exciting and will certainly stimulate the access to and participation in cultural activity across the whole region. For us as the strategic development body for the traditional arts in Wales, the fact that this bid is so clearly focused on legacy and engagement as well as testing and developing the region's strengths lends more weight.

Our organisation was founded in 1997 to take a strategic overview of our traditional music, song and dance. We believe that a community is stronger if it has active links to the culture that informs it. The celebration of diversity in language, music and the participation in all the arts is a very Welsh strength and our traditions form part of our very rich heritage. Our flagship training programme *Big Experiment Arbrawf Mawr* is a growing laboratory in stimulating participation in our traditions. It is now in its 6th incarnation and brings the very best of our professional musicians to work with enthusiastic amateurs to deepen their understanding and skill base. *10 Mewn Bws (10 in a Bus)* is a challenge project. Its original aim was to begin re-engaging our professional musicians with our traditions by putting them in a bus and taking them across Wales. It has now become a CD, and a national tour. Our project *Tunechain : Clustfeiniau* aimed to produce short films of our traditional musicians talking about their music and its personal relevance. It is now a national tour, a TV series for S4C and the flagship digital content element of their new web presence.

Our proposed activity for the year of culture I think illustrates perfectly the balance between engagement and excellence you are aiming for.

WOMAD is a world-wide celebration of "world music", best described local music from around the world. They hold over 20 festivals across the world and they have agreed to work with us to bring it to Wales for the first time. During this festival we will bring the best of "world music" to Wales and place the best of our own indigenous musics in the truly international context it deserves. It will be a celebration of professional musical excellence and help enormously to grow our nascent traditional music industry by placing our music in the international context it deserves. We will form a working partnership based around WOMAD, trac and the City of Culture organisation which will identify a site and a business structure for delivery.

Tanio Tawe and the Mari Lwyd

The Mari Lwyd (*Grey Mary*) is a unique community custom and the village of Llangynwyd is host to the one remaining unbroken Mari Lwyd in Wales. It involves bringing a community together at the deep mid-winter. The Mari consists of a decorated horse skull accompanied by iconic characters, Mr Punchinello, yr Oslar, etc who engage in improvised songs. They bring the old year to a close and welcome the new. Tanio Tawe (*Fire on the Tawe*) represents the festivals of lights that our communities who have settled here from other parts of the world use to celebrate the turning of the year- Hanuka, Diwali, etc. This is a celebration of our diversity, our community and our geography.

trac: traddodiadau cerddorol Cymru – music traditions Wales

Swyddfa – Office

BP Rhif 428, Caerdydd, CF11 1DP
PO Box 428, Cardiff, CF11 1DP

029 2031 8863

We have already developed a flat-pack Mari Lwyd to work with communities who cannot acquire a horse head and to bring the Mari into our Primary schools. It fits many of our key stage requirements and is totally independent of any aligned religion and faith structure. We will work with new and existing Mari groups to generate community engagement across the whole region. Using the flat pack and developing other models each community will have its own group to mark the turning of the year. Every member of our communities, no matter how old or skilled, should they wish, be able to make their own Mari Lwyd, lantern or costume and take part in a local and regional event. Each Parti Mari will work with a professional musician to lead choirs and communities to develop its own repertoire and the community engagement in the opening ceremony.

Tanio Tawe will light the hills of the region with Beacons. The Beacons will bring communities across the whole region together and each beacon will have its own processional group to work with. The hills of the region will form their own network of communities, lighting.

We will bring our expertise in the subject to a partnership based around trac, the City of Culture organisation and community groups with a delivery team of professional workshop leaders to train the participants. There will be a technical team to co-ordinate the processional element and an artistic team that will commission the professional performance element. We will also bring to this a professional fire team and health and safety team. The Swansea Bay enjoys a high number of experienced community artists and community arts organisations with experience in running community engagement events, mass participation events and lantern parades. It is this group of professionals we will be recruiting to deliver the engagement elements. The region has a high number of traditional musicians who work professionally on an international stage and within communities and these will be the community we recruit to deliver the music. We have a mixture of professional choreographers, designers and technical specialists and it is here we shall recruit the spectacles and processional.

Both events offer sponsorship opportunities and ticket sales which will be co-ordinated by the City of Culture organisation and both events will be marketed as part of the marketing plan for the main programme.

These two events will offer high quality cultural events that have mass-appeal and reflect our region's heritage and potential for growth.

Danny KilBride, Director



Wales International Visual Art
Exhibition and Prize

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26th September 2012

Phil Roberts, Director
Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Road
Swansea, SA1 3SN

Dear Mr Roberts

UK City of Culture 2017

It was good to hear about Swansea's bid to be the UK City of Culture in 2017. Over the last decade Swansea has made exciting strides in developing the city, building a vibrant contemporary culture amid the wonderful assets of its industrial and maritime heritage. We have seen a number of excellent contemporary exhibitions in the city, including some thought-provoking international work. The City of Culture accolade would be a logical and well-deserved next step.

Artes Mundi, itself no stranger to exciting developments over the last decade, is not only one of the UK's premier art events but also a very significant event in the world of contemporary visual art. It is best known for the biennial exhibition in Cardiff but its remit is to enrich the cultural and educational life of Wales as a whole and, increasingly over the next few years, this will involve collaborations and partnerships outside Cardiff.

I anticipate substantial opportunities for such collaborations in the wake of a successful City of Culture bid and I very much look forward to discussing these with you in due course. In the meantime I am delighted to be able to write in support of your bid and wish you and your team every success with it.

With best wishes

Yours sincerely

A handwritten signature in black ink, reading "Carl Grainger". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

Carl Grainger
Deputy Director

Artes Mundi Prize Limited
Registered in Wales 4239932
Charity number: 1097377

NATIONAL THEATRE WALES

Phil Roberts
Director
Directorate of
Place
City and County
of Swansea
Civic Centre,
Oystermouth
Rd.,
Swansea
SA1 3SN.

Dear Phil Roberts,

Swansea's Secret

A large-scale professional-participatory production for Swansea City of Culture by National Theatre Wales

National Theatre Wales was launched in 2010 and has quickly established itself at the forefront of UK theatre - particularly in the areas of site-responsive and participatory work. It is known for bold staging, international collaborations and deep roots in local communities:

'National Theatre Wales reinvents the language of theatre every time it puts on a show.' The Daily Telegraph

NTW has created two new productions in Swansea, both inhabiting memorable city sites: Shelf Live, created with leading local company Volcano and the Welsh National Opera in 2010, took over the old central library, a building which had been closed to the public for some years, and inhabited it with a choir of librarians, a maze of books, and an extraordinary visual installation in the rotunda of the reading room. The audience went on a journey through the library, overhearing stories from Swansea's past and discovering the secret lives of librarians!

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Company Registration No. 6693227
Charity Registration No. 1127952

30 Castle Arcade / Cardiff CF10
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Phone +44 (0)29 2035 3070

admin@nationaltheatrewales.org
nationaltheatrewales.org

In 2012, NTW worked with internationally-renowned physical theatre company, Frantic Assembly, to explore the more contemporary world of Swansea - the night-time world of young people out at clubs and on the streets. Drawing on Dylan Thomas's story Just Like Little Dogs for inspiration, the show revisited Thomas's description of the furtive sexual lives of youth in the 1950s through a very 21st Century prism. Staged in the city's famous Patti Pavilion, and immersing the entire audience in a club environment, with music by Swansea's Hybrld, the production featured Sian Phillips alongside a cast of physical performers in their 20s.

But perhaps NTW's best known production of all took place in Port Talbot in 2011. The Passion, starring and co-directed by Port Talbot's own Michael Sheen, re-imagined the biblical story of the Passion in a contemporary, secular version, giving voice to the memories, aspirations, anger and hopes of the town. Lasting 72 hours, with audiences in their thousands throughout, The Passion was featured on news broadcasts worldwide, reached hundreds of thousands of viewers online, and was a social media phenomenon. It was described in The Observer as 'one of the theatrical highlights of the decade.' Over 1,000 local people took part in the production and it has contributed to an ongoing transformation of the town.

For Swansea's City of Culture year, NTW will build on its track record of digging deep and thinking big. Working with community groups across the metropolitan area, including collaborators from The Passion such as Tan Dance and West Glamorgan Youth Theatre, and with larger institutions such as Swansea University, the company will spend a two-year period researching and developing a site-specific production. One of NTW's strengths is in its network of NTW TEAM members - people of all ages who support NTW's projects, and who in turn receive training and support from NTW to run their own activities. NTW will, over the two year period, develop its Swansea TEAM, providing them with training and expertise to run a range of workshops, scratch showcases, spoken word nights and debate events exploring the themes and potential of the production.

The starting point for the project will be the lost stories of Swansea's history as a port - particularly its role in the slave trade and in the

abolitionist movement. Several streets in Swansea are named after slave owners, and much property was built on the back of the slave trade, yet Swansea was also home to one of the most active abolitionist movements in the country. However, Swansea doesn't have the scale of historical African community that cities such as Liverpool or Bristol have, and over the years its role in relation to the slave trade has largely been forgotten. The slave trade had become Swansea's secret.

This will be the starting point for the research around NTW's production for Swansea City of Culture. We expect the project to develop in surprising ways, and it may be that it becomes a largely contemporary piece about global trade today, or about Swansea's increasing diversity. NTW has been developing a format called 'The Assembly' for the past three years. Assemblies are evenings of debate and performance where local issues are identified and addressed, and we will use the Assembly format to explore the theme of Swansea's Secret. However, whatever the focus of the final production, we are confident that it will involve hundreds of Swansea citizens as performers and creators, thousands from Swansea and beyond as audiences, and will create an extraordinary sense of event and pride in the city.

Rather than an extended one-off event such as The Passion, we imagine that Swansea's Secret will be a large-scale performance happening three times over a significant weekend during the year. It will be multi-locational, with the audience journeying through Swansea's streets to a variety of gathering points across the city. We hope to work with our partners on The Passion, site-specific and outdoor theatre specialists Wildworks, to create a production which will be talked about in the city and beyond for many years to come.

Throughout its life, NTW has been pioneering the use of digital technology and online social networks in theatre, and we expect that Swansea's Secret will have a particularly strong online presence - possibly involving an online 'Augmented Reality' experience, and certainly involving intensive use of social media (in whatever forms they are current in 2017). We are also increasingly involved in livecasting performance and it is likely that the performance will be available globally in an innovative, interactive livecast version. (Our recent interactive livecast of our production The

Radicalisation of Bradley Manning reached thousands of people in over a hundred different countries.)

Based on our work on *The Passion*, and given the long period of engagement work in the city and the scale of the final production, we expect the budget to be in the region of £600,000. Production date is flexible at this point, although time of year will affect the balance of indoor and outdoor elements to the show.

It is important to add that long term engagement with, and support for, the communities with which it works is at the heart of NTW's values and philosophy. We expect our involvement in Swansea City of Culture to be the just the beginning of a creative relationship with the thousands of people who will be involved in *Swansea's Secret*. NTW often works on a 'residency' model, where we relocate the entire company - from the creative team to the finance department - to the location where we are developing a new piece of work, and we intend to use this model in Swansea. Building intensive, long-term relationships with large institutions such as Swansea University and equally with a wide variety of community groups, supporting local people in developing their creative and leadership skills, developing online and local networks where future plans can be born and supported, NTW will continue its engagement in the cultural life of Swansea far beyond 2017.

Directorate of Place
City & County of Swansea
Civic Centre
Swansea

27th September 2013

To Whom it May Concern:

SWANSEA BAY CITY OF CULTURE 2017 - THE GIANTS GRAVE

RWCMD, under the direction of Sean Crowley proposes a spectacular outdoor theatre production for City of Culture 2017. We will work with RWCMD students, regional colleges and Youth Theatre, Orchestra and Dance groups to tell the story and impact of the birth and death of the Industrial Revolution using pyrotechnics, circus, aerialists, a flotilla of boats and a giant floating structure on the river.

The Giants Grave will bring together internationally renowned companies and professional artists such as Firenza Guidi, Green Ginger animations, No Fit State Circus and Three Cliffs Productions. We will develop a comprehensive outreach programme befitting a production of this size for benefit of it local artists, schools and community groups. This will enhance the skills and ambitions of organisations and individuals across the region.

The production will be sited in and around the area of the Giants Graveyard , the ship-breaking yard in Briton Ferry in Neath, Port-Talbot. The college timetable and weather dictate an ideal date for the production sometime in early July depending on the tides.

RWCMD is fully supportive of the Swansea Bay City of Culture bid and is very excited about the opportunities that this will bring to the region.

Yours sincerely



Sean Crowley
Director Of Drama | Cyfarwyddwr Drama

T | +44 (0)29 2039 1346
E | Sean.Crowley@rwcmd.ac.uk

----- Forwarded message -----

From: **Gary Turner** <gary@globalgathering.com>

Date: 27 September 2013 10:47

Subject: Swansea UK City of Culture - Letter of Support

To: Neil Navarra <djneilnavarra@gmail.com>

Dear Neil,

I write to confirm that we support your bid with regard to Swansea's bid to be the UK City of Culture.

GlobalGathering Group is the owner of Escape into the Park Festival which has taken place many times at Singleton Park in Swansea and we would be interested in undertaking a festival as part of the above.

Kind regards.

Gary

Gary Turner | Managing Director (UK)

GlobalGathering Group Limited part of MAMA & Company

M: [+44 \(0\) 7773 819 173](tel:+44207773819173) . **D:** [+44 \(0\) 1789 739 966](tel:+44201789739966) . **T:** : [+44 \(0\) 1789 730 558](tel:+44201789730558)

W: www.mamaco.com . www.globalgathering.com . www.godskitchen.com . eclercticityevents.co.uk

Stratford Upon Avon: Suite 2, Conrad House, Birmingham Road, Stratford Upon Avon, CV37 OAA

London: 59-65 Worship Street, London, EC2A 2DU



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Rhian Jones
Trilein
2 Princess Way,
Swansea
SA1 3LW

25th September 2013

Re: Letter of Support

Dear Rhian,

I write on behalf of the Film Agency for Wales with regards to your proposed bid for Swansea Bay as City of Culture 2017.

The Film Agency for Wales is the development body for film in Wales. It has supported Welsh talent to further their projects and businesses since 2006, backing films such as Submarine, Sleep Furiously, Patagonia and Resistance. Audiences across Wales have better access to Welsh and independent British film through the Film Agency's support of cinemas and festivals. Thousands of people across Wales also benefit from the Film Agency's support of film education available through community venues, schools and cinemas, as well as through online and digital resources.

The Film Agency for Wales would like to express support for this important application, which would no doubt bring cultural and creative benefits to rural and underserved areas of Wales. Swansea Bay is an excellent candidate for UK City of Culture, with a wealth of existing mixed arts activities offered across the region. This includes strong and varied specialised film and mixed arts programmes from venues such as Theatr Gwaun, Pontardawe, Taliesin, the Dylan Thomas Centre and the Film Agency's rural cinema initiative, Film in Afan. With regeneration and investment Swansea Bay can bring the resident communities together, using the existing high quality provision to increase participation and boost economic and social growth.

The Film Agency Wales would be interested to explore ways in which we can support the bid to address gaps in provision, such as the development of audiences or to increase engagement in education, training & employment amongst young people and through life-long learning. With new projects such as the BFI Audience Network Hub in Wales and the BFI 5-19 offer through FILMNATION UK, there is potential to develop projects Wales wide, from literacy CPD support for teachers and youth workers, to live cinema and mixed arts events.

I would be happy to discuss in further detail with any parties and wish you every success with the application.

Yours sincerely,

Hana Lewis
Education and Exhibition Project Manager
The Film Agency for Wales



THE LEARNED SOCIETY OF WALES
CYMDEITHAS DDYSGEDIG CYMRU

CELEBRATING SCHOLARSHIP AND SERVING THE NATION
DATHLU YSGOLHEICTOD A GWASANAETHU'R GENEDL

The Learned Society of Wales
The University Registry
King Edward VII Avenue
Cathays Park
Cardiff CF10 3NS

☎ 029 2037 6951

✉ lsw@wales.ac.uk

www.learnedsocietywales.ac.uk

Mr Phil Roberts
Director
Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Road
Swansea SA1 3SN

25 September 2013

Ref: LSW/LEW/2013

Dear Mr Roberts

UK City of Culture 2017: Swansea Bay bid

Further to discussions and correspondence with members of your team, I am pleased to confirm the strong support of the Learned Society of Wales for the bid for Swansea Bay to become the UK City of Culture in 2017 and its agreement in principle to participate, in partnership with a range of other organisations, in delivering the events programme, in particular under the theme, *The Considered Life*. We are very pleased that the Swansea Bay bid has been included on the shortlist for further consideration and wish you and your team success in the final stage of the selection process.

The independent advisory panel responsible for assessing the short-listed bids can find out more about the Society at: <http://learnedsocietywales.ac.uk>.

Yours sincerely

Dr Lynn Williams
Chief Executive and Secretary

You are welcome to correspond with the Society in either Welsh or English ♦ Mae yna groeso i chi ohebu â'r Gymdeithas yn y Gymraeg neu'r Saesneg

The Learned Society of Wales, a company limited by guarantee, registered in Wales, No.7256948; Registered Charity No. 1141526
Registered office: The University Registry, King Edward VII Avenue, Cathays Park, Cardiff CF10 3NS



September 24, 2013

Phil Roberts, Director,
Directorate of Place,
City and County of Swansea,
Civic Centre,
Oystermouth Rd,
Swansea, SA1 3SN

Dear Mr Roberts,

Please accept this a Letter of Support for the Swansea Bay in it's bid to become 'City of Culture' 2017. It is the area I was brought up in and currently reside. I believe that the area has a very rich cultural heritage, as well as a vibrant contemporary scene and that if Swansea Bay is successful in the bid, not only would it be a great opportunity to showcase the best the area has to offer, but that it would help develop a sold platform for our cultural future in the region.

For my own part I am a professional comedian and have also been producing and promoting comedy shows in the area for five years. Chief among them are The Neath Comedy Festival and the monthly Clown's Pocket Comedy Club. These two events are highly regarded on the UK comedy circuit. These in addition to other shows I have run have brought many world class comedians to the area who have gigged alongside the local talent, both established and up and coming.

My vision for comedy in the region should the bid be successful is twofold. An expanded festival, based on the Neath model but expanded to include the rest of the bay area. Incorporating our wonderful theatre and arts venues but also in other suitable spaces such as hotels, pubs, cafes, restaurants etc The acts would range from marquee names, to acts previewing their shows before the Edinburgh Fringe to local showcases. It is hoped to feature around 50 shows in total culminating in a gran finale at one of the bigger theatres.



Phil Roberts
Director of Place,
City and County of Swansea Council
Civic Centre
SWANSEA

September 2013

Dear Mr Roberts

We're new to Swansea Bay but one thing is for sure. This region is buzzing with creative resourceful people; pioneering universities; a proud heritage; strength in the arts; an incredible setting; vibrant and diverse communities. The opportunity for Swansea Bay to become the UK City of Culture 2017 has got our absolute support and we are totally on board with the concepts and establishment of a Creative Foundry to help make it happen.

Here's why. The breadth of culture in the Swansea Bay region is brilliant. From festivals to maritime museums, culture is a way of life here in Swansea Bay and our vision for a £650 million tidal lagoon in Swansea Bay can play a part in this. Swansea Bay is the place that once led the world in the industrial revolution; it can now be the place that benefits from the world's first tidal energy generating lagoon.

Not only will this exciting development help the transition to a low carbon future and lower costs of electricity for local people, it will work sympathetically with the existing environment to bring a range of cultural and sporting benefits to local communities involved.

You see, Swansea Bay Tidal Lagoon will be so much more than just a power station out at sea and it won't just lead to the generation of clean electricity for our children, grandchildren and great grandchildren, saving over 200,000 tonnes of CO₂ per year for its design life of over 100 years. The socio-economic benefits of the project are significant with onshore and offshore facilities including use of the lagoon for a range of water contact and other sporting activities including rowing, sailing, open water swimming and triathlon.

We then have the new seawall, which will itself provide additional rocky habitat, attracting a range of marine species including fish, which will be of benefit to recreational fisherman. Different mari-culture opportunities are also being investigated to enhance the wider ecological environment, which could also benefit the local economy. We are



Tidal Lagoon Swansea Bay PLC Registered in England and Wales No. 08141301 Registered Office: The Lypiatts, 15 Lansdown Rd, Cheltenham GL50 2JA Tel 01242 224104

www.tidallagoonswanseabay.com



proposing the encouragement of the re-introduction of the native oyster to Swansea Bay and establishing a lobster hatchery with introduction of lobster onto the lagoon wall.

We will be building our “Oyster” the visitor centre out at sea, a significant tourist attraction in its own right providing a core educational amenity and showcasing tidal range technology that will draw in over 100,000 visitors each year. It’s exciting stuff.

We are drawing up plans to commission outstanding art installations both in the sea and on the walls of the lagoon, sitting alongside our already established cultural and educational programmes at all levels for Swansea Bay and beyond. We are shortly to commission our own “artist in residence” who will be working with our already established cultural group from Swansea Bay who have been looking at the cultural impact this project will have on the area.

Best of all, young people and children from local primary schools throughout Swansea and Neath Port Talbot are already involved with our work. Pupils have had the opportunity to explore the implications of climate change, different types of energy and energy productions along with the benefits of tidal lagoons as part of our education programme that is being run in conjunction with international cultural charity Cape Farewell. It really will help young people to develop their skills and knowledge to make their own choices for the future and the environment.

With 86% of local people in favour of the lagoon, we are really proud of what has been achieved so far. The mix of leisure facilities, art, education and sport will make the lagoon appealing and accessible for all. Importantly, if granted planning permission, this could all be live to coincide with Swansea Bay being named as the UK City of Culture 2017.

You can count on our support.

Yours sincerely

Tessa Blazey
Head of Engagement
T: 07966 443110 E: tessa.blazey@tidallagoonpower.com



@tidallagoon



TidalLagoonSwanseaBay



Tidal Lagoon Swansea Bay

Tidal Lagoon Swansea Bay PLC Registered in England and Wales No. 08141301 Registered Office: The Lypiatts, 15 Lansdown Rd, Cheltenham GL50 2JA Tel 01242 224104

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Forest School Swansea Neath Port Talbot,
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Caswell,
Swansea,
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Tel: 01792 367118
Email: info@forestschoolsnpt.org.uk



To:

Phil Roberts, Director,
Directorate of Place,
City and County of Swansea,
Civic Centre,
Oystermouth Rd,
Swansea, SA1 3SN

Dear Phil,

As you know, Forest School Swansea Neath Port Talbot was set up in 2001 as a charity aiming to provide Forest School opportunities for children and young people across the whole of Swansea and Neath Port Talbot. We aim to raise self esteem and self confidence and raise awareness and appreciation of the natural environment. We want all the children in our area to have at least one day of magical memories of discovery and play in the woods. We have had many notable successes over the years and testimonials to our work often speak of positive powerful and transformative changes, in accompanying adults as well as children, from their woodland experiences.

This doesn't necessarily have to happen in woodlands either and we have put much thought into the idea of 'Beach School'. Beaches have a similarly enriched and diverse environment to woodlands providing a multitude of opportunities for play, adventure and discovery. We would love to develop these ideas and be able to provide a Beach School experience for all too.

It seems to me that Swansea, Neath and Port Talbot is now ready to embrace the 'City of Culture' moniker with a hugely successful background in regeneration and a determination to share its successes with the rest of the UK and beyond. We wish you all the best in your endeavours and will be happy to support you in any way we can.

Yours sincerely,

Chris Dow - Director

Registered Charity No 1087964

Registered Company No 4194600



Swansea
CITY OF SANCTUARY

**PROUD TO BE A PLACE OF SAFETY
FOR REFUGEES AND ASYLUM SEEKERS**

20th September 2013

Dear Phil,

On behalf of Swansea City of Sanctuary, I would like to offer our strong support for the Swansea 2017 UK City of Culture bid.

City of Sanctuary is a movement of local people and community groups working together to ensure their cities are places of 'welcome' and safety for people seeking refuge from war and persecution. There is also a focus on celebrating the contribution of sanctuary seekers to our community and on spreading a culture of hospitality and support throughout the whole of Swansea.

In the spirit of the region as being a pioneer of 'firsts', Swansea is Wales first City of Sanctuary, gaining status in 2010 and we are 'proud to be a place of safety for refugees and asylum seekers'.

Swansea City of Sanctuary's focus on celebrating and valuing the vibrancy and diversity asylum seeker and refugee communities bring to the existing culture of the city fits perfectly into the Cwtch bid and would contribute considerably to the successful forging of a 'crucible of talent'. The potential to advance integration and promote cohesion across Swansea's diverse community is deeply significant. We value highly our partnership with the Cwtch team and other partner organisations, we look very much forward to collaborating further on future projects.

We wish the 'Cwtch the bid' Swansea Bay 2017 submission the greatest of successes and are fully supportive of all that has happened and all that will happen on this journey to celebrate our region's culture.

Best wishes,

Lesley Ann Hill,

People & Places Project Manager

Swansea City of Sanctuary.



Discovery Offices, Swansea University, Singleton Park, SA2 8PP. Charity No: 256146
Telephone: (01792) 513186 (direct)
(01792) 295743 (main switchboard)
07506 142 463 (project mobile)



ARIENNIR GAN Y LOTERI
LOTTERY FUNDED



Nigel Jones
Special Events Manager
Culture, Tourism, Sport & Leisure
City & County of Swansea
Room 105 Penllergaer Council Offices
Swansea

25th October 2013

Dear Nigel,

I am writing in support of Swansea's bid to become the UK City of Culture in 2017. In my role as Race Director of The Tour of Britain, I have worked with towns and cities across the country to deliver major sporting events and would have no hesitation in promoting Swansea and Swansea Bay for this honour, given my experience in delivering events in the city.

The Tour of Britain has enjoyed several stage finishes in Swansea over the years, including a highly successful event in 2010 which brought the Welsh stage to a thrilling climax in the heart of the city centre, following an iconic ascension of Constitution Hill. As event organisers, we are only as good as the stakeholders we work alongside and Nigel and his team are as good as any we have worked with, anywhere in the country. The local support we received to shut down the centre of Swansea for a finishing circuit provided a blueprint for other cities across Britain to follow and created a unique sporting spectacle for many tens of thousands of spectators.

We are keen to bring The Tour of Britain back to Swansea in the coming years and also to bring our city centre Tour Series to the city for the first time and would look to tie in this activity into the year of the City of Culture bid, to provide a global showcase for Swansea in the year of their programme as UK City of Culture. A centrepiece of the Liverpool European Capital of Culture bid programme in 2008 was that cities hosting of the final stage of The Tour of Britain, so we see Swansea's bid as an ideal opportunity to recreate the excitement and success of The Tour's last visit to Swansea Bay.

Yours sincerely,

Race Director – The Tour of Britain

The Tour of Britain Ltd.
Rathbone House, 4a Heath Road, Weybridge, Surrey, KT13 8TB
Tel: 0870 112 8650 Fax: 0870 112 8659
Company Registration No: 05446489

MUMBLES Oyster and Seafood FESTIVAL



Mumbles Oyster and Seafood Festival
Top Floor, 29, Newton Road, Mumbles, Swansea. SA3 4AS

Phil Roberts,
Director
Directorate of Place
City & County of Swansea
Civic Centre
Oystermouth Road
Swansea SA1 3SN

25 September 2013

Dear Phil

Swansea City of Culture Bid 2017

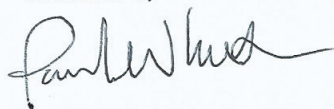
Following the success of last year's inaugural event, **Mumbles Oyster & Seafood Festival 2013** has been extended to a four-day celebration – from 17th – 20th October 2013 – of the Mumbles Oyster and Inshore Fisheries of Mumbles, Gower and Swansea Bay. It will run from Thursday to Sunday and the whole of Mumbles will take on a marine theme.

The main festival marquee will be located in Southend Gardens where entertainment will include International Chef – Omar Allibhoy – THE CONTENDERS, Shoal of Bass, 20 piece Big Band!! Plus, live sea shanty music, cooking demonstrations and tasters from local chefs, pirate circus workshops and live performances from Mumbles' Captain of the Sea and a visit from Captain Jack Sparrow. Local bars and restaurants will be encouraged to offer themed menus as part of the festival.
Plus lots more, too much to mention!

Looking to the future in 2017, when Swansea is the City of Culture, we hope to be running a weeklong seafood festival incorporating more local food and produce events within the program.

This is a great adventure for Swansea to embark upon and you have the full support and backing of all involved in our wonderful, growing food festival!

Yours sincerely



Paul Whittaker
Mumbles Traders Association Chair
paul@mumblestraders.com
07860 406834

Supported by:





Proposals for Activity during Swansea Bay City of Culture 2017

Literature Wales is the National Company for the development of literature in Wales. Its many projects and activities include Wales Book of the Year, the National Poet of Wales, Writers on Tour funding scheme, writing courses at Tŷ Newydd, an annual Literary Tourism programme, Translators' House Wales, the Young People's Laureate for Wales and Young People's Writing Squads. It also has fieldworkers working specifically to develop literature activity in south and north Wales.

Literature Wales is contributing two major projects to the Welsh Government-led Dylan Thomas 100 Festival in 2014, as well as working with partners to deliver other promotional components and co-commissioning a new Dylan Thomas-themed film and original music score. Services offered by Literature Wales for writers include mentoring, writers' bursaries, information and advice and independent manuscript assessment. For further information visit: www.literaturewales.org.

Swansea Bay City of Culture 2017 would result in Literature Wales focusing a significant component of its annual programme of activity in Swansea, Port Talbot and south-east Carmarthenshire. Intended activity would fall under Literature Wales' two main strategic priorities for 2013-2016 and beyond: Literary Tourism; and Children and Young People.

Literary Tourism Background Welsh literature, in both languages, has a long tradition of interconnectivity with place. Wales' literary tourism infrastructure is vast – ranging from trails; to sculptures; to emplaced plaques; to visitor centres in relevant buildings; to one-off events organised by societies, tour operators or organisations. By 2017, Literature Wales hopes to be in the position to work with Swansea Bay City of Culture in the following three ways:

- Dedicating a significant proportion of its 2017 literary tourism events programme to the Swansea Bay region
- Working with private tour operators to generate residential tour packages which combine Swansea Bay City of Culture events with guided trips to the wealth of local literary connections in the area
- Running the 2017 Dinefwr Literature Festival in south east Carmarthenshire.

Children and Young People Background Literature Wales believes in encouraging children and young people to raise their voices and tell their stories. By 2017, Literature Wales hopes to be in the position to work with Swansea Bay City of Culture in the following five ways:

- Ring-fencing a proportion of Writers on Tour funding to ensure a significant proportion of subsidized writer-led workshops take place in the Swansea Bay area
- Working with Swansea Council and other sponsors to develop a new Swansea Young People's Literature Festival, focusing on genres of interest to ages 13-18 (e.g. vampire fiction)

- Working with another arts organisation (e.g. the Film Agency for Wales and FilmClub) to deliver a series of activity working with disaffected and disadvantaged children and young people
- Delivering a series of innovative activity in Neath Port Talbot through our existing South Wales Fieldworker (www.southwalesliterature.co.uk)
 - Working with Swansea, Neath Port Talbot and Carmarthenshire Councils to rejuvenate the Young People's Writing Squads in their region





To the Swansea City of Culture Bid A letter of Support from TAN Dance

TAN Dance is one of a network of community dance organisations operating throughout Wales and we are funded by The Arts Council of Wales, the City and County of Swansea and Neath Port Talbot County Borough Council. TAN works throughout communities with people of all abilities from pre-school to elderly and vulnerable people, marginalised groups and areas of disadvantage are prioritised. We run youth programmes throughout the two counties and we are known for our pioneering work in male dance. We tailor make programmes at very low cost or free at point of access to fit the needs of the client that can vary from a one off workshop to 3 year projects. We have produced and delivered cross border and international work with many projects.

TAN Dance strongly support C&C Swansea's bid for City of Culture 2017. Please find below the kinds of projects we could offer if, no when!, the bid is successful:

DYNION Male Dance Company (internationally renowned, locally based, toured to 11 countries, award winning dance theatre company) **New Production – Swansea theme** – possibly joined by award winning choir (can't give name at this point). **TROY BOYZ** – in partnership with Swansea Metropolitan University of Wales Trinity St. David - company of young people (many disadvantaged and some from the youth offending system) who make street dance versions of classics (e.g. Troy Boyz (Homer's Iliad/Street Odyssey (Homer's Odyssey) **New Production (could be outdoor) based on Welsh Classical Literature – could be the Mabinogi** as you've never seen (or heard) it before. **TAKE THIS & Guests** – company of learning disabled performers who have collaborated with WNO and performed in many venues notably at the opening of the Special Olympics, WMC and The Itinere Festival, Murcia, Spain. Production choreographed by an international choreographer involving around 50 people with disabilities. **SHARING EVENT** – for children and young people we work with in special schools. **UN DAU DAWNS** – Our Annual Dance in Education tour would carry a Swansea Bay theme for 2017 (plays to around 1,000 primary school children) **5x60 SHOWCASE** – Our 5x60 classes from Swansea Schools will produce a showcase at Swansea Grand Theatre based around a local theme. **INTERGENERATIONAL DANCE** - A site specific production in partnership with Swansea Metropolitan University of Wales Trinity St. David with a cast ranging from children to elderly people. **AND PROBABLY MORE we can offer to the 2017 year given the opportunity of being Partnered with such a successful bid!!!!**

Pat Pecci
TAN Dance General Manager

23rd September 2013

Baglan Community Centre, Hawthorne Avenue, Baglan, Port Talbot, SA12 8PG Tel: 01639 813428 Fax: 01639 823487
info@tandance.org www.tandance.org
Registered Charity No: 1063972 Company No: 3330303 Patrons: Peter Hain MP, Lt Col Merfyn Lloyd, Andrew Davies AM





Swansea University
Prifysgol Abertawe

Phil Roberts, Director,
Directorate of Place
City and County of Swansea
Civic Centre Oystermouth Road
Swansea
SA1 3SN

This is a letter in support of Prue Thimbleby's proposal for a Storytelling in Health Conference as part of the 2017 City of Culture in Swansea Bay area.

As part of the proposal Frances Rapport would develop, manage and oversee an national Master Class in Storytelling. The Master Class would attract an eminent sociologist to Swansea University, such as Professor Arthur Frank (Canada), Professor Elliot Mishler (USA), Professor Kathy Kohler Reissman (USA) or Professor Jerome Brunner (USA) in order to present their own work on storytelling, narrative analysis or narrative synthesis and to work with others to ignite interest in the subject.

This event is sure to attract a wide audience of academics, members of the general public, members of the voluntary sector, clinicians and researchers (including research students), keen to hear a 'Master's' views on the power of the story in health services research. It will also be a means of cohering views across healthcare settings and will lead to a publication for wide audience interest.

The work is in keeping with current outputs from the Qualitative Research Unit, which is headed up by Professor Frances Rapport, (Professor of Qualitative Health Research and Director of the 'Qualitative Enquiry Supporting Trials' unit) and will enhance understanding across academic and non-academic settings through widespread publicity.

Professor Rapport has extensive experience of managing Master Class events at Swansea University and has run a Programme on 'Advances in Qualitative Methods in Health and Social Care' at the University since 2001. She has also had over 70 publications linking qualitative health research methods to medicine, including publications on the value of introducing Arts-based, and Narrative-based research methods into medical research.

Most recently, she received an award from the St David's Medical Foundation and the College of Medicine to bring a Writer in Residence to work at the College of Medicine. Graham Hartill, a poet and creative writer worked intensively alongside staff over a six month period to understand more about the lives and aspirations of employees at Swansea University. This led to an exhibition of poetic outputs that told stories of people's individual and shared worlds, illustrating the power of 'marrying' writing and research to define personal experience.



wgytc is an internationally renowned youth theatre providing performance opportunities for young people aged 13-21 in the Swansea and Neath Port Talbot areas. The company boasts an impressive alumni ranging from West End performers, A List film stars, world leading designers, script writers and production crew to UN ambassadors, head teachers, politicians and a whole host of other occupations.

All students who have spent times working with the company agree on one thing: the friendships and work ethic they witnessed as young people has helped them on the road to success.

In recent years the company has performed in a variety of venues across the Swansea Bay area transforming schools and parks into theatres. They have also performed in traditional spaces and been involved in many of the areas flagship events. The Richard Burton Lecturers, Black History Month and the opening of the Gwyn Hall to name a few.

In 2011 the company was selected to represent Wales at the Cultural Olympiad, performing their version of 'Henry IV' in London alongside representatives from the 3 other home nations.

In 2014 the company will continue its international work with a return trip to South Africa where they will make a piece of theatre alongside children from the townships and rural areas of the Western Cape.

wgytc fully support the bid to be the City of Culture not only as a form of celebration of the wealth of talent and creative energy which flows through our schools and colleges but also because of the vibrant, diverse opportunities it would allow us. Our network of practitioners, old and new, would be more than happy to help in any way to raise the profile of youth arts in the locality and on a wider scale.

Regards

Viv Buckley

Vivienne Buckley
Artistic Director



Please reply to / Ateber, os gwelwch yn dda, i:

SWANSEA BAY CITY OF CULTURE 2017

Swansea Festival of Music & the Arts, established in 1948, is one of the largest and best-regarded events of its kind in Wales. It has a distinguished track-record of inviting international ensembles and artists to the City's iconic Brangwyn Hall which, prior to the opening of Cardiff's St. David's Hall, was the national concert hall of Wales. International and major London orchestras, together with Welsh National Opera and the BBC National Orchestra of Wales remain a part of its programme which has been expanded in recent years to reflect its title more fully. It is now a cross-City, cross-artform collaborative event including classical and contemporary dance, drama, jazz, visual arts events and outreach projects, drawing its audience from across the Swansea Bay region and further afield. Financially supported by the City, the Arts Council of Wales and the Welsh Government, it looks forward to a Programme in 2014 which marks the centenary of Dylan Thomas' birth and the reopening of the Brangwyn Hall in its 80th year following refurbishment. The Festival regards the potential City of Culture Award as a major opportunity in three areas: to build further on its reputation for staging performances of acknowledged international standard in West Wales' only concert-hall, to expand its existing commitment to young people through outreach and concessionary schemes, and to expand its range of venues and audience reach across the region, for example by staging suitable events at Llanelli's new *Ffwrnes* theatre. These aims will assist the development of future audiences for professional arts activity in an area which, unlike Cardiff, has very few national companies in residence.

Huw Tregelles Williams OBE, DL, FRCO, FRWCMD
Festival Chair.

SWANSEA FESTIVAL OF MUSIC AND THE ARTS LIMITED

Registered Office: Redwood Court, Tawe Business Village, Swansea Enterprise Park, Swansea SA7 9LA
Registered in England No. 502718 VAT No. 122 9367 71 Charity Registration No. 507765

GŴYL GERDD A CHELFYDDYDAU ABERTAWA CYF.

Swyddfa Gofrestredig: Redwood Court, Pentref Busnes Tawe, Parc Anturiaeth Abertawe, Abertawe SA7 9 LA
Cofrestredig yn Lloegr Rhif 502718 Rhif TAW 122 9367 71 Rhif Elusen Cofrestredig 507765



Phil Roberts, Director
Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Rd
Swansea SA1 3SN

19 September 2013

RE: SWANSEA BAY 2017

Dear Phil

VOLCANO is delighted to support the Swansea Bay 2017 Bid.

Volcano has been making astonishing and original theatre from its base in Swansea, and presenting it all over the world, for 25 years. A pioneer in what has come to be known as “physical theatre”, Volcano’s early work has been much imitated but the company has refused to repeat itself or settle into a house style. The company’s restless creativity, furious energy and hunger for risk has led it to tear apart iconic texts, weave disparate ideas together into original devised work, produce new writing, create surprising adventures in familiar locations and seek inspiring collaborators across a range of artforms. Volcano nurtures and inspires the best in Welsh talent by building enduring partnerships with exciting young theatre practitioners and mentoring and assisting emerging artists.

The company’s best-known work includes *V*, *Medea: Sexwar*, *How to Live*, *L.O.V.E.*, *Macbeth-Director’s Cut*, *After the Orgy*, *A Clockwork Orange* and *This Imaginary Woman*. Volcano is currently working on an all-female version of *Alice in Wonderland*. In 2011 the company

established a partnership with Coastal Housing and Swansea Creative Hub, to transform a disused High Street shop into a busy and versatile pop-up arts venue that hosts and supports professional and community events and serves as Volcano's HQ. For the company's 25th anniversary in 2013 this space became a spectacular free interactive exhibition showcasing the company's work and hosting specially commissioned performances from artists connected with Volcano's history.

The company is currently a partner in One Land Many Faces, a €400,000 Culture Programme project entitled about identity and territory, linking artists and companies from seven countries and hosting workshops in Swansea in 2014, through which participants explore their experiences of Welsh cultural belonging in the context of contemporary Europe and beyond. In addition we have recently initiated a partnership with Profilteatern in Umeå, Sweden, who produce the innovative Horror Festival, and have a continuing relationship with Icelandic designer Guðný Hrund Sigurðardóttir, whose design for Volcano's 25th-anniversary exhibition and was recently featured at the World Stage Design Festival in Cardiff. Guðný is currently designing Alice in Wonderland for the company's Autumn Tour.

Volcano's proposed projects for Swansea Bay 2017 include:

Y BEIBL/THE BIBLE

An ambitious bilingual co-production with **Theatr Genedlaethol Cymru**. Volcano does not lightly dismiss anything as unstageable, and has deconstructed and adapted texts as unsuited to conventional performance as *The Communist Manifesto*, Valerie Solanis's *SCUM Manifesto*, Shakespeare's *Sonnets*, the novels of WG Sebald and the writings of Jean Baudrillard. In the company of Wales's flagship Welsh-language theatre-makers, we propose to tackle the most influential book of all. A mass-participation project.

REVOLUTION 17

Volcano will curate a festival of exciting and radical small-scale International and Welsh theatre, and an accompanying residential workshop series, giving Welsh and UK performers the opportunity to work with a range of innovative practitioners. The emphasis will not be on big-name hits that are already lauded in the press and established on the UK festival and touring circuit but on hidden gems that people in South Wales would otherwise not have the chance to see. Volcano is using its connections through networks such as IETM to investigate a range of suitable international work in the run-up to 2017. Proposed companies include **Out of Balanz** (Denmark); **Diego Y Ulises** (Argentina) and **Profilteatern** (Sweden).

Yours sincerely



Claudine Conway

VOLCANO THEATRE COMPANY

229 High Street, Swansea, SA1 1NY

T: +44 (0)1792 464790 E: mail@volcanotheatre.co.uk www.volcanotheatre.co.uk

Registered in England. Company Number: 2212900. Registered address as above. VAT Number: 558 1972 05



25th September 2013

Ref: City of Culture Support

Dear Mr Roberts,

Swansea Business Improvement District is an elected private sector company representing over 800 business and organisations in Swansea City Centre. Our focus is to improve the area's economy and vibrancy working with partners. We were the first BID (Business Improvement District) in Wales and have a robust track record of supporting culture through our operations. Since 2006 we have developed a clear joined up approach amongst businesses in Swansea City Centre and since our inception we have invested over three Million pounds into the City Centre through the delivery of our successful core projects.

Going forward we will continue to invest our yearly circa five hundred thousand pounds levy monies into the City Centre through our core operations in order to deliver a better economy and vibrancy which we feel in turn adds to the culture ethos and social dimension of the area in which we deliver our objectives.

Being a private sector business part of our operations we will be looking at new investment opportunities additional to what we already deliver working within our budget and financial capabilities. The working group/s budgets affiliated to Culture are currently running at circa £85,000 which is specifically spend in the City Centre/BID area and managed by the group Chair/s guided and implemented by the companies Chief Executive.

Subject to a successful renewal ballot in 2016, recruitment of new businesses into the BID area and the retention of existing business numbers we anticipate an uplift in levy. If successful in securing a renewal ballot coupled with these other factors the BID board of Directors will investigate greater investments above and beyond that of the company's normal level of activity in culture focused projects to support businesses and the area's economy.

This is likely to be a once in a lifetime opportunity to place the City on the map with a strong culturally focused brand. As an elected private sector company we are fully committed to supporting The City of Culture BID as we feel this will certainly benefit the City Centre economy, business and vibrancy.

Yours sincerely,

J Luporini

Juliet Luporini

Vice Chair

R Greenslade

Russell Greenslade

Chief Executive

Swansea BID, 1 Picton Lane, Swansea, SA1 4AF T: (01792) 475021 E: info@swanseabid.co.uk
Company Registration Number: 5893941
England & Wales

Phil Roberts
Director of Place
City & County of Swansea

27 September 2013

Dear Phil

For some years Taliesin Arts Centre has helped to shape the cultural landscape of Swansea and South West Wales. We have a proven record of support for artists and for delivering high quality events not only in our building but also across the City.

We have been delivering "Dance Days" – a festival of Dance in Urban Space for eight years – bring the best of local, national and international contemporary dance into the streets of Swansea. Dance Days is part of the international CQD Network of "Dancing Cities" (<http://www.cqd.info/index.php/en/>). For 2017 we plan to expand the opportunities for new commissions and offer these to companies and individuals from our partner CQD cities as well as to choreographers and dancers from Wales. We will host a conference which looks at the role of "culture for free" and specifically the role of arts interventions in supporting economic and social regeneration

Taliesin has significant resources and expertise to deploy in support of the Swansea Bay City of Culture programme. For example, in 2012 Taliesin was the key co-producing partner for the Welsh "Artists Taking The Lead" project – ADAIN AVION – part of the 2012 Cultural Olympiad. This Wales wide project attracted over 30,000 visitors and involved 2,500 participants including community groups as well as professional arts practitioners. The legacy of AA continues in Swansea with the astonishing Vetch Veg project – an artist led temporary community intervention which has now become a permanent community led project.
<https://www.facebook.com/VetchVegCommunityGarden>

Taliesin will support and encourage the programme across a number of different strands – including the Distant Voices project – where we will bring our expertise of working off-site and supporting the creativity of artists.

Taliesin fully only supports the Swansea Bay bid for the UK City of Culture 2017 and commits to bringing our resources, expertise and enthusiasm to the table.

Best regards

The logo for Taliesin, featuring the word "Taliesin" in a blue, sans-serif font. The letter 'a' is stylized with a red square inside it.

Box Office/ Swyddfa Docynnau 01792 60 20 60/296883

Administration/Gweinyddiaeth 01792 295491/295238

Fax/Facs 01792 295899 Epost/Email: office@taliesinartscentre.co.uk

www.taliesinartscentre.co.uk

www.facebook.com/taliesinartscentre

www.twitter.com/TaliesinSwansea



Phil Roberts
Director: Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Road
Swansea
SA1 3SN

24th September 2013

Dear Phil,

SWANSEA BAY CITY OF CULTURE BID 2017

We write to offer our support to the Swansea Bay consortium bid to host the UK City of Culture in 2017. It would be entirely appropriate for this bid to be successful, since the Swansea Bay region has a history of creative vibrancy, through a wealth of both amateur and professional practitioners throughout the range of cultural disciplines, and is considered by some to be the creative capital of Wales.

In addition to our general interest in the success of the bid, we are personally keen that our particular specialism of contemporary stained glass is included in the prospective 2017 programme. Consequently, we are proposing a 'Festival of Glass', to include events, commissions and an international conference, in order to celebrate the area's tradition of excellence in stained glass and decorative glass in architecture.

Swansea's pre-eminence in the discipline evolved after the first student course in the world dedicated to stained glass was founded in 1935 at Swansea College of Art. The course subsequently developed an international reputation, and attracted students from around the world. The quality of the course is reflected in the excellence of its alumni, particularly those that have remained to practice in Swansea Bay. Of the 18 stained glass artists throughout the UK on the Craft Council's prestigious 'Selective Register', four are resident in Swansea and a further four are ex-students of Swansea Metropolitan University.

A 'Festival of Glass' would highlight Swansea's continuing tradition for stained glass, increase publicity for Swansea's glass heritage locally, throughout Wales and the UK, and develop a greater public appreciation of the traditional craft of stained glass. Additionally, it would provide members of the community with an opportunity to learn the art of stained glass and introduce into the City a number of new glass features.

Between us, we have many years' experience of glass art, and of event management. Catrin has an MA in Glass and is a full-time professional artist, specialising in glass in architecture. Tim has a MSc in Leisure Management, and has organised numerous events and festivals in Swansea for over 25 years.

Tim organised a similar event in 2000, as part of Swansea's Millennium celebrations. Then, the programme included an international conference, which attracted speakers and audience from around the world; three glass commissions, consisting of the realisation of designs by Martin Donlin for the West Window in St Mary's Church, the rose window in the former Swansea Grammar School by Swansea artist Glenys Cour, and a new work by recent graduate, Christian Ryan, in the Environment Centre; together with a programme of workshops and Masterclasses.

We would be delighted to be able to realise our aspirations during a successful City of Culture programme of events in Swansea Bay in 2017.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Tim Pegler & Catrin Jones', written in a cursive style.

Tim Pegler & Catrin Jones



SWANSEA COUNCIL FOR VOLUNTARY SERVICE
CYNGOR GWASANAETH GWIRFODDOL ABERTAWE

Swansea Bay City Of Culture Bid

Swansea Council for Voluntary Service is the umbrella organisation for voluntary activity throughout the City & County of Swansea, supporting, developing and representing voluntary organisations, volunteers and communities in Swansea.

We work to support and develop the Third Sector by providing a wide range of information, advice and support services and by representing the views of the sector to government and policy makers.

SCVS is an active supporter of the Swansea Bay City of Culture bid 2017.

Numerous volunteers, - across all age ranges, from diverse communities of interest, faith, geography and culture - are already involved with cultural and sporting activities within this region. Much of the activity that typifies the outstanding sporting and cultural excellence of the region would not be possible without such a body of voluntary activity.....whether that be, for example, the voluntary referee at the Saturday morning football match, or the person creating the props and costumes for dramatic productions, or the “friends of” our museums and art galleries.

SCVS will work with its sister county voluntary councils in Neath Port Talbot and Carmarthen to make sure that those enthusiastic existing volunteers, and the undoubted numbers of new recruits that a successful bid will generate, receive as much help and support as possible to ensure their continuing energetic and essential input into our cultural and sporting heritage.

We will be pleased to participate in the “Creative Foundry”, to play our part in ensuring that community cultural engagement activities are at the forefront of the offer for activities in 2017 for the Swansea Bay City of Culture.

Of course SCVS is also committed to ensuring that the legacy potential a successful year as City Of Culture can bring to our region – which will bring benefits to citizens in the wider economic regeneration arena as well as that of culture, arts and sport – are realised within our communities.

We



Yours Sincerely,

Carol Green
Director

Registered Office / Swyddfa Gofrestredig: SCVS / CGGA • Voluntary Action Centre / Canolfan Gweithredu Gwirfoddol • 7 Walter Road / 7 Heol Walter • Swansea / Abertawe • SA1 5NF

Tel / Rhif Ffon: 01792 544000 • Fax / Ffacs: 01792 544037 • Minicom: 01792 544027
• Email / E-bost: scvs@scvs.org.uk • Web / Gwe: www.scvs.org.uk / www.swanseasthirdsector.com

Director / Cyfarwyddwr: Carol Green BSc (Econ); Dip. Com. Dev; MBA. • Registered Charity No. / Rhif Cofrestredig Elusen: 1063242 • Company Ltd. by Guarantee / Rhif Cofrestredig Cwmni: 3346236





Phil Roberts, Director
Directorate of Place
City and County of Swansea
Civic Centre
Oystermouth Road
Swansea
SA1 3SN

17th September 2013

Dear Phil,

As an organisation committed to the ongoing redevelopment and growth of Swansea, Neath and Port Talbot we would like to add our full backing to Swansea Bay's bid for the City of Culture 2017. It is a wonderful opportunity to put Swansea Bay on the map and showcase what it has to offer.

We believe culture is extremely important to the region having worked with many local organisations including LOCWS, Elysium Gallery and Volcano Theatre and supported such diverse projects as Art Across the City and Mal Pope's Cappuccino Girls.

It is apt that the bid coincides with the development of our 'Creative Cluster' which will be home to small, independent creative businesses. Also comprising of a venue for the performing arts, the Creative Cluster will add to Swansea's already vast cultural landscape.

Kind Regards,

Tim Blanch
Chief Executive
Coastal Housing Group



Mumbles Yacht Club

Mumbles Traders Association

Top Floor. 29, Newton Road, Mumbles, Swansea. SA3 4AS



Phil Roberts,
Director
Directorate of Place
City & County of Swansea
Civic Centre
Oystermouth Road
Swansea SA1 3SN

23 September 2013

Dear Phil

Swansea City of Culture Bid 2017

We are all very excited about the prospect of being the City of Culture 2017! In conjunction with **Mumbles Yacht Club, Mumbles Traders Association** are planning a week long regatta for summer 2017 which will see the bay come to life with crafts of all shapes and sizes. As Mumbles is gateway to the Gower we are completely and wholeheartedly behind the BID for City of Culture 2017!

Good luck with the bid.

Yours sincerely

Paul Whittaker
Mumbles Traders Association Chair

Chris Osborne
Commodore Mumbles yacht Club



Monday 19th September 2013

Dear Mr Roberts,

Swansea YMCA – Support Swansea 2017 City of Culture Bid

Swansea YMCA would like to pledge our commitment to support the 2017 City of Culture Bid proposal. Swansea Bay has a wide variety of culture to offer, a diverse demographic, a growing economy and a 'can do' approach to making things happen. We would benefit greatly from the opportunity and exposure of hosting the City of Culture in 2017 that would greatly impact upon our economy, our ambition to share everything that is good about culture and provide a positive and vibrant focal point for the initiative that would leave a lasting legacy.

Swansea YMCA is a thriving community hub based in the heart of the city centre. A social enterprise working with people of all ages (3 months- 94yrs) and abilities to have 'the best life possible', we have the privilege of hosting 1,600 visitors a week and work with 4,500 people per annum from communities in Swansea and across the whole of Wales to deliver services, resources and projects that respond to their needs. Arts & the creative industries play a key role in delivering our services in youth & community work, and is one of our core pillars of engagement. Based in a beautiful Grade II listed building our facilities include a theatre, music, dance and graffiti studios, hot yoga, office space, conference facilities, a café, fitness centre and crèche. We employ 30 people, host 9 organisations and work in partnership with over 70 organisations in the voluntary, statutory and private sector. Our projects support and develop the lives of the people that live within a broad range of communities and cultures including Young People, NEET's, LGBT, BAME groups and people seeking help to develop and maintain



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healthy lifestyles. We also host a wide range of events and provide a vibrant and beautiful venue for local and national artists and performers.

We can provide a connection to the communities who create our local culture and make up local audiences. We can provide the expertise of forging excellent working relationships with local people and a proven ability in providing people with opportunities to reach out, perform and get their voices heard whilst achieving amazing outcomes and results. We can also provide a beautiful and central venue for shows, performances, gigs, seminars, talks etc.

We continue to grow as an organisation and go from strength to strength, having served our communities for over 100 years. Our project portfolio will continue to grow and our work with local communities and our venue will increase its programme of events in 2017. Our services and events will reflect and involve local culture and bring expertise and performers from inside & outside Wales to share talent, impart knowledge and perform locally. One of our great strengths is our ability to work in partnership with other local and national organisations with aligned priorities. We are very excited about the prospect of strengthened local cultural networks and the greater capacity of a Swansea Bay approach.

We look forward to working together in the future and anticipate great success for this initiative. Many thanks and our continued support.

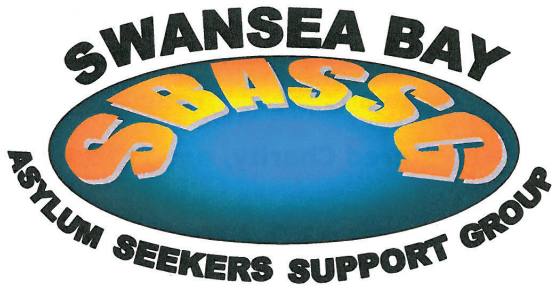
Yours Sincerely



Swansea YMCA

Anne-Marie Rogan
 CEO- Swansea YMCA
amrogan@swanseaymca.org.uk
 (01792) 452520/07792064156





SWANSEA BAY ASYLUM SEEKERS SUPPORT GROUP
c/o Swansea YMCA, 1 The Kingsway,
Swansea, SA1 5JQ.
www.swanseabassgroup.org

Registered Charity, no: 1125649

SBASSG is an all-voluntary group run by and for asylum seekers, refugees and (other) local people, together. We provide social amenities and collaborate with many other agencies, facilitating access to a range of services.

20 September 2013

Phil Roberts, Director,
Directorate of Place
City and County of Swansea
Civic Centre
Swansea SA1 3SN

re: Swansea Bay City of Culture Bid

SBASSG has been in existence since 1999. Since 2002 we have provided weekly drop-ins for asylum seekers, hundreds of whom are dispersed by the Home Office to Swansea each year, coming from scores of different conflict-riven countries. SBASSG is a founder member of Swansea City of Sanctuary.

We try to meet asylum seekers' needs for a sympathetic welcome, a chance to meet locals and other asylum seekers and refugees who have been through the system, to obtain and share information about services, to improve their English, to feel part of a community, to have opportunities to volunteer with us and other organisations and so gain self-confidence and respect, and to have a square meal. (An increasing proportion of drop-in users are destitute.)

Our projects include Hafan Books, publishing asylum seekers' and refugees' stories, poems and essays: six anthologies since 2003, with *Are You Happy With That?* coming soon.

We look forward to the City of Culture providing opportunities for asylum seekers and refugees to have a public platform – from those who are destitute and facing deportation, to those who have long since settled in Swansea and are running businesses and sending their children to university. They contribute to and transform Swansea's culture; they challenge its limited horizons; we all need to know each other better.

Yours sincerely,

Tom Cheesman
SBASSG Treasurer
Reader in German, Swansea University

Drop-ins: Friday Brunswick church, St Helen's Road 5-7 / Saturday St Phillip's 2-5

Contacts: Marilyn Thomas (secretary): marilyn-thomas@lineone.net Tom Cheesman (treasurer): 07736408064
t.cheesman@swan.ac.uk

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Phil Roberts,
Director,
Directorate of Place,
City and County of Swansea,
Civic Centre, Oystermouth Road,
Swansea. SA1 3SN

24th September 2013

LETTER OF SUPPORT FOR SWANSEA BAY CITY OF CULTURE BID 2017

We are writing to express our support for the Swansea Bay City of Culture Bid 2017. This prestigious award would be very important to our beautiful city, putting us firmly on the map as a place that is alive and vibrant with Welsh culture. As a very unique sea-side city that has many unusual architectural features, Swansea deserves this title and award that would further increase its regeneration from its industrial past and encourage sustainable tourism for its future success.

As an environmental arts group operating in Swansea for the past ten years, we see this award as being important for our own future success too as we are involved in running events and workshops in natural settings for both Swansea communities and visitors to the area. Our annual Sculpture by the Sea festival that is run on Swansea, Gower and Neath Port Talbot beaches each summer is extremely popular and not only enhances the creativity of participants but also serves to educate them about the special marine environment and species that live there. Through our workshops and events, we have helped to raise awareness of the rare birds that are resident on Swansea Bay which is a Site of Special Scientific Interest.

If Swansea were to be awarded the City of Culture award, it would be a great opportunity for us to build on what we have already developed with our festival and other events. As well as enlarging our artist team for these events, we would also hope to add other cultural features, such as acoustic music and dance to enhance the experience for our audience. The award would help to heighten our own profile and bring a more diverse audience from national and international places as well as involve local people.

We hope that Swansea will be successful in the City of Culture Bid which will celebrate its arts and showcase the work of its talented and creative artists.



Promoting and facilitating environmental sustainability in Swansea

C/o The Environment Centre
Pier Street, Swansea SA1 1RY
Telephone: (01792) 480200 Fax: (01792) 480400
Email: info@swanseaenvironmentalforum.net
www.swanseaenvironmentalforum.net

Phil Roberts, Director,
Directorate of Place,
City and County of Swansea,
Civic Centre,
Oystermouth Rd,
Swansea, SA1 3SN

24th September 2013

Letter of Support for Swansea Bay's bid to become UK City of Culture 2017

Dear Mr Roberts,

On behalf of Swansea Environmental Forum, I would like to offer our support to the Swansea Bay City of Culture bid.

Swansea Environmental Forum is the lead strategic partnership for all aspects of the natural and built environment in the City and County of Swansea, with an impressive track record of initiating and delivering innovative projects, organising events and producing useful and informative resources. SEF is an independent partnership with a wide membership of individuals, and organisations from the public, voluntary and private sectors, working together to safeguard and improve and promote the environment for over twenty-five years.

We have a number of projects and events that will be active in 2017 and fit well with the plans for the City of Culture. In particular we are due to run our biennial Sustainable Swansea Awards in 2017. These awards have a long history of showcasing the best of local sustainability practice across the public, business and voluntary sector. Our Sustainable Swansea, Low Carbon Swansea and Clear Streams Swansea project staff are also keen to get involved, by working in partnership with others on community events and exhibitions.

Yours Sincerely,

Deborah Hill

Chair of Swansea Environmental Forum Executive Committee.



Phil Roberts

17.09.2013

Director, Directorate of Place, Cyngor Dinas a Sir Abertawe, Y Ganolfan Ddinesig, Heol Ystumllwynarth, Abertawe, SA1 3SN.

Parth: Dinas Diwylliant 2017

Sefydlwyd Menter Iaith Abertawe yn 2001 fel rhan o ganolfan iaith Abertawe er mwyn gwasanaethu ardal Dinas a Sir Abertawe. Caiff y Fenter ei noddi gan Uned Gymraeg Llywodraeth Cymru, Cymdeithas Tŷ Tawe, Dinas a Sir Abertawe, Y Loteri Genedlaethol, Cynllun Datblygu Gwledig Abertawe a chan gyrff eraill o bryd i'w gilydd.

Nod Menter Iaith Abertawe yw *"Hyrwyddo'r iaith Gymraeg drwy hybu ei defnydd a'r cyfleoedd i'w defnyddio i bawb o bob oedran, cefndir ac iaith yn nalgylch Dinas a Sir Abertawe. Gwneud y Gymraeg yn gyraeddadwy i bobl Abertawe"*.

Mae'r Fenter yn gweithio gyda phlant a theuluoedd, ieuenctid, oedolion a phobl hŷn; yn cefnogi dysgwyr, yn darparu gwasanaethau cyfieithu ac yn cefnogi gwaith siop Tŷ Tawe a leolir yng nghanolfan gymunedol Tŷ Tawe. Mae gwefan, tudalen gweplyfr, e-bostiad a thrydar y Fenter yn rhoi darlun clir o'r rhychwant eang o weithgareddau a ddarperir gan y Fenter yn y gwahanol feysydd a nodwyd uchod. (www.menterabertawe.org)

Darperir rhaglen o ddigwyddiadau diwylliannol sy'n cynnwys digwyddiadau cerddorol amrywiol, sgysiau a darlithoedd, lansiadau llyfrau, boreau coffi i drafod llenyddiaeth, gweithgareddau diwylliannol ar gyfer dysgwyr, cefnogi a hyrwyddo digwyddiadau diwylliannol partneriaid a darparu gwasanaethau cyfieithu'n eang.

Byddai cyfraniad y Fenter i ddigwyddiadau Dinas Diwylliant 2017 yn sicr o fod yn sylweddol. Mae cymaint o hanes Cymru wedi'i ganoli yn ardal Abertawe. Llenorion fel Gwenallt, Dafydd Rowlands, T.E. Nicholas, Crwys, Saunders Lewis, Mererid Hopwood, Christine James, Tudur Hallam, Tudur Dylan Jones a llawer mwy. Cantorion amlwg yn y byd adloniant megis Dewis Pws, Huw Chiswell a Neil Rosser. Mae nifer sylweddol o gorau a bandiau safonol yn yr ardal. Rhaid cofio hefyd am hanes diwydiannol yr ardal a'r holl agweddau amrywiol y gellid canolbwyntio arny'n nhw mewn gwahanol leoliadau penodol yn yr ardal. Mae'r posibiladau'n ddibendraw.

Gallai'r Fenter drefnu nifer sylweddol o ddigwyddiadau diwylliannol a fyddai'n canolbwyntio ar yr agweddau holl bwysig uchod wrth ystyried etifeddiaeth ddiwylliannol yr ardal. Yn ogystal, byddai modd i'r Fenter gydweithio'n eang gyda phartneriaid a darparwyr i sicrhau bod lle teilwng i'r Gymraeg ym mhob un o'r digwyddiadau. Mewn rôl ymgynghorol ac wrth ddarparu gwasanaethau ieithyddol penodol i gefnogi partneriaid eraill.

Mae'r Fenter yn ganolbwynt i'r Gymraeg yn yr ardal. Rheolwr y Fenter yw cadeirydd Fforwm Iaith Abertawe sy'n tynnu partneriaid ynghyd i drefnu digwyddiadau a chydweithio ar brosiectau penodol o bob math. Dymuniad y Fenter fyddai i drefnu a hyrwyddo digwyddiadau penodol yn ystod 2017 ac i weithredu mewn rôl ymgynghorol i gynorthwyo partneriaid ac i fynnu bod y Gymraeg yn hawlio lle amlwg gydol y dathliadau.

Mae'r cyffro'n cydio'n barod wrth ystyried yr holl gynlluniau posib. Trosglwyddwyd nifer o syniadau i'r tîm rheoli eisoes, llawer gormod ohonynt i fedru'u nodi yn y llythyr cefnogi hwn yn anffodus. Hyderaf fod rôl sylweddol gan Fenter Iaith Abertawe i'w chwarae mewn nifer o wahanol feysydd yn 2017.

Yn gywir iawn,

E Davies-Jones (Elgan Davies-Jones) elgan@menterabertawe.org

Rheolwr, Menter Iaith Abertawe, Tŷ Tawe, 9, Stryd Christina, Abertawe, SA1 4EW.

www.menterabertawe.org

Phil Roberts - Director,
Directorate of Place,
City and County of Swansea,
Civic Centre,
Oystermouth Rd,
Swansea, SA1 3SN



September 26th 2013

Dear Mr Roberts,

I am writing on behalf of the London Welsh Centre to offer our full support for the Swansea Bay UK City of Culture Bid 2017 and to express our interest in being involved in delivering the events programme should the bid be successful.

The London Welsh Centre is a vibrant cultural and community hub in central London. We are rightly proud of our heritage and tradition and we have very exciting plans for the future. Regular users of the Centre include three Welsh choirs, Welsh classes, a book club, a women's social gathering 'Clebran' and a children's playgroup 'Cwtsh'. We offer a full calendar of cultural events, including regular live gigs under the title of 'Huw Stephens Presents...The London Welsh Sessions', poetry evenings, theatre performances, film nights and guest appearances. We are undoubtedly the venue of choice for Welsh rugby fans in central London on international days. Our Platform' scheme provides a stage for Welsh creative and cultural industries to exhibit their work in our fantastic city centre location. This is a golden opportunity to reach new audiences and to take Wales to London and the World.

The inaugural London Welsh Literature Festival takes place at the Centre this October and we are confident this will develop into an annual showcase. Our Community Drama Group will perform Under Milk Wood as part of the Bloomsbury Festival later in the autumn.

Our commercial activities attract a diverse clientele. We are home to a weekly LGBT Salsa class and a Chinese Church. Other hirers include theatre groups (including some very well-known West-End productions), film and TV companies, exam boards and charities. We take very seriously our role as a community centre and offer spaces for individuals and community groups representing a range of nationalities and faiths.

We are eager and well placed to pursue opportunities to promote Wales and its regions to all users of the Centre. We have particularly strong links with the Swansea Bay area:

- Hosts of the Swansea City Supporters Trust (London branch) events
- Delivery partner for London-based DT100 celebrations
- Centre bar opened in 1971 by St Thomas born Sir Harry Secombe
- Personal connections – the Centre's Cultural Development Officer, Iain Richards and I both studied at Swansea

Having spent 4 memorable years at Swansea University and later on becoming a resident of St Thomas I am particularly keen to get behind the Swansea bid. I return 'home' to Swansea on a regular basis and I have witnessed the positive impact of re-developments in and around Swansea city centre over the past few years. Without a doubt Swansea Bay would make an extraordinary City of Culture and would be very well-placed to deliver sustainable economic regeneration.

On behalf of the London Welsh Centre, I wish you the best of luck with the bid and will be keeping everything crossed for a successful outcome.

We are officially and whole-heartedly 'CWTCHING THE BID'!

Pob lwc a a gobeithiwn am newyddion da iawn pan gaiff y penderfyniad ei wneud ym mis Tachwedd.

Yours sincerely / Yr eiddoch yn gywir,



Rhian Jones
Chief Executive Officer / Prif Swyddog Gweithredol
London Welsh Centre / Canolfan Cymry Llundain
157 – 163 Gray's Inn Road, WC1X 8UE

0207 837 3722

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www.londonwelsh.org

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I...

**Michael Laudrup Angel Rangel Michu Chico Flores Leon Britton
Ben Davies Rhod Gilbert Owen Teale Marc Antolin Alexandra
Roach Helen Griffin Kyle Rees Nick Evans Robert Wilfort Gary
Owen Laura Rogers Alex Murphy Craig Gallivan Matthew
Bulgo Neil Owen Siwan Morris Jason Marc-Williams Joshua
McCord Bethan Walker David Massey Iain Batchelor Edward-Rhys
Harry Gemma Thomas Alex Beckett Christian Patterson Matthew
Aubrey Bonnie Tyler**

...am Cwtching the Bid

Rhod Gilbert – Comedian

Hi,

A very quick email as I am up against it timewise today as I leave for Kilimanjaro tomorrow. I just wanted to say that I, and my wife, Sian Harries (a comedy writer and performer) would love to help in any way we can with the bid.

Being born and bred in Carmarthen, we both still have strong links with the area, and perform in and around Swansea whenever we can, as well as holidaying in the area on a regular basis and travelling to the Gower to find the space and inspiration to write.

We are both fully supportive of the Swansea Bay bid to become City of Culture 2017, and know what a difference this might make to an area with a very strong cultural heritage, a wealth of talent, a natural inclination to the arts, but also an area with sometimes limited opportunities.

Good luck
Rhod

Owen Teale – Game of Thrones, RSC, Stella

It is with great excitement that I look forward to the prospect of Swansea's successful bid. I was born in Swansea.

City of Culture status would provide that focus for me to commit to my roots and share whatever I have learnt and help to plan an artistic future for Swansea. I am presently filming the fourth series of Game of Thrones for HBO.

Yours, Owen

Marc Antolin – Royal Shakespeare Company, west end shows, Matilda, From Here to Eternity

How exciting about Swansea Bay on the shortlist for capital of culture. About time too. I'd love to be involved in any way possible. Any excuse for a visit home.

There are so many of us from Swansea living and working in London within the performing arts industry and without the support and facilities available in our area I would never have decided to attempt this as a career. Also, without having people from Swansea that had succeeded in the arts to look up to, I wouldn't have even considered it in the first place.

I think Swansea is the perfect choice for Capital of Culture 2017 and I'm looking forward to 'Cwtching The Bid'.

Bring it on.
Marc Antolin

Alexandra Roach – TV & Film actress – The Iron Lady, One Chance

*This is my email to say that I am fully supportive of the bid and that I would love to help in anyway I can. I definitely intend on coming down to Wales to be part of the planned theatre projects during 2017.
Fingers crossed!!!*

Alex

Helen Griffin – TV actress – Twin Town, Gavin & Stacey, Holby, Dr Who, BAFTA Cymru winner

I am delighted, 'wrth fy modd' as we say in Welsh, to be supporting The Bid, and as a Swansea-based actress and writer, will be on hand to contribute to many of the exciting projects when we win.

Good luck, Helen

Kyle Rees – Actor, The Passion with Michael Sheen, 'The Radicalisation Of Bradley Manning'

Thank you for updating me with all the brilliant news about the 2017 City of Culture Bid. As a proud Port Talbot lad I know how much the area loves the arts, and theatre in particular, and I know that if we win the bid the Year would do amazing things for the area.

Can I state now that I am totally determined to come back to the area and take part in as many projects as you see fit in the year of exciting projects you have planned. I also hope I might get the chance to play a full part in workshops and education, giving young people in the area the same great opportunities that I had.

To put it another way, I am proud of Port Talbot, proud of Wales and proud of the culture we continue to produce. I want to be a part of this great Year of Culture we have planned.

Best Wishes,
Kyle

Nick Evans – Associate Director, Jesus Christ Superstar World Arena Tour

Never can there have been a more imperative cause than to make Swansea the City of Culture in 2017. I grew up in this 'ugly, lovely town'. It shaped me. It gave me my hunger for theatre. I see its faults, but I also see the way it drips a rich cultural sensitivity in every nook, every corner, from paving stone, across every pebble.

I want to make it clear that I will sacrifice all other career options to come back 'home' and play a key part in driving the theatre aspect of Swansea 2017. In my key role as an artistic co- director who drove the development and staging of 'Jesus Christ Superstar' on its world tour, Associate Director of 'Billy Elliot the Musical', and director of many other projects both professionally and with the city's Youth Theatre, I know that the theatrical elements of the City's bid are hugely transformative. I have been very lucky to work in close collaboration with luminaries such as Lord Andrew Lloyd Webber, Stephen Daldry, Peter Darling and Elton John. I am equally lucky to call Swansea 'home', and to know that it was the region's sharp connection with the arts that has given me the chances and opportunities I enjoy.

Someone asked me a few days ago at a function at the Houses of Parliament to illustrate 'quickly' why this bid is so vital to the region. I said it was like the moment you see in "hospital dramas where the doctors apply a defibrillator to a patient to shock them back to life".

"Stand Clear!" That's exactly what the awarding of this bid will do for our region, shock our cultural sector back into life. I cannot wait to come home, change my life, and play my part in such a transformative project.

Swansea 2017. It's so important it's imperative....

Nick Evans

Robert Wilfort – Actor – Skins, Gavin & Stacey, Beautiful People

Robert Wilfort here, and I'm supporting Swansea Bay's bid for 2017 city of culture. I'm an actor, born and brought up in Porthcawl, just down the M4 from Swansea.

If the bid were successful, I would hope to be involved in a project or event in 2017. I believe it would be give such a fantastic boost to the area. An area that has a great cultural tradition, and I believe a great cultural future

*Regards
Robert Wilfort*

Laura Rogers – TV and Theatre Actress – Bad Girls, The Sins, The 39 Steps

My name is Laura Rogers, I am an actress from Swansea and I am fully supportive of the bid too make Swansea City of Culture 2017.

My family are still in Swansea and I visit as often as I can. I will definitely be able to come to Swansea to one or more of the venues in 2017. It would be wonderful to see Swansea become the City of Culture 2017.

Gary Owen – Writer for TV and Theatre – Fabulous Baker Boys, The Shadow of a Boy

I'm hugely excited about Swansea Bay's bid to be City of Culture in 2017. I made my very first attempts to be a writer while living in a flat about the opticians on Craddock Street. Martin Amis says every author has to write a quarter of a million words of rubbish before they'll produce anything decent, and I produced several thousand of mine in the lovely reference room at the old Swansea Library. And when I finally hit on writing plays, a very encouraging and constructive rejection from Gary Iles at the Swansea Grand gave me the nerve to send my first play out to agents. And so I'll be delighted to do anything I can to support the bid. And if Swansea Bay wins, I'd love to be part of the work that happens in 2017, in whatever way I can be.

*All the best
Gary*

Alex Murphy - U2 & Robbie Williams lighting director

I remember very well the success of the Swansea year of literature in 1995 and would be more than happy to absolutely support the Swansea bay City of Culture 2017.

I would love to have some involvement I'm the project. I feel that having been Lighting Manager for the National Theatre for 5 years and my recent involvement in Large-scale concert touring would be a great asset to the project.

I'm well versed in technical organisation for large-scale events and festivals. Not to mention being very excited to design something that would be at the Swansea Grand, the theatre where I had my very first job.

*With hope for the outcome.
Alex*

Craig Gallivan – TV and Theatre Actor – Billy Elliot, Stella

I feel passionately that Swansea Bay with it's rich, vibrant and diverse artistic heritage is unrivalled in it's

qualification to be awarded City of Culture 2017 and I am proud to fully support the bid in any way I can.

I'd be very keen get involved in 'The Bid' as much as possible and would be honoured to take part in any projects in the area should we be lucky enough to win.

Craig

Matthew Bulgo – Writer & Actor – Artistic Director of True/Fiction Theatre

I wholeheartedly support the bid to make Swansea City of Culture for 2017 and would relish the opportunity to return to my home city to be part of the year-long events should the bid be successful, whether that be in my capacity as an actor or playwright.

Matthew Bulgo

Neil Owens – Dancer

I Neil Owens am fully supportive of the Swansea Bay bid.

I intend returning to Wales to be a part of at least one of the planned theatre projects during 2017, at the Grand Theatre or its other venues.

Best, Neil

Siwan Morris – TV & Theatre Actress – RSC, Skins, Torchwood

Hope all is well with you. Please accept this email as my commitment and support of this bid.

As you know I have been an actor for both television, theatre and film for around 16 years and I would be delighted to be part of at least one of the planned Theatre projects during 2017 at the Grand theatre or other venues and I look forward to this opportunity.

All the best
Siwan Morris

Jason Marc-Williams - Actor

I am writing to confirm that I am fully supportive of the bid and I intend to come down to Swansea in 2017 to be apart of at least one of the planned theatre projects, whether that is at the Grand theatre or one of the other venues.

I am originally from Port Tennant in Swansea, as a teenage I was a member of West Glamorgan Youth Theatre Company, which massively influenced me in my decision to become a professional actor.

All the best, Jason

Joshua McCord – Actor – War Horse, Moon on a Rainbow Shawl, Cool Hand Luke

Swansea has been short listed for the City of culture 2017 and about time too! I couldn't think of a more deserving city.

I would be so proud to come back to Swansea and be a part of the 2017 performance celebrations at the Grand theatre where it all started for me ! CWTCH THE BID

Joshua

Bethan Walker – Actress – AB Negative, Torchwood, RSC

It is without question that any success I have had so far is down to the training I received whilst in Swansea. I would love to come and be a part of the planned theatre projects in 2017 and show my support for all the exciting work that will be done.

Bethan Walker

David Massey – Company Manager – Billy Elliot The Musical

I am very excited to hear about all the potential for the City of Culture 2017, should Swansea be successful in its bid. As you know, I am committed to coming back to Swansea to be directly involved in as many of the theatre projects as I can.

The time I spent in Swansea was a very happy time, and I loved being a part of such a fantastic venue as the Grand Theatre. Fingers crossed the bid will be successful and I can be involved once again.

David

Iain Batchelor – Actor - RSC

Please consider this e-mail my formal confirmation that, by hook or by crook, I will be involved in as large a capacity as I can with the Artistic projects going on in Swansea in 2017, should we win the bid.

I would not be where I am without my hometown, it's that simple, and taking into account a successful bid, I will be in Wales to support and involve myself.

Iain Batchelor.

Edward-Rhys Harry – Conductor & Composer

This is to let you know that I am hugely supportive of the Swansea bid to be a city of culture in 2017.

I was fortunate to grow up in Swansea, where music and performance in general was taken seriously by my school (Gowerton) and county. It is this background that has helped shaped my life as it is now.

I am keeping my fingers crossed that Swansea will win the bid!

Edward-Rhys Harry.

Gemma Thomas – Stage Manager – National Theatre Wales, London 2012 Olympic Ceremony, Glastonbury

I fully support the bid for Swansea to become City of Culture 2017 and would love to be involved in a related theatre project.

I am a freelance stage manager, currently working for National Theatre Wales. Recent work includes music festival such as Glastonbury and Bestival, Ultimate Broadway at the Shanghai Culture Square Theatre, and Stage Manager on the London 2012 Olympic and Paralympic Ceremonies.

Thanks

Gemma Thomas

Alex Beckett – TV & Theatre Actor

I think it is a splendid idea and am fully behind the bid.

I went to Gorseinon College in 1998 and from there to RADA in 2000. Since then I have worked mostly in theatre and TV.

I have managed to come back to Wales to work with NTW on several occasions and would love to be part of this in 2017.

Best wishes, Alex Beckett

Christian Patterson – Actor – Mr Selfridge, Malice in Wonderland

An opportunity such as this is thrilling to anyone with a shred of interest in the arts and I would like to add my name to what I'm sure is a very long list of people who wish to fully support the bid and be actively involved in projects that will happen in the area as a result of what I'm sure will be a successful bid.

I look forward to what I'm sure will be a successful bid and to being involved in the great productions that will take place.

Best Wishes, Christian Patterson

Matthew Aubrey – Film, TV & Theatre Actor – War Horse as Albert, Radicalisation of Bradley Manning, Birdsong (BBC Films), Life of Galileo (RSC), Made in Dagenham

Port Talbot is my home town and in 2011 I was very lucky to be a part of the Passion, directed by and starring Michael Sheen. The piece was an extraordinary exercise in live theatre, which used the town as it's stage with both professional actors and 1,000 community performers to tell the town's story. I have always been immensely proud of my home town, but never more so than that Easter weekend. As the piece drew to a close, there was a real sense of a town transformed, beaming with pride. I know that the arts are loved by people in the area and can genuinely affect lives. I would like to offer my complete support to the bid and hope to be involved in as many of the projects possible over the year.

Michael Laudrup – Manager - Swansea City FC

We are delighted to show our support for Swansea Bay's bid to become the UK City of Culture 2017.

Our supporters are extremely dedicated to the club and passionate about where they come from, so I am sure that the region will join together to 'Cwtch the Bid' and give a final big show of support for the campaign.

Angel Rangel – Swansea City FC

Swansea Bay is a fantastic place, so much so that I feel like a real local here. Never did I think when I first arrived here six years ago that I would take this place so much into my heart, but the region is very special. It has so much to offer.

There are very few places in the world that can boast having such a rich heritage, a beautifully diverse landscape and the friendliest people. I am very proud to say that this is my home.

Michu – Swansea City FC

I think Swansea is a really nice place to live. I am really comfortable here. It is the best city I've lived in during my career and Rhossili is the best beach I've ever seen. The only problem is the weather!

Chico Flores – Swansea City FC

I'm very, very happy in Swansea. It's a small city but nice and relaxed. The people have been incredible with me. I really like Swansea!

Leon Britton – Swansea City FC

I've been here 10 years and I'm really settled. The people are very friendly and it's a lovely area to live and bring up children. Swansea has been growing and growing in the last 10 years and I'd love to see Swansea become the UK City of Culture.

Ben Davies – Swansea City FC

I definitely do think Swansea could win. There are not many places that have such amazing features. I've been here at the club since I was 8 years old and I'm now 20 and I'll probably end up back here, wherever football takes me.

APPENDIX F

Marketing approach

There are two compelling reasons why we will make Swansea Bay's marketing of its City of Culture year great. The first is to ensure that all the people of the region and neighbouring parts of Wales come to own this once in a lifetime event. The second is that we want the rest of the UK and the rest of the world to know the extraordinary place in which we live, work, play and create and to show off our rich, vibrant and developed culture.

In addition, it presents a practical opportunity we are uniquely placed to take advantage of, thanks to our expertise in digital development in our universities and a growing number of innovative, digitally focused creative industries as part of the emerging Swansea Creative Hub. Culture in Swansea Bay does not yet enjoy the benefits that digital marketing and data management have brought to some commercial sectors or indeed to some cultural sectors in other areas. We have an opportunity to build on existing local success in digital development and information technology innovation to develop and exploit those benefits in the Swansea Bay region.

The quality and innovative nature of our marketing programme will make a major contribution to the legacy of 2017.

As well as the strong emotive benefits of a City Region of firsts and winners, of a vibrant culture – our way of life, of pride and hwyl. It will deliver a more prosaic benefit; a permanent marketing infrastructure for culture and events in the region.

The key components of our marketing and communications strategy are detailed in this section. A detailed marketing plan will be developed should we win.

We have detailed our vision and our goals earlier in this document – we will not repeat that again here but they will run through our marketing strategy. Like all other aspects of our programme sustainability and legacy will be integral, and that is as true of our marketing approach as it is of any other aspect. We also think we have come up with an innovative and exciting way of doing that.

What we want from our marketing

We want more people to engage with Swansea Bay culture – as participants and creators, as well as audiences and consumers.

We want more people to get a sense of the range of things that we do, and to broaden their understanding and improve their perceptions of the area (which counts for people we want to attract to the region as well as people who live here).

We want to better connect the creative sector's marketing to make it easy to find out what is going on, and to help the sector reach new audiences.

We want to make it easy for people to know what is going on, and to give an innovative, 21st Century focus to our marketing, whilst remembering that not everyone is computer literate or internet savvy, and that there are many people who cannot access digital broadband. So, whilst there is a strong digital focus, we will not forget more traditional marketing methods.

We are 'selling' Swansea Bay as a City of Culture but we are also developing a brand as a cultural, creative destination for the longer term – that is part of our legacy. We have high quality and diverse events, exhibitions, performances, and activities for all ages, abilities and interests. The development of the City Region and the development of the City of Culture are entwined – whilst the City Region has several initiatives, the UK City of Culture is a key priority and is a core aspect of the developing City Region brand.

Our markets

Our marketing approach will focus on both internal and external audiences across a broad demographic. We currently attract a large number of ABC category audiences, and we want to build on that, but we also want to ensure that our programme has something for everyone. We are confident that it does.

A more detailed market segmentation analysis will follow should we win and will be accompanied by further market research to deliver informed, data driven marketing activities. We will link this with our evaluation activities.

Making links

We will link with the existing marketing infrastructure of cultural organisations, which are currently good in some instances, weaker in others but generally not joined up – our marketing process will engage with their existing content and platforms.

Internal markets within the region

For internal markets, a frequent and recurring comment in the development of this bid has been ‘I never knew we did that’ – our marketing is more than a function of sales to our local region. A strong and vibrant marketing approach will also build confidence in the vibrancy of the area and will help to make connections between organisations.

External – Wales

Our approach will link with Visit Wales (a large proportion of existing tourism in Wales is internal) and its regional marketing structure. We want to be outward looking to the UK and the world, but we will not lose sight of our friends and neighbours in the process.

So, we will need a strong Welsh focused marketing campaign complementing a wider UK one. That means making links with the press and channels in Wales including traditional press, as well as the Western Mail, Daily Post as well as Buzz Magazine, Y Cymro and others. We are committed to bilingualism and Golwg and other Welsh Language Press will be included also.

Broadcast media in Wales, including Radio Cymru, Radio Wales, Independent Radio and online stations and regional television from ITV Wales and BBC Wales, as well as our own Welsh language channel S4C will be engaged early in the process of development.

There are also various web portals, run by the major media interests, including the BBC website, ITV, S4C clic, and Culture Colony amongst others.

A number of strategic cultural bodies in Wales also have their own outlets, including the Welsh Government, Arts Council of Wales and Audiences Wales and we will work closely with them in building our strategy. The list is not exhaustive and there will be many more.

External audiences – UK

We will make links with national broadcasters on television and radio early in the development process to discuss our broader content, including BBC (TV and radio) and Channel 4, but also ITV, Classic FM and commercial radio stations.

External audiences – World

This is a UK City of Culture, but we have elements to our programme that speak to wider audiences again and we want everyone to come and join the party. We will work with organisations like Visiting Arts, the British Council, the Huffington Post and BBC Worldwide (Julie Gardner, the head of BBC Worldwide in the US is a Neath girl and friend of Russell T Davies – you can’t escape us wherever you go). We will also link with Welsh societies around the world, including our twinned cities, and Eisteddfod cities. There is significant interest in the USA in Dylan Thomas and interest there will be raised by the Dylan Thomas 100 celebrations in 2014. We will build on the back of that process to secure a wider audience. Many American tourists come here specifically to see the Dylan Thomas birthplace, the permanent exhibit and the Boathouse – we want to let them know about all of the other fantastic things that our area has to offer.

Developing our brand

Swansea Bay is an emerging City Region, and whilst that presents a huge opportunity, there are also challenges in developing a cohesive approach and brand. City of Culture offers a unique opportunity for us to achieve that cohesive regional identity and brand.

It has a range of contrasts: urban and rural; coastal and inland; industrial and agricultural; old and new. Within the existing local authority areas our brands are not unified and could present a more unified, cohesive approach, with creativity and culture as our common message. So (irrespective of winning) a next step in our approach towards developing a cultural, creative City Region is to establish a creative, culturally focused brand that has 'buy in' across the area. That will involve further consultation and engagement of a wide range of people. Using the highly successful engagement process we have utilised when developing our bid, we will seek to establish a coherent, shared brand message that expresses our identity.

PR and telling our story

In the wider UK and the rest of the world our campaign will consist primarily of a robust, culturally driven PR campaign. For these to be effective we will need to use PR companies/freelancers with an international reach and outstanding pedigree to provide back-up and co-ordination for the core team.

The campaigns would begin in 2014 and build towards 2017. We begin with the compelling story that South Wales has to tell about its culture and it's household names.

These are our obvious stories but will be followed by the less well known and ultimately more interesting content that differentiates our region. If you don't know already know about our amazing beaches, our exceptional sporting prowess and our extraordinary industrial heritage then by 2017 you will. But we can also tell those stories of ordinary people doing things differently: a gearbox factory turned into a multi-million pound film studio; a wonderful and diverse local produce from laver bread to (we think) the UK's greatest ice cream; and, within a few miles of each other, the UK's most modern blast furnace and the only University in Europe with its own beach.

Digital marketing

Swansea High Street is undergoing a transformative regeneration largely driven by growth in the creative and digital sectors. We will harness that creativity, driven by the output of skilled graduates from our universities, and our skilled creative entrepreneurs, as well as those that are moving here to take advantage of our significant investment in cultural, creative infrastructure as well as the quality of life here. We will combine the existing skills of the digital innovators already based here with the experience of industry veterans/leaders from the Welsh diaspora and developing young local talent.

Our digital focus will:

- **promote events in a cost effective and innovative way;**
- **create the legacy of an events and culture database marketing social enterprise in the region; and**
- **create the legacy of a skilled digital marketing workforce.**

UK City of Culture events will benefit from a centralised web-based marketing programme employing a very high degree of personalisation and social media coverage. During the City of Culture year and in a period leading up to it there will be a high level of live social media response coverage. The high degree of personalisation that the digital hub will employ will help to unite a vibrant but disparate cultural sector and aim to ensure that 'I never knew that was happening here' is a phrase of the past. It will use software already being developed as part of a Welsh Government funded economic development project in concert with the Software Alliance Wales within Swansea University.

The Software Alliance Wales is made up of a group of Welsh universities and is headquartered at Swansea University. It has an impressive record of helping local enterprises enhance their business through technological support and training in the digital field. They will provide our own team with technical expertise and act as an

innovation sounding board.

Our digital innovations and wider marketing strategy will be supported by a specialist advisory group drawn from our creative consultant pool, who share the common characteristics of successful business careers in the digital or media industries with local knowledge and a strong understanding of its culture. Their combined experience and expertise gives us complete confidence that we can deliver a campaign that is technologically advanced, creative and cost effective.

In addition to the digital campaign our marketing programme within the region will consist of the following:

Media partnerships

We will develop national media partnerships following a successful bid. But we are already laying the foundations with a strong local media partnership, which has been integral to the development of our bid to date and will be vital for communicating our regional messages (essential to achieving one half of our third step change – improving perceptions).

Print media

A partnership with SWWMedia, a subsidiary of Local World and owners of the regions three principal newspapers; The South Wales Evening Post, Carmarthen Journal and Llanelli Star. The essence of the partnership is that SWWM won't just be reporting events, they will be an active partner in promoting the region that they are the principal media stakeholder in. SWWM is focusing on becoming a digital business and is committed to aligning itself with City of Culture.

Local radio

We will also develop a partnership with local radio stations, The Wave (FM) and Swansea Sound (AM). Both stations are owned by UTV and headed up in the region headed by Station Director, Helen Bowden. The stations have a dominant position on the airwaves in the Swansea region and have backed that up in recent years with a very effective presence online.

Linking with our alumni

Celebrity endorsement

We have already generated considerable interest amongst our celebrity alumni, some of them household names, some of them lesser known but with niche followings on social media and in set circles. We will expand on this by linking with our alumni for their ongoing support and endorsement – a retweet from a celebrity with a large following can have significantly greater impact than a large number of advertisements.

Those that have already publicly backed the bid and with whom we have established links include:

- **Samantha Bond, actress**
- **Russell T Davies, producer and screenwriter**
- **Nick Evans, director**
- **Rhod Gilbert, comedian and broadcaster**
- **Michael Laudrup, manager Swansea FC**
- **Sian Lloyd, weather presenter**
- **Cerys Matthews, musician and broadcaster**
- **Neil Nevarra, DJ, former triathlete and promoter**
- **Mal Pope, musician and screenwriter**
- **Steffan Rhodri, actor**
- **Alexandra Roach, actress**
- **Michael Sheen, actor**

- **Bonnie Tyler, singer**
- **Mel Walters, actress**

In addition, a huge range of our West End stars and global alumni have also backed us, committing to returning and appearing in our productions in 2017 on stage or behind it. A small selection of their messages of support are included in the previous Appendix E.

Celebrity Ambassadors

Going beyond the more general endorsement, we have already established several celebrity ‘Ambassadors’ (some of whom are going further and being a part of the programme as performers or creative consultants). Our first three Ambassadors are already signed up and agreed – Russell T Davies, Karl Jenkins and Mel Walters are already enthusiastically supporting the bid in tangible ways. We will expand this if we win, with clear lines of communication already opened to Rhod Gilbert and Michael Sheen to do likewise.

Our business alumni

We have established links with a number of Swansea Bay alumni in London, who are enthusiastically backing the bid and will provide further input should we win. This will be important in raising awareness in the business community in London, where many of our business alumni live and work – many of them retain strong links with the area, and come back whenever they can.

Linking with our sports clubs

We already have strong alliances with our local major sports clubs. Swansea City FC is a Premiership and currently a Europa League team that enjoys international media coverage. The Ospreys (Swansea and Neath) and Scarlets (Llanelli and Carmarthenshire) are European Cup level regional rugby teams (about half the winning British Lions team are from the area, and two are from one small Carmarthenshire farming village). These teams provide television and other media opportunities at UK national and international level.

As part of our bid development, the Ospreys’ first nationally televised game of the season will see them wearing warm-up kits promoting the bid. The Swans have also publicly backed the bid. We will further develop these approaches, tapping into the European and global audiences that our sports clubs attract.

Brand collateral

A team drawn from the participating local authorities, working in concert with our digital marketing efforts, will deliver outdoor and point of sale marketing. Every venue will promote the City of Culture website as well as their events. Venues will be incentivised to work at increasing the collective profile and status of the areas cultural events and data sharing, rather than focusing solely on their own venues.

Centralised communications

A challenge of moving toward a City Region approach, which will still (at least in the short to medium term) contain three separate local authorities, is to establish a unified communications and marketing strategy that reflects the unified brand.

As we have with the bid process, will establish a central communications team, which engages the communications leads of the major partners (the 3 local authorities, but also the 2 health boards, the 2

universities and the relevant business organisations such as Chambers of Commerce and the Swansea BID as well as the Welsh Government and the Arts Council of Wales). A single point of contact will be established through our marketing team for all queries and releases/statements in relation to the City of Culture.

Expert input

The digital marketing hub is a innovative and ambitious project. Working with Software Alliance Wales some of our creative consultants and industry experts we are confident that this aspect of our proposals is viable and indeed will in itself be a creative project that delivers legacy for the region.



APPENDIX G

Changes from initial bid

The sub-heads below summarise the key points of feedback from our first phase bid.

Bringing out the really distinctive aspects of the city and coherently communicating the overall story of the place

Section A gives additional flavour of our City Region and offers further insight into some of our unique attributes, whilst our programme has been culturally themed along 9 distinct local strengths. Individual events reflect strengths locally, and where brands or outside names have been brought in, it is because there is a clear thematic link that can augment or assist in developing a key strand and to leave legacy.

Raising our game with the proposed programme – ensuring that the programmes appeal to visitors from all parts of the UK

We have attracted several brand names, like the Cow Parade, and WOMAD, and we propose to host the Turner Prize. We also have track record of events that provide a UK-wide reach such as the Escape in the Park event, returning to us for 2017 in a new format, and we are engaging our alumni in our activities, both as ambassadors and in terms of taking part in our programme. We have at every stage ensured that any activities or events we attract link to our cultural strengths and will contribute to our step changes, and leave legacy. In short, we are confident that we have a rich and diverse set of events and activities from small to large scale that will appeal to a diverse array of audiences from across the UK.

Detailing elements that could not be delivered as part of ‘normal business’

With only a small number of exceptions, the majority of the events listed in our first phase bid were new initiatives. We have added many more, and indeed cannot fit into the format the wide array of events and activities that we have developed over the summer. As part of the development process, interest has been generated from a range of potential partners who would like to develop projects and initiatives with us should we win.

Greater clarity of the journey underway

We have provided information on our move to a City Region approach, and the commitment and approach to instilling culture as part of our core brand. We have also provided an indication of the significant investment we have made in our cultural infrastructure to date and where we think our key strengths are as a region, as well as our recent track record in attracting visitors here, which is already strong. We have had an overwhelming public response over the summer that shows we are already on our way.

Developing management and governance arrangements and drawing on good practice

We have provided much more detail on our Foundry and how it would work in Section H. We have spoken to Derry/Londonderry about their experiences, and we have had input from Kris Donaldson, CEO of Liverpool 2008. We are exploring currently the longer term potential of the Foundry idea to assist us in new ways of delivering cultural services through a Trust model or similar, as well as retaining its function to support and nurture the sector.

Demonstrating clearer links with health

We have developed a very close working relationship with the ABMU Health Board, which covers Swansea and Neath Port Talbot, with engagement at the highest level. There is considerable excitement about the scope for change that this initiative offers in health terms. We have added some events that are specifically about health (not all made the shortened cut for inclusion in this document but are there nonetheless) and we have talked in detail about the wider health impacts of the cultural programme, from increased wellbeing through singing events, through to improving social capital to assist people in taking control over their own destinies, individually and collectively (seen as a barrier to change in the Healthy Cities initiative here). The concept of developing a cultural barometer emerged from our links with the ABMU Health Board and there is great interest in developing the tool.

Engagement of Welsh and non-Welsh UK cultural bodies in our programme

We are partnering with several National Organisations to deliver ground breaking and spectacular performances. National Theatre Wales will be attempting to outdo themselves with a Passion-like on street performance, and we have the support and active engagement in the programme of the Film Agency Wales, Learned Society for Wales, Literature Wales, National Museums Wales, trac, Theatr Genedlaethol, and Welsh National Opera. In addition, we have support from the Welsh Rugby Union Chief Executive to develop sports initiatives around our regional rugby teams. We are proposing to deliver the Turner Prize, and the internationally renowned Cow Parade, and we are working with UK-wide bodies and brands, including WOMAD and Escape. More of our partnerships are detailed in Section K and can be seen in our programme summarised in Section D and Appendix A.

Commitment from Welsh Government and Arts Council of Wales

We have enclosed a letter of intent from the First Minister of the Welsh Government, expressing their strong support for our bid and detailing the ways in which we are already working extremely closely with them and achieving significant levels of investment (note that Cadw and Visit Wales are part of the Welsh Government and covered by this). The Welsh Government fully back the City Region initiative and the Minister for Economic Development (also a Swansea AM) has attended the development meetings, including the one where the City of Culture was identified as one of the 6 key projects. We are actively working with the Welsh Government already to establish the mechanisms for joint working in the event of a successful bid. We also have Arts Council of Wales support for our proposals. Additionally, BIG Lottery in Wales are committing to a small grants scheme of £10,000 per project if we are successful, in order to encourage smaller initiatives.



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