



OUR CREATIVE
REVOLUTION

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Part A: Bid summary

We are starting a creative revolution from the place that once led the world in the industrial revolution. Now, as then, we have the raw materials – we want to take our creative resourceful people; our pioneering universities; our proud heritage; our contemporary arts; our incredible setting; our vibrant and diverse communities; and forge them in our ‘crucible of talent’ as a creative city region.

This is a globally connected city region of ‘firsts’; of pioneering work; of world class cultural output; of cutting edge research; and a strong heritage of doing it for ourselves. We are ambitious and we are determined. In 2017 we want to invite the world to join us and celebrate not the culmination, but the beginning of a journey.

Our programme is firmly rooted in our existing strengths, and focused on our three core themes of improving people’s lives, making better places and raising prosperity. We have a clear set of outcomes related to our core themes, which we will robustly evaluate – this is a city region of learning with two major universities and three FE colleges, all with excellent cultural pedigrees, and we are serious about informed, intelligent cultural regeneration.

Culture for us is the ordinary – it is our way of life, it defines us and we define it. But what is ordinary for us, we think is extraordinary for others. Our outstanding scenery; our proud industrial past; our cultural assets; our creative, clever resourceful people; our premier sporting achievements – all of these things combine to provide a culture and quality of life that are second to none, attracting students and visitors from all over the world and enriching the day to day lives of people in our communities. But we have our challenges too. We bear the physical scars of the heavy industry that defined us, of the Three Nights Blitz of the Second World War, and of a restructuring UK and global economy that has left us increasingly peripheral. However, we are a resilient, resourceful city region – we pick ourselves up, we reinvent, and we move on. The Lower Swansea Valley reclamation project was as pioneering as the industry that preceded it. We greened the barren wasteland left behind by heavy industry, we rebuilt after the devastation of the War, and we are moving towards becoming a post-industrial economy, by redefining our place in the world based on creativity, on ideas, and on our clever and resourceful people doing good things.

Our programme builds on our strengths – delivering events and activities that have meaning to our existing culture, which will appeal to wider audiences as well. We have taken care to create a programme that has a legacy and that is sustainable – where there are one-off events they are designed to leave a socio-cultural legacy of inspiration for a new generation and to raise our confidence as a city. Where they are designed to be recurring we have created them at a scale that is sustainable after the inevitable peak of a City of Culture year.

The delivery of our programme and of our creative city aspirations will be through a unique Creative Foundry – a multi-disciplinary ‘think and do’ tank. Its purpose is not to deliver ‘top down’ approaches or to be an umbrella, but rather to forge our strands of creative activity from the public, private and voluntary sectors together. It will support and nurture them, and get creative people with good ideas from within and outside our region, working together to collectively and cooperatively realise our vision of a creative city region. And we’re going to have a lot of fun doing it.

Part B: Vision, programme and impacts

1. THE BID AREA

The Swansea Bay City Region

Swansea Bay is a developing city region, with a population of approximately 667,700. The largest settlement of Swansea is located centrally, with a ring of smaller settlements surrounding it – Neath and Port Talbot in the east, and Llanelli and Carmarthen to the west with a number of smaller urban and rural settlements located in between. Swansea is the regional centre for employment, retail, culture, leisure and health services, with 38% of regional employment based in the City & County of Swansea. The region is centred on Swansea but has ‘polycentric features’, with the other named settlements above acting as local retail, leisure and service centres for their hinterlands.

Administratively, the region is split into three local authority areas – Carmarthenshire County Council to the west, the City and County of Swansea in the centre, and Neath Port Talbot County Borough Council to the east. The region also has two major universities and three further education colleges in Gower College, Coleg Sir Gar and Neath College, each with excellent cultural pedigrees. Our higher and further education facilities have strong cultural impact upon the region, from research, through the provision of arts facilities accessible to both students and the general public, to knowledge transfer. The full extent of our cultural assets is detailed later.

Why we need a series of step changes from a UK City of Culture

We can lay claim to being a city region of culture and creativity already and we detail our considerable strengths later. But we are also facing significant challenges – it has taken some time to redefine our place in a post-industrial world. As the 20th Century progressed, our industrial strength dwindled and died and we suffered greatly from the scars of the industrial legacy that once defined us. Further, the heart of Swansea was ripped out by the devastating Three Nights Blitz in the Second World War, a catastrophe from which the city is still struggling to recover. During the latter half of the 20th Century we became increasingly peripheral; a city-region on the edge of the UK, distant from the centres of economic, social and cultural wealth, and it has taken time to redefine ourselves in a post-industrial and rapidly changing, global economy.

Swansea Bay is a city region of contrasts – developing and thriving in some areas, particularly culturally and creatively, but still with some way to go in others. The region

has some stark divisions – there are urban and rural contrasts of wealth and access to services, our geography is such that physical connections between some of the communities in more rural Carmarthenshire and between the valleys of Neath Port Talbot is challenging. The west and east of Swansea city are geographically and economically divided, with the former relatively affluent and the latter poor, and there are pockets of quite significant deprivation across the region with unacceptable levels of poverty. Although our statistics are amongst the best in Wales, worklessness amongst young people not in education employment or training (NEET), remains a concern. There are stark contrasts related to deprivation in terms of our health indicators, and access to services varies considerably. We are committed to redressing this, and we are working hard on it.

Additionally, our economic base is heavily reliant on a small number of large public sector employers, with the decline (and in some cases complete loss) of traditional industries, and our urban centres are suffering from decay as retailing contracts and the shortcomings of post-War planning are exposed. Our connectivity to the wider world is still good, but could be far stronger and we do not capitalise on our existing cultural assets to the degree that we could.

As we redefine our city region, we are realising that we have all the ingredients – that creativity, drive and resourcefulness so evident in our past remain and are thriving, and Swansea Bay is emerging once again as a hub of creative energy. We are dreaming again, and those dreams are framed by our culture – for us, it is a way of life, not a thing that is done on the side, or a small industry sector to be nurtured. It defines us and we define it. But we’re only beginning our journey. We can and we will do more.

We have many challenges in realising our ambition, and one of the most prominent is the perception, both externally and internally, of a city in decline. The reality is a city-region reinventing itself and one with a thriving culture and still with global connections. We need to capitalise on our cultural strengths. Our future lies in creatively addressing the issues that face us – we are setting out our vision as a creative city-region in local government manifestos and we are investing in our cultural infrastructure, both in terms of our physical and social capital. Importantly, we see City of Culture as a step on a journey that we are already on – 2017 will not be an end point for us, it will celebrate new beginning.

The importance of culture in achieving these step changes

Regeneration is about improving people’s lives, making better places, and raising prosperity. A strong and vibrant culture is essential to achieving all of these things.

There is a clear and growing evidence base demonstrating the importance of culture for regeneration. For Swansea, the lead partner for this bid, a manifesto commitment of our new political administration is the creation of a creative city with culture at its heart.

“Culture is ordinary; that is where we must start”

RAYMOND WILLIAMS, WELSH ACADEMIC, CRITIC AND NOVELIST

For us, culture is not simply a ‘tool’ of regeneration – it is central to it. Culture is our way of life – it is our history and our inheritance; the way we define ourselves and the place we are proud to call home; and it is how we want others to think of us. To attempt to regenerate our city region without a cultural focus is to ignore our way of life and so it is central to our thinking – it is the template upon which we define our future and our place in the world.

We can draw parallels with our language – it is spoken in many of our communities as a first language and it is celebrated in our eisteddfodau. There is strong civic support for the language throughout Wales; a commitment to a bilingual nation. It is a means of communicating, of connecting. It is not an ‘add on’ that people do in their spare time; it is fundamental to day to day life in many of our communities; a working, living language, part of the ordinary and day to day. We see all forms of culture playing similar, integral roles – not something that is added on as luxuries or quirks when time and money allow, but a fundamental right that defines us and is an integral component of our day to day way of life.

Improving people’s lives

We want our cultural programme to improve people’s lives across our city region. Engagement with culture nurtures the creative uniqueness of individuals, groups, communities and the city region. Culture is what unifies society, building cohesion and allowing diverse cultures and interests to coexist – educating, entertaining and engaging people.

In our city region culture became embedded in our communities after the industrial revolution – ardent choralism has been a feature of Swansea life since the 1870s with the popularity in particular of male voice choirs reaching a crescendo in the decades before the First World War. The choirs had their origins in chapels and were made up of working men who lived in the villages that had grown up around particular collieries or mills. The popularity of eisteddfodau encouraged fierce competition and attracted huge crowds that were often larger and more boisterous than football crowds. That tradition survived the Depression and persisted into the post-industrial era. In the mid-20th century the Morriston Male Voice Choir achieved world fame.

Culture has given our people a voice, and told our stories – it is both a commentary on our day to day lives (from Dylan Thomas’ Llaeggub poking fun at small town Wales, to the mirror of modern life expressed in film by Kevin Allen’s ‘Twin Town’ or Joe Dunthorne’s ‘Submarine’) as well as a means of expressing our hopes and fears, the pitfalls and the possibilities. That tradition of self-organisation and communicating is a key aspect of our aspirations:

“Now, more than ever, it is essential that we inspire communicators in every sense of the word. It is vital that we ensure that creativity

continues to flourish for our young people and the generations who will follow and engage their imagination to make sense of the world around them.”

QUOTATION FROM A DISCUSSION WITH A GROUP OF TEACHERS
AS PART OF OUR BID PREPARATIONS

Making better places

We are exceptionally fortunate to live in an area of outstanding natural beauty, from the beaches of Swansea Bay and Gower, to the rolling countryside and small seaside towns like Ferryside and Laugharne in Carmarthenshire in the west, to the mist shrouded mountains and valleys of Neath in the east, and stretching north to the small settlements of our rural hinterlands. Our culture is intrinsically bound to our place – we are products of our environment, and it of us. Our place finds expression in our culture – a range of environmental arts projects connect communities with their environment, their heritage and inspire discussions about their future. The Vetch Veg project, originating as part of the Cultural Olympiad, is an arts project on a disused former football ground in one of Swansea’s inner city communities – as well as helping to improve people’s lives, it has transformed a derelict site into an urban parkland, with a prize winning community garden. The artists have stepped away and are engaging with other local residents to enable full participation in the redevelopment process.

Our scenery has been the backdrop for feature films as well as television staples such as Doctor Who, Torchwood and most recently Da Vinci’s Demons. Port Talbot served as the setting for one of the most ambitious performances ever staged in Wales – The Passion, starring Michael Sheen involved the community as cast, took place on the streets and the sea front and engaged a community both during and after the event in a way that few other cultural activities have.

We want to protect and nurture our natural environment and to sustainably develop our built environment. We want to develop a strong sense of place shared by all who live here and one that is projected to those we want to come and visit us here, to set up businesses here, and to study here. We want to connect people more with their remarkable environment.

“We have the second highest tidal range in the world – there’s something there around time and tide. It can feel quite desolate – that huge open expanse of beach. You can get that elsewhere on many UK beaches located in the middle of nowhere, but what’s different about Swansea Bay is that you get that phenomenon right next to the city. It’s a true wilderness in the city but one that is transformed by that huge change with the tides twice every day, and one that can also be transformed by cultural events and activities.”

KRISTIAN HYDE, HYDE AND HYDE ARCHITECTS

Raising prosperity

In Swansea Bay the creative industries are identified as a key driver of business growth. We want to realise the vast potential offered by our creative, resourceful people, coupled with world class University facilities, and an unrivalled setting and quality of life offer. We are developing in this area, with high quality, dynamic and competitive creative industries. It is

our aspiration to nurture this sector and make Swansea the natural home for creative industries, whether it is for our indigenous population, those students from other parts of the world studying here, or those seeking to relocate. The importance of culture, of creativity to innovation is well documented – Google and Apple place it at the core of their brands. Swansea Metropolitan UWTSD University's CIRIC unit has a number of research projects focused on knowledge transfer – their Creativity and Innovation in Micro-Enterprise (CIME) project was one such example of knowledge transfer, matching University research with all manner of small businesses:

“I took what I learnt and it gave me permission to do something different. I now have a totally different take on my business. I'm much more creative now – I have more fun in life as well as a result!”

CIME PROJECT BENEFICIARY

Culture is also about collaborating, socialising, and aspiring to more. It produces leaders in their fields, by developing imagination and innovation, instilling skill and discipline, and inspiring confidence in each generation, producing the artists of tomorrow. Director Nick Evans, currently working with Tim Minchin on Jesus Christ Superstar and about to embark on a US tour, was recently asked by an interviewer where his passion for theatre began. This was his answer:

“As I grew up the Council support for theatre was unrivalled. I went to the Grand to see a wonderful range of theatre shows and, yes, also because they had the best pantomime in the country. It became a part of my life. That and West Glamorgan Youth Theatre are absolutely the reasons why I do what I do now...I can't find its roots in family or childhood hobbies. But I do remember a hot summer when I was 7, taking part in a children's pageant for the Eisteddfod. I played a bomb...that destroyed Swansea in the Blitz. Ha! Not auspicious, really. But I remember everything about that summer. Costumes, bus trips to the venue, looking at the audience. I think that's where it stopped being a matter of choice.”

NICK EVANS, ASSOCIATE DIRECTOR
– JESUS CHRIST SUPERSTAR WORLD TOUR

2. OVERALL VISION

Our vision

“This city has always been a crucible of talent, imagination and energy, and I think it would be wonderful for the rest of the whole world to see what we have to offer.”

RUSSELL T. DAVIES, TELEVISION PRODUCER AND SCREENWRITER

Our vision is to begin a creative revolution, mirroring our leading role in the industrial revolution.

Just like our ancestors, we have the raw materials at our fingertips – the cultural ingredients that already make this such a vibrant and wonderful place to live, work, learn and play – and we want to take them and forge these in this crucible of talent to create something that is greater than the sum of its parts.

We want a future where our culture and creativity improve people's lives, make better places, and raise prosperity. We want our culture, our creativity to filter into every walk of life, redefining our place in the world, raising our confidence, making us more innovative, more entrepreneurial, more connected, and leaving us healthier and happier. 2017 is the celebration of the start of our creative revolution, not its culmination – it will be our statement to our people and to the world; our call to arms.

Why our vision is distinctive and different

“In historic cultural terms, Swansea has always represented a unique combination of the local and global. This is because Swansea gave rise to the first globally integrated heavy industry – the copper industry – and this established strong connections with the far-flung suppliers of ore: North America, Cuba, Chile, South Australia, South Africa, and Europe. This meant that while the Lower Swansea Valley became the most intensively industrialised part of the UK, a vitalic place characterised by its tight-knit and often Welsh-speaking communities, Swansea has always been outward looking and open to the external cultural influences that have emanated from successive waves of inward migration. Swansea has never stood still for long, and over several centuries it has moved through cycles of industrialisation, regeneration, and reinvention, driven all the time by a powerful creative gene

that is embedded deeply in its people's DNA. As a result, it is a city of many cultures: literature, science, sport, music, art, and industry, all of which are united by a deeply held belief in the importance of creativity and innovation."

PROFESSOR HUW BOWEN, SWANSEA UNIVERSITY

We are a truly global city region. We once led the world in the industrial revolution as the first globally integrated urban centre of heavy industry; our setting was the first in the UK to be recognised for its breath taking beauty; our artists are globally known and loved, winning awards and with great critical acclaim; two of the pioneers of Photography – John Dillwyn Llewelyn and the Reverend Calvert Richard Jones – developed the art of capturing photographic images here; research in our universities is world leading; we have the world's largest literary prize rewarding young writers; and we had the first Premiership football team and now the first Europa League football team in Wales. We are a small, resourceful city region of leading practice and of 'firsts' – we find a way.

Our raw materials provide a unique blend of cultural richness from entry level community engagement to world class cultural icons; entrepreneurship; innovation; creativity; and resourcefulness. All of this takes place within an unrivalled setting and with a range of diverse communities and languages, not least a working, living language of Welsh that is spoken day to day.

We want a new approach, one in which we harness our creativity and use it to drive change in all areas of our day to day lives. It is about attracting more people here to see what we have on offer, but it is also about enriching the lives of our communities, and finding new ways of thinking and doing things, and leading the way in new areas.

The step changes we are seeking to achieve – our outcomes.

By the end of our 2017 City of Culture programme we will have harnessed our raw materials and:

- improved connectivity between our communities through creative cultural activities;
- improved the aspirations of our children and young people;
- improved awareness of our cultural offer amongst the population of our city region as well as the wider world;
- improved awareness of our place in the world amongst our own population and the wider world;
- created more direct cultural links with the areas of the world we have touched, not least all of the other Swanses of the world (by our count there are 28);
- improved attitudes towards our city region and its cultural offer amongst the population of our city region and the wider world;
- engaged more people from within the city region with culture;

- increased the frequency and breadth of interaction of all those already engaging with culture within the city region;
- welcomed 200,000 more people from outside the city region who will have visited during the year, and we will sustain an uplift of 50,000 visitors more than current levels year on year following 2017;
- retained more wealth in the city with cultural activities expenditure having a stronger local multiplier effect;
- increased significantly our collaboration between the public, private and third sectors and particularly between our universities and the wider cultural sector
- developed strong leadership of culture across the city region;
- sustained and significantly increased opportunities for cultural producers to perform/market their goods and services to both internal and external audiences; and
- created a distinct, unified cultural brand that is recognised within and beyond our city region.

And we will have had a lot of fun doing it.

Our City of Culture programme is part of a journey, not an end in itself, and our longer term aspirations, which we will aim to achieve through our creative revolution over the next 10 years, are to:

- reduce poverty;
- reduce health inequalities;
- reduce the numbers of people in the region who are not in education employment or training;
- make sustainable places;
- improve levels of employment;
- increase the number of sustainable businesses forming and relocating in the region; and
- generate greater shared wealth.

Our principal themes and components as a City of Culture

"From Dylan Thomas, to Joe's Ice Cream and the Swans, many different cultures have made the City what it is today, and being the UK City of Culture would encourage all who live here to aim even higher and believe in the power of an inclusive 'us' even more, to enrich and be part of each other's cultures and lives."

ROCIO FUENTES, ETHNIC YOUTH SUPPORT TEAM (EYST)

Under our overarching vision of a new creative revolution enacted within our crucible of talent, our themes are:

Improving people's lives

Swansea Bay is a city-region of contrasting people – we have diverse communities, many with excellent

community connections and community spirit, but we also have communities that feel forgotten, with significant health inequalities, ranking high on the index of multiple deprivation. Social isolation, particularly for older people is an issue even in apparently well-connected communities and many of our young people have restricted opportunities to engage with positive activities.

We are successful, perhaps disproportionately so for a city of our size, but we are overly modest – we do not shout about our achievements and despite our successes we still lack confidence in many areas. Our football team is showing us that we can dare to dream, our actors and musicians show that we can and do cut it on a global stage, and our creative, resourceful people keep developing new and interesting ideas and activities. This is our first challenge, to recognise that we can do it – this is a city of successes and we want to ensure that all of our people are aware of our heritage and our abilities and to develop a shared cultural pride. We have to collectively believe in ourselves before the rest of the world will believe in us, and that is our first task.

Although we have a wealth of cultural activity and diverse communities, ours is a city of stark contrasts and disconnections. We need to make better connections: between our communities in geographical as well as socio-economic terms; between cultural deliverers; between civic institutions, our universities, our independent cultural sector and business; with new audiences within and beyond the area; with our past as well as those driving us forwards to the future; and with the world.

So, the first theme of our creative revolution is to improve people's lives across our city region.

Making better places

Swansea Bay is a city-region of contrasting places – at once set in breathtaking scenery, but combined with declining urban areas and areas of significant poverty and blight, and with challenges of geography isolating some communities. We need to connect our people more with their environment – rebuild a sense of ownership, of stewardship and of belonging. So, our second theme of our creative revolution is to make better places with our communities and culture and to project that image consistently and globally.

Raising prosperity

Swansea Bay is a city-region of contrasting prosperity – we have pockets of affluence and pockets of significant deprivation and an over reliance on the public sector for employment, particularly in Swansea. And so our final theme is to raise prosperity, creating a shared wealth by harnessing our cultural, creative activity across our city region.

“The success of the Swans shows what happens when we let ourselves dream - our never say die Jack attitude coupled with our talent and vision has gotten us to where we are today. Our community defines our culture – we are a part of their day to day lives and they of

ours, and our stadium sits right in the middle of the region, bridging east and west and bringing people together. We will put the full weight of the club behind the bid to help our shared culture grow and flourish across Swansea Bay.”

HUW JENKINS, CHAIRMAN SWANSEA CITY FC

Our outline programme, which will address these themes, is attached as Appendix A.

3. CULTURAL AND ARTISTIC STRENGTHS

“Here, in Swansea Bay, culture informs our identity, infuses the sands, and the choirs of miners’ terraces. When our sons and daughters have put their hands in the ‘ugly, lovely’ waters of Swansea Bay, the ripples have been felt across the globe.”

**NEIL RONCONI WOOLLARD,
SWANSEA MUSICIAN AND SONGWRITER**

Swansea Bay has significant wealth in its assets: we have remarkable richness in our location; diverse and vibrant communities; a global industrial history; strong research and educational institutions; a passionate engagement with culture coupled with a strong cultural infrastructure; a thriving voluntary sector; top flight sporting achievements; and a living, working Welsh language. Our city region has a quality of life second to none.

Our creative and resourceful city region is a global one, impacting around the world. We have done some amazing things: we led the world in the industrial revolution, when we were at the heart of the industrial and scientific innovation of the age; we had one of the first female leaders of the modern industrial age in Amy Dillwyn; we established the world's first passenger railway; pioneering thinking in our universities is world class - the fastest thing ever to move on the surface of the Earth did so because of our clever, creative people; we have the first ever designated area of outstanding natural beauty in the UK; we have produced award-winning and world-renowned actors in Richard Burton, Anthony Hopkins, Michael Sheen and Catherine Zeta Jones; the music produced here features in CD and MP3 collections in all corners of the world – from composer Karl Jenkins, to the music penned by Pete Ham, to Swansea singers and musicians including Katherine Jenkins, Spencer Davies, Bonnie Tyler, Cerys Matthews and Terry Williams; we have produced great writers and storytellers – Dylan Thomas, Kingsley and Martin Amis, Iris Gower, Vernon Watkins, and Russell T Davies to name but a few – and we have the world's largest literature prize for young writers; pioneering work in our two universities in life sciences, stained glass and digital animation are world class; and we are a premier sporting city region – gold

medal winning 2012 Olympian Ellie Simmonds moved here for our National Pool facilities when she was a child, we have contributed the lion's share of the Welsh 6 Nations winning rugby team from the Ospreys and Scarlets rugby teams, and we have a Premier and now Europa League football team in the Swans.

We are a creative, cultural city region with global connections stemming from our industrial heritage, our thinkers, our global cultural alumni and their legacies. For more than 200 years we have made an impact on the wider world, and those imprints are there for all to see. But we are also immensely proud of the small, local things we do as well, particularly the engagement of our people with culture in all its shapes and forms. We have a strong record, leading the way in civic support for culture and with a thriving voluntary sector supporting cultural activity, allied with a growing creative industries sector developing and delivering innovative creative products and services.

We are united by our strong sense of place, of belonging – Swansea Bay is a place where people love to live, learn, work and play; a place that attracts students from all over the world; and a place that has an inexorable pull on those that leave, drawing them back as soon as they possibly can.

“I moved to Swansea for university in 1997 and I find that it is a place that keeps calling me back like the moon calls the tide. Why? The creativity and enthusiasm of the city where I have found myself involved in the music scene from the days of Tunetown, Swansea Song-writers Guild and Community Music Wales, to writing about the arts for Metro, Buzz, The Big Issue, Guardian Cardiff, Platform, BBC Wales, and Swansea Arts Forum Trust. I have found no creative community to equal it, or to match the capacity of the people and place to inspire artistic work.

More than a decade on from my first steps into this city I have never failed to find interesting, engaging and enthusiastic organisations and individuals and a creative scene of people who are active and integrated, keeping the culture of the city thriving and rich. There are so many groups and people doing wonderful arty things in this place - Elysium Gallery, Volcano Theatre, Do Not Go Gentle Festival, the Dylan Thomas Centre, the Dylan Thomas Prize, LOCWS, Mission Gallery, HOWL poetry sessions, Swansea Print Workshop and so, so many more. Swansea is a City of Culture every year to me. Make it yours too.”

SUSIE WILD,
WRITER, JOURNALIST, AND EDITOR FOR PARTHIAN BOOKS

Our cultural assets

Swansea Bay is a city region with a growing movement of creative, talented, resourceful people doing good things that enrich our lives, make for a wonderful place, and increasingly contribute towards our economic prosperity.

Instead of listing what we think are our cultural assets, we asked those clever, creative, resourceful people what they thought. What follows is drawn from what they told us (details of specific events in our programme are attached as Appendix A):

Our people and communities

It is the qualities of our people in our communities that define us and our culture. Swansea had waves of immigration associated with its industrial past giving us a diverse, vibrant multilingual community, including a range of BME communities, different faith groups, and a thriving LGBT community. Swansea embraces its inclusivity and is officially a City of Sanctuary – part of a national movement of local people, community groups, businesses and institutions united in a common wish to turn their city into a welcoming place for people seeking sanctuary from war or persecution.

Although we have great diversity, we also have many commonalities, the words frequently used to describe our people by those we talked to were: friendly, inclusive, nurturing, strong values, talented, creative, innovative, entrepreneurial, resourceful, strong, gritty, hard-working, free-wheeling, proud, not afraid to express our opinions, self-deprecating, and with a good sense of humour.

Our programme is strongly linked to our existing assets – we are not parachuting in, but building on what we have. Community engagement runs throughout our programme.

Cultural heritage

We have a strong cultural heritage across art forms in drama, music, film, stained glass, performing arts, photography, opera and choirs. We have produce icons; actors, writers, poets, dancers, musicians, composers and cultural entrepreneurs. Culture here is not elitist – there is a strong, working class tradition of engagement with the arts, with its roots in and prior to the industrial revolution. We are proud that our language is a living language, spoken in day to day life. Our culture is ordinary, culture is every day here – that does not make it any less special, in fact we think it makes it even more so. It is our way of life.

Our programme includes our language, and strives to ensure that it is focused on being a part of day to day life in the city, as well as providing an offer that is attractive to people beyond the region.

A creative community

We have a strong, vibrant creative community, working in every possible media – dance, theatre, glass, metal, painting/drawing, sculpture, jewellery, ceramics, digital, film, written & spoken word, poetry, theatre, literature, comedy, opera, folk, every genre of contemporary music, orchestral music, drumming, samba, singing, choral music and architecture. No list can capture the full range.

Our artists network and collaborate, and we have many excellent partnerships between sectors and collaborations between artists/organisations. Our creative community is resourceful and innovative, seizing potential, taking risks, and being spontaneous, recycling ideas, creating new ones, and operating with a 'can do' attitude. We work creatively with children and young people, and our engagement with the wider community is excellent.

There is a strong civic tradition that exists alongside a tradition of self-help and doing it for ourselves – our voluntary sector is thriving and a taste of the breadth of the sector is provided in the appendices.

Our programme is focused on making connections within and beyond the area between creative people, enhancing what we already do, recycling and coming up with new ideas.

Festivals and events

We host a range of festivals and events annually, some as regular occurrences, some as one-offs. They range from major events attracting people from all over the UK and the world, to small activities and events primarily focused on our local audiences.

We have developed a knowledge and expertise of large cultural programmes and events, which can be traced back to our designation as the host city for the UK Year of Literature. Since then our expertise has grown and developed to include a wide range of events and activities: Michael Sheen's Passion took a cast of thousands and transformed Port Talbot in one of the most ambitious performances ever staged in our country; Swansea was the first landing point for the Adain Avion cultural Olympiad project; the Swansea Metropolitan UWTSD Swansea ANimation Days (SAND) events brought industry leaders in digital animation from Hollywood and across the globe; Escape in the Park attracted the biggest names in dance music; we have worked with the BBC to stage a number of their flagship events here like Music Live, Proms in the Park, and their Big Weekend; our post Millennium celebrations through our Arts About Swansea programme still has a legacy in community arts and dance days across the area; and of course we are gearing up for the Dylan Thomas 100 centenary in 2014.

Other examples include the Swansea Festival of Music and the Arts, the Dylan Thomas Festival, the Do Not Go Gentle Festival, the Gower Festival, the Laugharne Festival, Taliesin's Dance Days, the Clown's Pocket Comedy Festival, the Mumbles Mostly Jazz and Blues festival, the Uplands Music Festival, Oyster Fair, Pontardawe folk and world music Festival, Swansea Pride, Abertawe Festival of young musicians, Sculpture by the Sea, Shakespeare at the castle, Swansea Open House, as well as a range of smaller community carnivals, comedy festivals, music festivals, and local produce markets. We should also note the staging of Capuccino Girls in Swansea, which achieved a run of 28 consecutive weeks with demand for more – a run seldom seen anywhere outside London's West End. There is appetite for culture here.

Our programme includes all of our existing events and festivals, and will augment them and assist in expanding and widening their audiences by including acts from further afield, incorporating our global alumni with key events and activities, and by providing professional cultural, creative mentoring and support to help them to improve.

Location

Our beautiful, diverse settings and natural environment are the setting for everything we do. Gower was the UK's first designated Area of Outstanding Natural Beauty, the coastal & millennium paths link with the rest of Wales in an unbroken coastal trail. Our landscape is varied, from our beaches to the hills and mountains and valleys, to rolling countryside and our parks – that setting influences our day to day culture, with our population actively involved in mountain biking on world class courses; wind surfing, sailing, surfing, canoeing, along our coast; cycling, running and walking in our parks and along our coastline, through our forest trails, over our mountains and through our valleys.

The landscape is peppered with our heritage from the industrial revolution, and the maritime traditions associated with it, as well as our more ancient landscape of castles, chapels and churches, and monuments.

We value our environment and we are committed to sustaining it. We have a strong environmental sector, and an Environment Centre in Swansea. We are working towards all of our publicly-led built environment projects achieving high standards of sustainable design and we are working hard to reduce, reuse and recycle. We were pioneers for kerbside collection schemes that went beyond the minimum required. Sustainability (in the broadest sense of the word) is becoming a part of our culture and we want to embed it further.

Our programme uses and links with our wonderful natural environment and includes a number of initiatives to build cultural activities that will help audiences from within and beyond the area discover our environment; understand, think about, celebrate and use it in different ways.

Sport and leisure

As well as our Premiership football team and our rugby clubs, we have a huge community engagement with sports for rugby, football and cricket from semi-professional to amateur levels. We are developing tennis facilities with recent investment from the Lawn Tennis Association. We have the Sports Village in Swansea incorporating an international standard swimming pool and hockey facilities, and an outstanding racecourse in Ffos Las. Afan Forest Park offers hugely popular mountain biking, attracting young people and adults from across the UK and beyond. There are walking festivals and fun runs and many of our students come here for the excellent surfing. A whole host of physical activities is delivered across the region, engaging large numbers of people from our communities and from beyond the area. Indeed, many of our visitors come here for walking holidays.

Our programme includes health and fitness components associated with our major sports clubs, principally focused on our local communities, but with a window to the wider world through the profile of our clubs.

Our venues

We have a range of venues both indoor and outdoor, from our spectacular coastline and its bays, to our rivers, our parks, and our mountains.

At a large scale we have a 15,000 seat stadium at Parc

Y Scarlets in Llanelli, home of the Scarlets rugby team, and the 21,000 seat Liberty Stadium in Swansea, which is home to the Ospreys and Swansea City Football Club. Thanks to the stellar success of the Swans, plans are currently being developed to extend the Liberty Stadium to raise its capacity. We also have the world's largest single spanned glasshouse at the National Botanic Gardens of Wales (which has doubled as a Martian colony in Doctor Who). The Gardens boast the best display of Mediterranean climate zone plants in the Northern hemisphere and offers hands-on activities for all ages and abilities as well as concerts, theatre and performances.

As further examples of our creative thinking and our continual reinvention of ourselves and our environment, the Ffos Las race course in Carmarthenshire offers a world class race course on the site of what was formerly the largest open cast coalmine in Europe. Another example of our innovation and reinvention lies further east where manufacturing industry has declined and the former Visteon car plant has now been converted into the largest covered film and television studio in Europe – Bay Studios is where the US commissioned Da Vinci's Demons was shot and is about to begin again having been commissioned for a second series, representing a £68m investment in the local area. The region is also home to a unique selection of heritage venues: Oystermouth and Dinefwr castles; Margam and Gnoll Country Parks; all offering programmes of outdoor theatre and music, and our municipal amphitheatres are well-used.

We also have several excellent arts centres and theatres – Y Ffwrnes in Llanelli, Theatre Elli in Carmarthen, the Gwyn Hall in Neath, the Princess Royal in Port Talbot, and a range of venues in Swansea including the Taliesin Arts Centre, Swansea Grand Theatre, the Brangwyn Hall and the Glynn Vivian Art Gallery. With the exception of the Glynn Vivian Art Gallery, these venues all contain large auditoria in various formats that can host film, theatre, dance, live music and comedy. Swansea also houses the National Waterfront Museum and Royal Institution, as well as the Dylan Thomas Centre.

On a smaller scale we have thriving live music and comedy scene with performances in pubs, clubs, bars and independent venues across the region. Our cultural producers and artisans are working in an expanding number of studios for artists, film and music makers and we have many small galleries showcasing local talent. We have an abundance of amateur art and theatre groups and our community centres, church, town and welfare halls offer spaces for them to meet, exhibit, rehearse and perform. We are fortunate that our libraries offer a vibrant, inclusive and significant cultural focus for the communities they serve; storytelling, book-clubs, film nights, discussions and opportunities to meet contemporary authors are all part of the diverse events programme. Swansea's multi-ethnic mix makes for a cosmopolitan range of cafes, restaurants and food stores and, coupled with our renowned market halls we have an expanding local produce sector selling in regular street markets.

Our programme will utilise all of our existing venues, as well as those that are in development. We want to build audiences for cultural product, and awareness of and appreciation of our cultural venues.

Our universities

We have a significant strength with two major higher education institutions, which link with our schools and our further education colleges. The universities have a number of centres of excellence, global connections, and a worldwide student intake.

Swansea University on the sea front of Swansea Bay is currently developing a £450m pound second campus in the Bay to capitalise on its excellence in the field of engineering and complement its existing facilities. The first phase is due for completion in 2015.

The Richard Burton Centre for the Study of Wales, located at the University, brings together expertise and resources in matters Welsh, encouraging cutting-edge research of international quality and across disciplines. Richard Burton's personal papers are deposited in Swansea University, and form a central part of the new Richard Burton Archive facility, recently accompanied by the hugely popular Richard Burton Diaries. The Centre also holds an annual Richard Burton lecture, this year with George Abbey, former Director of NASA.

The University also houses the £52m Institute of Life Sciences – a unique collaboration between IBM, Swansea University and the Welsh Assembly Government, situated between Swansea's Singleton Hospital and the University and dedicated to finding creative solutions to old problems in medicine. A £29m second phase of the project is due for completion imminently.

The Taliesin arts centre, located on the University's campus, hosts a broad programme of events serving the campus as well as the wider public in Swansea, from cinema screenings, to visiting exhibitions, and a range of live performances, from dance and drama to jazz and world music. The centre also incorporates the Ceri Richards gallery and the Egypt centre – a museum of Egyptian antiquities with associated archives and research linkages.

The University led on the regeneration of the Lower Swansea Valley – another example of world leading practice and remarkable reinvention, taking a devastated, poisoned industrial wasteland and transforming it into the green valley of the city that it is today. The University also houses the South Wales Miners Library and Coalfields Collection at Hendrefoilan.

The University is also leading on the regeneration of the Copperopolis site in the Lower Swansea Valley. Its Cu@Swansea project is attracting significant investment and the aspiration is to establish the area as a world heritage site. The first phase of the development is almost complete – reopening the site to the public for the first time in a generation, providing a host of talks, tours and on-site interpretation and integrating this with the University's research and teaching functions. The project embodies our desire to ensure that in being global, we start local – community engagement with the project has been the guiding principle from the outset of the scheme, with community based heritage research projects supported by the University and the Heritage Lottery Fund.

“Swansea University is fully supportive of a bid which is underpinned by the vitality of Swansea's cultural history and its contribution to the arts, literature, music, theatre and

dance. With the Dylan Thomas Centenary in 2014 likely to evoke global interest and the globally-recognised Dylan Thomas Literary Prize now homed in Swansea University, the City has a compelling case to be recognised as a City of Culture.”

**PROFESSOR NOEL THOMPSON,
PRO VICE CHANCELLOR, SWANSEA UNIVERSITY**

The newly merged Swansea Metropolitan University of Wales Trinity St David (Swansea Metropolitan UWTSD) has a major strength in the arts and culture. It houses the Creative Industries Research and Innovation Centre (CIRIC) in Swansea – a knowledge transfer centre for projects that support the creative industries in Wales, located in the Dynevor Centre for arts and design, which houses cutting edge digital technologies.

They are also close to completing an £8m redevelopment of the former Central Library and School of Science and Art in Swansea. The project is part of the Knowledge Transfer activities of the University and will build upon the international reputation of Swansea School of Glass. True to its origins as a School of Science and Art the development includes major new facilities for the School of Industrial Design, the Institute for Sustainable Design and the Cerebra Innovation Centre.

Swansea Metropolitan UWTSD has also recently committed to the £5m development of Swansea’s former Albert Hall to create a city centre arts centre for Swansea, featuring: an 800 capacity auditorium for live music, comedy, dance and theatre; an art house cinema; and a hub from which a range of creative activities for Swansea will emerge, from outreach activities with communities and schools, to street arts and performances by students and partner companies. The project is targeted for completion by 2016.

“Culture and innovation is at the heart of the University of Wales Trinity Saint David. As a modern, dynamic University which places enterprise, economic and social capital at the core of our academic work, we welcome the opportunity of being part of this new initiative. Our Swansea Metropolitan Campus is central to the on-going cultural regeneration of the City. We believe that Swansea Metropolitan UWTSD is Swansea’s ‘City University’. We are committed to working with our partners in delivering strategic change and celebrating the cultural potential of the City.”

**PROFESSOR MEDWIN HUGHES DL,
VICE CHANCELLOR, SWANSEA METROPOLITAN UWTSD**

Our programme features a range of collaborations with our universities, through their research, their venues, and of course their students.

Our markets

We also have Wales’ largest indoor covered market in Swansea housing a range of local produce, crafts and small independent retailers. There are also covered markets in Llanelli, Carmarthen and Neath and a range of vibrant local produce street markets.

Our programme includes healthy living components, which are intrinsic to improving people’s lives. These will link with our local produce and our markets.

Our gaps, weaknesses and under-developed cultural opportunities

Our principal weakness is one of connectivity, which finds expression in a range of ways outlined in this section. Our programme (detailed in Appendix A) seeks to address each of these issues.

Connecting with our past

Although we once led the world, it is the legacy of industrial decline that was keenly felt by a generation, both in terms of the physical impact of dereliction and devastation of parts of our urban and rural environments, and also through the impacts on society and economy of a de-industrialised, increasingly peripheral city. It is easy for that to give a sense of failure. We want everyone to reconnect with the remarkable successes of our past, and our cultural history, to be proud of where we have come from and to spark new hope for where we are going. We are already addressing this through our universities and schools but we know there is much more we can do.

Connecting our culture

Although we have a diverse and rich culture with many creative people doing fantastic things, it is not as well integrated as it could be. We have all the raw materials, but they are only combined intermittently or in small pockets. There is no sense of a cohesive whole. Whilst we want to take care not to lose that individuality and self-help tradition, we also want to make stronger linkages so that we can create something that is more than the sum of its parts. That means linking individual independent organisations and creative people, making better connections between culture and business, better connections between the local authorities and others delivering culture across the region, and more collaboration with our universities.

Connecting our communities

There are stark contrasts between our communities. There are pockets of deprivation and poverty, with corresponding health inequalities across the area. There are strong east-west divides in Swansea and between Swansea and its hinterland. There are rural-urban divides, and there is geographical isolation of a number of communities.

Connecting our communities physically, socially and economically will help us move towards our aspiration to become a healthy, sustainable city region, in the broadest sense of the terms.

Connecting with our environment

Our natural environment is remarkable, but it brings challenges also – the sea and mountains constrain our transport links, making it physically difficult for some people to get to a beach that is really not all that far away, or to the next valley even. Heart-breakingly, some of our children grow up having never visited a beach, even though they are never far away from one. There is also a broader environmental consideration linked to our sustainability agenda – we want people to love and understand their environment so that we can all take better care of it. We have begun on this journey, community-led projects like the Penllergare Woods project are creating green resources for people linked with our industrial past, Swansea Community Farm is reconnecting people with the natural world and how we get our food, Sculpture by the Sea and a range of environmental projects celebrates our beaches. Our natural environment offers us limitless possibilities and we are only scratching the surface.

Our built environment has its gems, particularly in some of our smaller towns, but it too has great challenges: flawed post-War planning that focused on cars over people and sterilised our urban centres by removing their indigenous populations; legacies of an industrial past leaving communities stranded with no focal point and with decaying relics in our built environment whose original purpose has long since vanished; and contracting urban shopping centres facing the pressures of online competition, out of town retailing and a contracting economy, leaving empty shops and dereliction. We want creative uses for empty spaces and unused buildings, and we're already beginning to address that with Meanwhile Spaces, but we can do so much more. We want our urban centres to recapture their strengths, not just as places to shop, but as places where life is enacted – where people live, work, play and learn. We need to rethink our urban centres and culture and creative thinking are fundamental to making them people places again.

Connecting with the wider world

Although we are a truly globally connected city, those global connections are not universally felt across the region. We want to strengthen those links and broaden them, so if our universities or our football team are forging links, we want to build on them. We want all of the places in the world that Swansea Bay has touched to know about us, and we want to know about them. We want to complete that picture and engage as many people as we possibly can in learning from it.

Distinctiveness and innovation in our programme

Our language is unique, our environment is unique, our industrial heritage is unique, our cultural history and our creative people are unique – these are the distinctive building blocks of our culture and our programme.

We understand that you cannot be global without first being local – we want new and ambitious schemes but we have been careful to ensure that they firmly relate to what

makes us unique in the first place. Our programme is wholly focused on our strengths – everything in the programme outlined in Appendix A is an augmentation that builds on our existing culture; it has foundations and is formed from our existing raw materials. There is spectacle in our programme, but it is spectacle with roots, accessible to all. It is a cultural programme that our whole population can relate to as well as one that will appeal to wider audiences.

We are serious about sustainability (in the broadest sense of the term) – our way of life is one that we want to take place in a socially, economically and environmentally sustainable city region. We aim to establish a carbon neutral programme of events and activities, including events and activities that focus creativity on improving the sustainability of our city region. That is a huge challenge, but one we relish.

Local, national and global aspects to our programme

We have excellent existing and developing overseas cultural links with recent and planned collaborations with Mannheim, Friesland in Holland, Aarhus in Denmark, Bruges, Colombia, Estonia, Latvia, Lithuania and currently China. We also have links with the Venice Biennale. We will build on and expand our international links. We also have strong working relationships with the British Council and Wales Arts International, links with the Turner Prize, and of course with the range of national organisations operating within Wales.

As part of our 2017 programme, the Glynn Vivian Art Gallery has had discussions with the Turner Prize to host the event in Swansea.

We will seek to further our developing relationship with the Welsh Music Foundation to support our music festival proposals. Another musical element of our programme involves developing an international Celtic Festival in the city region, working alongside Trac:

“Swansea is one of the few areas of Wales to have an indigenous English language folk song tradition as strong as the Welsh language traditions we see in other parts of Wales. The area’s rich heritage is both industrial and agricultural, English and Welsh, land and maritime, urban and rural. It is a city with an unsung and unrecognised culture that deserves its own recognition with other regional capitals like Manchester, Liverpool and Glasgow.

We are looking to base an international Celtic Festival here as a driver for cultural, economic and tourism reasons as well as using the city’s infrastructure and geography as the perfect home to build upon our culture and make links within Wales, the UK and Europe.

We are locating several projects within the Swansea Bay area and the area is home to the last unbroken Mari Lwyd tradition: Wales' iconic New Year ritual."

DANNY KILBRIDE, DIRECTOR OF TRAC, THE NATIONAL DEVELOPMENT AGENCY FOR TRADITIONAL MUSIC IN WALES

We will also explore collaborations with Wales National Opera and National Youth Arts Wales.

We will continue to work alongside Literature Wales to develop creative writing programmes and activities, building on collaborations that are developing for the 2014 Dylan Thomas centenary celebrations and also with the Dylan Thomas Prize for literature – the world's largest literary prize for young writers, which is based in Swansea Bay.

"Swansea Bay is a vibrant place with an established and globally renowned literary pedigree. Literature Wales (formally Academi) has partnered many of Swansea's arts organisations on literary projects, events and activities throughout the years, and continues to build on these partnerships for the next generation of writers and audiences. For example, we are running a Submarine Swansea literary tour this year with the writer Joe Dunthorne and actor Craig Roberts, in partnership with the Dylan Thomas Centre. The DT100 Festival next year provides numerous collaborative opportunities for our two key projects - Dylan Thomas' Swansea literary tours and Dylanwad, our educational project, which will place creative writing and cross art-form workshops in schools throughout the area, as well as a major interactive roadshow in the University. Should Swansea Bay's bid be successful, Literature Wales would be thrilled to work alongside the city's various arts and administrative bodies to support their programme of activity."

LLEUCU SIENCYN, LITERATURE WALES

Our theatre programme will include city region alumni now trading the boards in the West End, as well as some of our mega-stars, many of whom have indicated that they would return to Swansea as part of our 12x12x12 project (see Appendix A):

Nick Evans	Associate Director, Jesus Christ Superstar World Tour
Viv Buckley	Artistic Director, West Glamorgan Youth Theatre Co.
David Massey	Company Manager, Billy Elliot
Steffan Rhodri	Clynebourne Park (Royal Court), Harry Potter Films
Taylor Jay Davies	Pip, Great Expectations (West End)
Gemma Thomas	Stage Management, Olympic Opening Ceremony
Iain Batchelor	Royal Shakespeare Company
Josh McCord	National Theatre
Nadia Kamil	The News Quiz (Radio 4), Stella (Sky 1)
Ben Holdsworth	Technical Manager, Kylie Minogue World Tour/Stereophonics
Matthew Aubrey	Warhorse (NT), Birdsong (BBC Films)
Craig Gallivan	Stella (Sky 1), Billy Elliot The Musical
Marc Antolin	Matilda The Musical (West End)
Hayley Gallivan	Wicked The Musical (West End)
Michael Conway	Jersey Boys (West End)
Daniel Hawkesford	National Theatre of Wales
Lloyd Langford	Ask Rhod Gilbert, Live at The Apollo
Josh Jenkins	Royal Shakespeare Company
Chris Jared	Royal Shakespeare Company
Michelle McTernan	Stella (Sky 1)
Christian Patterson	Journey's End & Oliver (West End)
Lucy Morgan	Musical Fixer- Shirley Bassey, Ryder Cup Opening
Tom Holland	The Impossible (Lead opposite Ewan McGregor)
Siwan Morris	Skins (Channel 4), Royal Shakespeare Company
Rhys Parry Jones	Patagonia (Film)
Helen Griffin	Twintown (Film), Human Traffic (Film), Doctor Who
Richard Mylan	Coupling (BBC 2), Where The Heart Is (ITV1)
Elen Bowman	Associate Director, National Theatre Wales
Alex Murphy	Technical Associate, London Fashion Week, U2 World Tour
Jae Alexander	Musical Director, Michael Grandage Co.
Martyn Ellis	One Man Two Governors (West End), Lion King (West End)
Jill Nalder	Oliver & Les Miserables (West End)
Gareth Snook	Phantom of the Opera (West End), Company (Donmar)
Bethan Lucas	Royal Shakespeare Company
Alexandra Roach	The Iron Lady (film – playing young Mrs Thatcher)
Ioan Hefin	Theatr na Nog, Theatre Clwyd
Michael Morewood	Musical Director, BBC Voice of Musical Theatre
Caroline Sheen	Mary Poppins (Broadway), Les Miserables (Film)
Daniel Williams	Sweeney Todd (West End), Chichester Festival Theatre
Rhys Matthews	The Passion (with Michael Sheen)
Matthew Bulgo	Sherman Cymru, Dirty Protest Theatre Co.

If Swansea Bay is chosen, National Theatre Wales have stated that they will also focus their attention on the city region.

We will use sport to engage a new generation of young people and as part of our programme we will work with the hugely successful Swansea Football Club's community scheme, and the outreach programmes of the Ospreys and Scarlets rugby teams, to develop a programme of activity that will engage people both young and old in healthy physical activities.

“Ospreys Rugby has a strong focus on engaging with our community, and particularly with children and young people through our sports engagement programmes. We are pleased and proud to be associated with the UK City of Culture bid for Swansea Bay for 2017 and look forward to broadening our community engagement programmes in line with the initiative.”

GEOFF ATHERTON, CHAIRMAN OSPREYS RUGBY

We already partner with the Welsh Rugby Union and the Premier League, and we are working with them investing in our community sports facilities, including working towards a centre of excellence for sport in the region. We are also working with the Lawn Tennis Association on upgrading our tennis facilities. We will continue these relationships through the City of Culture year and beyond.

Delivering cultural excellence

We have an outstanding natural environment; our sporting teams are excellent; our community cultural engagement activities are excellent; we have excellent cultural organisations and we have produced world class writers, composers and performers; our universities house centres of excellence; we have top quality cultural venues both for producing and consuming culture and we are investing heavily to ensure that all of our facilities are raised to the same standards of excellence as those more recently constructed. These provide the underpinning for our City of Culture proposals.

As part of our programme we will have a core team of cultural experts augmenting our existing offer (see later notes) and supporting the delivery of not only excellent cultural product – testing and stretching our creative thinking – but also ensuring that we deliver excellent consumer experiences, including all aspects of their journey from the moment they get here, to the moment they leave again. We will invest in training and mentoring to raise the game of our existing cultural facilities even further, developing a consistent first class offer across the city region. Excellence will be a core element of ‘Brand Swansea’.

We will continue to invest in digital infrastructure to ensure that our communities and our cultural activities are connected virtually as well as physically, and as part of our

programme we will seek to embed digital connectivity into everything we do, working alongside the leading expertise in our universities and in our creative economy.

We are also serious about learning from our work and continually improving, not just at the end but as we go, and we will invest in robust, innovative, creative and useful evaluation processes that will help us to constantly improve.

Our creative experts; our thinkers, innovators and entrepreneurs in our creative industries, our universities and our thriving voluntary sector, will drive this pursuit of excellence in all areas of our cultural activities.

How we will ensure diversity in our cultural and artistic programme

Our outline cultural programme has been developed by our wider cultural sector – the themes, ideas and activities have come from our creative, resourceful people, who are already out doing great things in our communities and attracting audiences to a wide variety of activities. At this stage, we have had input on broad themes. At the shortlist stage we will develop these themes further with widened input from our creative people and organisations – as shown in Appendix D, our creative people come from a variety of sectors. They are café owners, restaurateurs, venue owners and managers, regeneration practitioners, academics, health professionals, politicians, fashion designers, media relations practitioners, artisans, financiers, designers, entrepreneurs, inventors, young people, gamers, skaters, experts in cultural diversity and community engagement, historians, broadcasters, journalists, and of course artists, musicians, performers, film makers and writers.

As with all other aspects of our programme – it is the inclusion of, and connection with our creative, resourceful people that defines our proposals. This will not be a ‘top down’ programme – it is driven by and for our diverse communities of creative people.

How we will use digital technology and innovation

Swansea Metropolitan UWTSD University has an international reputation for digital media and a centre of excellence in its Dynevor campus located in Swansea. We will work with the University and our digital creative agencies to integrate the city digitally, from the more traditional web-based interfaces to social media, digital film, gaming and apps to create an integrated digital connectivity strategy that will support the arts for years to come, not just for 2017.

Working with our universities we will expand the knowledge transfer and innovation to the creative industries, but also to wider regeneration initiatives. We will do this with the creation of a new Institute or Foundation – a Creative Foundry where creative individuals and ideas are brought together from the public, private and third sectors to create stronger ideas and initiatives that will grow and develop our culture and impact upon the city region's regeneration.

4. SOCIAL IMPACTS

The role of cultural activity in delivering regeneration, community cohesion, health and wellbeing in the area

“Before Project Olion I hardly spoke to people, unless I already knew them, now I feel confident talking to new people and sometimes enjoy the conversations.”

BENEFICIARY OF PROJECT OLION – A SWANSEA METROPOLITAN UWTSD UNIVERSITY LED PARTNERSHIP PROJECT TO ENGAGE WITH NEET YOUNG PEOPLE

Our history of cultural engagement is strong, with a wide range of schools work and community outreach and community-generated arts activities. We have a wealth of grass roots community arts organisations and cooperatives, and a real strength in people grouping together to do good things for their communities, frequently with culture at their centre. Our Arts About Swansea project, part of the post-Millennium celebrations, rooted cultural activity in the community and its legacy is still felt. We have many excellent community arts organisations independently delivering a wide range of engagement activities in schools and communities. More recently, two large Reach the Heights funded programmes (ICON project and Project Olion, delivered by Neath Port Talbot County Borough Council and Swansea Metropolitan UWTSD respectively) have delivered innovative arts projects, that have resulted in strong outcomes that contribute towards reducing the number of young people who are not in education employment or training.

Our youth arts strategy, which embodies our approach, was pioneering and our arts in education and community activities are consistently high quality.

We have excellent track record in cultural projects with children and young people, NEETs, homeless people, BME communities, LGBT groups, adult continuing education and people in our communities. Whilst our civic engagement in this area is of a high quality, much of the quality in our local area is delivered by our thriving voluntary sector. Refer to Appendix B for further details.

“Swansea has an enthusiastic and vibrant performing arts scene both professional and amateur. Its many young people’s theatre groups are bursting with talented youngsters who show immense commitment to theatre and performance. It’s a small city with big ambitions and this bid will be a wonderful opportunity to realise these.”

MELANIE WALTERS – ACTRESS

Contributing to regeneration, community cohesion, health and wellbeing

A key political commitment and driving force to everything that we as a Council and the lead body for this bid are doing is the reduction of poverty, and the creation of a creative, healthy city. That mandate was formed by local people when forming our Programme for Government and overwhelmingly backed by them at the ballot box – it is our reason for being and our number one priority.

This is reflected in our programme, detailed in Appendix A, which seeks to engage people throughout. It is first and foremost a programme that is designed to improve our local area. We have avoided large spectacle, that is primarily focused purely on ‘leisure’. There is a place for that and we are very good at it, staging a number of high profile events and activities that are simply about having fun, some of which we note later when demonstrating our track record of supporting major events. But for a City of Culture, our focus is wholly on making a sustainable approach to culture in our city region that will impact positively on regeneration of the region. In Wales we are the exemplar local authority for embedding sustainability as a guiding principle to our thinking. We work closely with Welsh Government and the Welsh Local Government Association to innovate and drive forward sustainable development as a ‘golden thread’.

For all capital projects we are developing, we have a Beyond Bricks and Mortar approach that ensures that projects leave lasting benefits and legacy in the area through creation of apprenticeships, training and job opportunities for local people. We have a percentage for art policy, which accompanies a more creative approach to Section 106 (‘planning gain’) agreements with developers building in our city region. We will aim to ensure that we maximise the local multiplier effect by educating people about it, applying it and measuring it for all of our activities, so that funds expended during the year are recycled as many times as possible within the local economy. Our programme has a number of initiatives focused on connecting people, communities and organisations both within the city region and to the wider world.

Encouraging and extending engagement and participation in cultural activities amongst different groups and communities

The most recent statistics for engagement with culture from the Arts Council of Wales (2010) indicate that an average of 88.5% of people in the city region participate in the arts at least once a year. This is already a high level of engagement, but does represent an average. So, we will seek to raise levels of participation to over 90% average across the city region. We will also aim to increase the frequency of engagement and to broaden the types of

engagement as reflected in the outcomes we have listed for this programme.

We have a strong history of self-help, from our earliest choral traditions to a range of community-led organisations now. Across the city region bid area, there were 1218 voluntary organisations classified as working in arts, culture and heritage (of all voluntary organisations in the area) and a further 2097 engaged in sports and recreation. Collectively they represent a third of all voluntary organisations operating in the bid area (Source: Wales Council for Voluntary Action, March 2013). This is already a high proportion, and whilst we may increase this, our focus will be on strengthening these organisations, and achieving outcomes related to their improved sustainability and greater interaction and collaboration between individual groups and between broader sectors.

Again, our programme (detailed in Appendix A) is designed specifically to enhance community engagement across the region in a range of cultural activities.

Maximising participation and access through digital technologies, especially for young people

Ofcom data relating to superfast broadband connectivity in our city region indicates that the more rural Carmarthenshire has very low availability, with 58 % availability in Neath Port Talbot and 68 % availability in Swansea. We are working towards digital connectivity across the region and superfast broadband is a key component of this. We are working with the Welsh Government to accelerate the digital inclusion programme to areas that are not yet fully broadband accessible. We have also recently delivered the High Performance Computing project, a super computer, at the Dylan Thomas Centre – it provides the hardware, software and training to deliver massive computing power and this will be used to support the creative sector.

We are exceptionally fortunate to have two large universities, each investing heavily in digital communication. We will work with them and our creative digital entrepreneurs and artists early in the detailed development process of our programme to establish a sustainable digital connectivity project, utilising social media and new digital forms. As part of that process we will explore the options available through digital television channels, social media and web-technologies as well as apps and new emerging technologies.

We will also continue our collaborative work with the Film Agency Wales and link to the BFI Audience Network Hub in Wales and the BFI 5-19 offer across Wales to develop projects with digital film that incorporate informal and formal education. We will let the young people that we work with shape this, but it could take the form of rolling out an intergenerational film academy (an idea raised as part of the existing Film in Afan project based here) or it could be that we develop a string of live cinema and mixed arts (theatre, live art installations, storytelling) events across the year that take place in flagship locations across the city with outdoor screenings, heritage screenings and the like.

Ensuring that the programme is accessible to all groups in society

We are committed to the highest standards of equalities. We have already worked with a wide range of organisations in forming this bid, and we will expand and augment this engagement in the more detailed planning stages, complementing our knowledge and expertise with that of our diverse communities to develop our detailed programme. Promoting greater connections between communities is one of our aims, and those are communities of interest, faith and culture, as well as geographical communities.

All of the Council's major cultural and sports venues will be accessible to people with disabilities by 2017. In fact the city is leading the field in provision of changing facilities for disabled - Changing Places - we have 6 currently in the city and we are putting one in the Glynn Vivian and one in the Brangwyn Hall as part of their current refurbishment programmes. We will be in the top 10 in Britain in this respect.

The paralympic teams of New Zealand and India used Swansea as a base for the London 2012 Olympics because of the facilities, and the fact that we are staging the IPC European athletics championships in 2014 is testament to this.

We will develop free guidance and advice for all non-civic venues on disability access for cultural activities, including signposting to grants for improvement works to enhance accessibility. As with the design of many of our civic buildings, we will engage with disability access groups in the community. We will also work with our Councils for Voluntary Services in the three local authority areas, which provide support to community organisations and voluntary sector groups to access grant funds.

One of our aims is to increase attendances and broaden cultural experiences, and we are conscious that we are living in increasingly difficult times where people's household finances are being squeezed. When coupled with challenging issues of deprivation in areas of our city region, this is a significant barrier to overcome. We will work to ensure that all events and activities are affordable to a broad range of people, and we will, as part of our development phase as well as part of our programme, develop new thinking to address this issue now and for the future. As part of this we are currently reviewing our existing 'Passport to Leisure' scheme, which is intended to facilitate access to all groups with an affordable offer for all public leisure facilities.

A major challenge is presented by our geography – we have a number of isolated rural areas, as well as urban settlements where terrain coupled with reduced public transport provision result in weak accessibility, particularly in the evening. We have many 'carless consumers'. We already have community transport schemes and we will work to enhance this provision to ensure accessibility across the region. We will also work on outreach programmes, taking culture to people and delivering in places that are accessible to them.

Our programme stems from our local audience – whilst we want to include some challenging elements, we have taken care to ensure that it is something that our local

audience will want to engage with. This is about our collective culture, and not an imposed one.

As good practice we always ensure our communications are jargon free using clear graphics and in accessible formats for the visually impaired and non-English speakers. As a matter of Welsh Central and Local Government policy, all of our communications are produced in English and Welsh. We will provide support for organisations participating in the programme to access translation services in Welsh and other languages – there are local agencies that specialise in multi-lingual translations with whom we will work.

5. ECONOMIC IMPACTS

Current nature and strength of the cultural and creative sectors in Swansea Bay

2,400 people are in employment in the creative sector in Swansea. Although we have real strengths that are measurable in qualitative terms, our quantitative data for culture and creative industries at a city region scale is still developing. We are currently working towards a city region set of baseline data in this area, and we would put in place a research team in the early phases of development of a City of Culture programme (beginning immediately post award) in order to develop baselines in this area that we can then measure against as we progress.

How being UK City of Culture will help to boost these sectors

Our programme will provide a showcase for our existing arts organisations, artists and venues and for our culture more broadly. We will ensure fair and equitable rates of pay for aspiring artists and we will work to develop local supply chains, and to maximise the return on investment made in our programme in the local area. We will explore how we can improve the ‘local multiplier’ by getting funds invested to recirculate as many times as possible before leaving the area. We will continue to work closely with our Councils for Voluntary Services and our Business Support Units to ensure that there is appropriate business support in place for businesses to take advantage of the supply opportunities that the programme will create. This applies to both creative organisations as well as the wider business community, who might supply materials or services.

How our programme will increase engagement in education, training & employment, particularly amongst young people

We are developing expertise in the engagement of NEET young people, through a range of collaborative community engagement work in the arts. We have existing exemplar projects like Project Olion, which is being led by the newly merged Swansea Metropolitan UWTSU through their community outreach programme. It is delivered in partnership with local third sector providers and supported by Swansea Council. Swansea University’s First Choice project takes NEET young people on a mini-bus journey to a specially created environment where they are introduced to a cast of characters played by professional actors. The young people rapidly become engaged using detective skills to discover who these characters are and why they have come to this point in their lives. As the story unfolds the young people are able to intervene to change the course of the characters’ lives. A similar initiative has recently taken place engaging NEET young people by using digital multimedia – the ICON project led by Neath Port Talbot County Borough Council was also a multi-partner collaboration. The Project Olion and ICON project have been supported by the Arts Council of Wales’ Reach the Heights programme, focused specifically on reducing NEETs through artistic activities. In addition, a number of individual cultural organisations work with NEET young people on a day to day basis.

We are interested in outcomes – output statistics such as jobs created or training places taken up are meaningless if those jobs and training places are not useful, or do not lead to the individual becoming more socio-economically engaged. What we are interested in is the change we have made and we intend to move exclusively to outcome based evaluation.

It is important for cultural programmes not to over claim – we have clear, evidenced short-term outcomes from high quality cultural engagement with NEET young people, and there is a wider and growing body of evidence that it works. However, even large programmes like this have to split their outcomes into short-term, medium-term and long-term ones. Frequently, only the short-term goals such as the changes to non-cognitive behaviour (e.g. confidence or self-efficacy) and perhaps some medium term goals (e.g. the take up of a particular course or a job) are measurable in a year-long programme. That is not to say the long-term outcomes (e.g. a more socio-economically sustainable population) cannot be achieved, rather that programmes that take short term approaches to long term problems have to be realistic about the amount that can be measured in a short space of time. We are realistic about this, and we place our research and evaluation in the context of wider research, where we can be confident that if we achieve short to medium term outcomes that we can measure in projects of short duration, then there is a reasonable expectation (in the absence of our ability to track people over, say 10 years) that all other things being equal they will lead to the desired long-term changes. We are developing robust thinking in this manner and we will

invest further in it in a cultural regeneration context as part of our programme.

Aside from the very small samples taken for individual projects, there are no baseline statistics for non-cognitive behaviours amongst young people (those behaviours that it is feasible to change within a short space of time) for the city region, and so we will need to undertake some research to create a baseline in this area.

At individual Local Authority levels within the city region, successful projects like those above have robustly demonstrated through their evaluations that they are successfully changing non-cognitive behaviour amongst NEET young people. A key challenge is to sustain sufficient levels of support in a short-term funding environment to enable those positive changes to be maintained by young people.

Sustaining this support is particularly challenging – by the nature of the target group earned income is not a viable option for supporting this activity, Local Authority budgets are increasingly constrained, and grant funding routes are inevitably short-term. Reach the Heights funding stems from European Convergence funds and, whilst there will be another round of European Structural Funding for Wales, we want to develop more sustainable models for delivery of these activities, working with our partners in our two universities and also with the private and third sectors in the local area to explore more innovative and more sustainable mixed funding models. We will trial new approaches to funding as part of our programme for the year of culture, using crowd funding and developing more sophisticated and joined up sponsorship approaches.

How our programme will contribute to promoting economic growth

Swansea Council, as the lead body, has made a manifesto commitment to sustainability. We want all of our activities and expenditure to maximise their socio-economic and environmental sustainability.

This includes exploring how, as the largest commissioning bodies in the local economy, the 3 local authorities can use our supply chains to maximise the benefit for the local area. As part of this we have and are continuing to develop a ‘Beyond bricks and mortar’ initiative, which focuses in securing apprenticeships and internships for local people for large contracts that we let and securing added value through other means. We are including this in our assessment criteria for bids for delivering goods and services to the local public sector. We are also exploring the potential for the Social Value Act to deliver more meaningful change through procurement exercises to generate further added value for existing contracts.

Going beyond this, we are keen to produce a ‘local multiplier effect’ for all expenditure (whether cultural or otherwise), ensuring that funding recirculates in the local economy as much as possible, whilst ensuring that we retain a healthy degree of competition and choice. We will apply this to City of Culture as we intend to do with all of our work ultimately.

Swansea was the first area in Wales to establish a Business Improvement District (BID), whose members are city centre retailers. We are working with the BID to promote culture in our city centre and they firmly back the bid:

“Swansea Business Improvement District is working proactively with the Council and other partners to promote culture, public art and events in the retail heart of the City. We firmly believe that if Swansea was to become the UK City of Culture 2017 then this would significantly help businesses in the City to thrive and create much needed creative jobs to support the regional economy. The events which are organised in partnership not only promote public art and culture but have a multiplier effect on the wider community, empowering the community and regenerating the City whilst allowing Swansea to build upon its cultural history and uniqueness as any intelligent city should.”

**JULIET LUPORINI, SWANSEA BID DIRECTOR
& CHAIR OF COMMERCIAL BUSINESS GROUP**

Furthermore, there will be a number of employment opportunities created by both our capital investments leading up to the year of culture (many of them underway) and also during the year of culture. We aim to develop sustainable models that will ensure that uplifts in spend as a result of heightened visitor number can be continued after 2017, safeguarding jobs created.

Additionally, we will link with the business schools in both of our universities as well as with sector specific expertise in Swansea Metropolitan UWTSD and its student programmes in event management, arts marketing, technical theatre, graphic and digital design and media. We will link the year with course learning outcomes and assignments to generate vocational learning opportunities for students. For example, we are currently piloting a project in partnership with the Swansea Business Improvement District and Swansea Metropolitan UWTSD to bring arts activity into the city centre in Swansea to enliven the street and drive up footfall, which in turn assists with economic regeneration and we propose extending these initiatives as part of our programme.

Finally, a strong schools and community programme running through the year will raise aspirations of our younger people contributing towards delivering longer-term economic impacts beyond the life of our 2017 programme.

Further information on the current state of our cultural and creative sectors is attached as Appendix B.

6. TOURISM IMPACTS

Building on and linking to our current tourism activity, offer and marketing

Tourism is an important economic sector, attracting 4.2 million visitors to the region and generating £335 million expenditure in the regional economy. Premier League status for Swansea City Football Club has catapulted Swansea Bay onto the world stage, and evidence from the first full year of Premier League status demonstrated a positive impact on hotel occupancy levels and spend in Swansea, with the net impact on the city region worth £50m during the first year. The status as cup winners and now Europa League competitors for the next season provide significant scope to elevate this further. The huge international exposure that the Premiership and Europa League provide offers significant opportunities for publicising our cultural brand globally and we are working to capitalise on this already, but there are clear opportunities during 2017 to augment this opportunity even further.

Our visitor surveys tell us that many of our visitors come here for the quality of our natural environment. Whilst we want to increase these numbers, we also want to increase the number of people coming here for other cultural reasons.

We have dedicated marketing activities for tourism and inward investment in Tourism Swansea Bay and Swansea Bay Futures respectively. We already coordinate our tourism offer and marketing with Visit Wales and (as members) through the South West Wales Tourism Partnership, both of whom support the bid. Our partnership with these organisations helps us to reach both domestic UK and overseas markets – past collaborations have taken various forms, including hosted trips for journalists, bespoke promotions, links into wider Welsh marketing initiatives, and close working with hotels and service providers to produce packages. We also have a strong working relationship with local media outlets, which we use effectively to promote activities and events to our regional audience and we will engage them as a key partner.

Boost to our visitor economy in 2017 and in subsequent years

We aim for 200,000 additional visitors linked to the City of Culture in 2017. Furthermore, we anticipate that we will sustain an additional 50,000 visitors per year, following increased investment in our cultural assets and marketing activity.

During 2017 we want to attract an additional 200,000 visitors to the city region. Based on 2012 visitor survey data and using our modelling developed from a range of events and activities, which works on the principle of an 80/20 rule of 80% day visitors and 20% staying in accommodation, we estimate the impact on spend of this uplift would be

£9.1m during the year, and then an annual uplift compared to the current baseline of approximately £2.3m thereafter.

We use the Scarborough Tourism Economic Activity Model (STEAM) to monitor the scale of tourism and trends in Swansea Bay. STEAM is a 'bottom up', volume and value research model, which all of the 22 Unitary Authorities in Wales as well as the Welsh Government use as part of their spending needs assessments.

Maximising the net impact on our tourism and visitor economy

One of the key outcomes of our City of Culture strategy is to develop a 'brand Swansea' – a clear message that the population of the city can get behind and recognise as representing our core strengths and values as a cultural, creative city. Our aspiration is for a memorable and credible place marketing campaign that is drawn from our values, and our culture and reflects where we want to go as a city. We would have this in place by the beginning of 2017 and promote it through the year that we are City of Culture, with a view to using it year on year as part of our core message.

It will be followed by a dynamic and innovative marketing campaign that reflects the creative talent we have in the arts, design, digital media and media relations. We will use digital technology and social media to extend our reach as widely as possible and the media themselves will also link with our creative programme as cultural processes in themselves.

An outstanding visitor experience is integral to delivering our vision. Representing the brand and 'selling it' is only one part of the equation – customer experiences must match that. As individual local authorities we are developing destination management plans already, and we will work towards an integrated city region approach for this by 2017, mapping customer journeys and ensuring that all aspects of visits are covered with robust monitoring and strong communication through the Council and its partners. We already have very high satisfaction levels (97%) from visitors – we will aim to sustain and wherever possible, improve on this figure.

As part of this, drawing on the key learning emerging from the 2012 Olympics, we will build on the strength of our thriving voluntary sector to recruit a large team of 'front of house' ambassadors – ordinary people from our diverse communities whose role it will be to welcome visitors and local people alike. We will work with Swansea Council for Voluntary Services to manage a programme of volunteers and we will seek to have this as a legacy that continues after our programme ends.

As with the whole programme, we will carefully evaluate our progress, gathering audience data and establishing satisfaction levels and perceptions of the city region. We want that to be a formative process, and not just a set of lessons learned after the event.

Tourism and transport infrastructure capacity & dealing with large influxes of visitors

East-West train and motorway links connecting the region internally and beyond the east are very good, with regular services and fast connections.

Public Transport Connectivity Analysis undertaken by SWWITCH (the South West Wales Integrated Transport Consortium) for the Regional Transport Plan demonstrates that Swansea has generally strong connectivity with the surrounding region. Connectivity is particularly strong between Swansea, Neath, Port Talbot and Llanelli. However, generally the further west and north a settlement is, the lower the level of connectivity.

We are used to heavy peak visitor flows during the summer due to the strong attraction of our region as a summer holiday destination for both UK and international visitors.

In terms of local engagement with our programme, there are the more rural and geographically isolated areas mentioned previously, which we will address through community transport augmentation, by working with local transport providers and also by taking cultural events and activities to these areas.

We are in the process of developing a destination management plan for the city region, which will address these issues. However, we are already adept at managing larger scale events and we are confident that we can scale our existing activities within the timescale available. Learning from the staging of the Ryder Cup in Newport has been retained and we are drawing on that knowledge and expertise to augment our existing approaches.

A summary of the current state of our visitor economy is attached as Appendix C.

Part C:

Delivery and capacity

1. ORGANISATION, DEVELOPMENT, MANAGEMENT AND GOVERNANCE

Bid leadership and support

The bid is being led by the City and County of Swansea Council with the full support of the two neighbouring local authorities of Carmarthenshire County Council and Neath Port Talbot County Borough Councils.

The bid is also supported by our major sports clubs – the Llanelli Scarlets, the Ospreys, and Swansea City Football Club, as well as a range of national arts organisations operating in Wales (detailed previously). The bid has also been developed with input from Swansea University, the Swansea Metropolitan UWTSU, Swansea Council for Voluntary Services and a wide range of organisations and individuals from the third and private sectors, listed in Appendix D.

Developing and delivering our programme and our partners roles

During the further development of our bid at shortlist stage, we will continue the collaborative process that we have used in the development of this first stage bid (see below) to further refine our programming, along the themes and lines that we have identified. This process will be further supported by the City and County of Swansea Council. In tandem with this, we will also develop a two tier structure as follows:

We will form a strategic, Culture Partnership, which will be made up of the three local authorities, local Welsh Government representatives, our universities and further education providers, major independent institutions and venues operating in the region, and with representation from the independent small cultural providers (drawn from the private and third sectors). This body will operate much like the other strategic sub-groups that operate in thematic areas as part of the community planning and local service board process. We have successful models for this in areas such as environment, health and wellbeing and community safety already. This body will set strategic direction in terms of regeneration outcomes and ensure effective collaboration and working between partners. Linked to this group will be national agencies not involved in the direct delivery, but whose input will be required from time to time, for example the Design Commission or Cadw. The purpose of the body will be to provide oversight of the programme and to ensure joined-up, collaborative working between agencies takes place, rather than getting involved in the

detailed day to day delivery.

We are serious about the process of developing culture and establishing ourselves as a creative city and so we will begin preparations for this new Partnership following on from the completion of this first stage bidding process. Beneath this partnership, we will have a delivery body, but here we are daring to be different to the traditional methods of managing projects like these.

Our whole guiding principle is that we already have the raw materials that we need, and that what we need to do is unify them and forge them into something more. It is the skill of drawing together a disparate range of individuals and creative agencies that we need. And so the delivery body sitting beneath this Culture Partnership will be an independent cooperative set up on a not for profit basis with charitable aims – a Creative Foundry, with the aim of becoming the conduit, the crucible for our talent to achieve more than the sum of its parts. The relationship between the Foundry and the Culture Board will be through a service level agreement or similar. The Board of the Foundry will be made up of a small group of creative, resourceful individuals whose primary interest is in achieving cultural excellence in Swansea Bay and sustaining the Foundry as a delivery mechanism for a creative city region. We will ensure that we secure cross party support for this delivery approach to ensure that there is continuity beyond political terms.

We will have a City of Culture project director, adept and experienced in dealing with multiple partners to ensure that the much desired partnership and collaborative working take place and that the regeneration goals of the programme are achieved. We will then operate on a delegated delivery model, where individual venues and delivery partners operate their own elements of the programme – they are the experts in their respective fields and are best placed to deliver product.

They will be supported by a project manager, and a small team who are creative and experienced in running cultural activities and events at a range of scales from small community projects to large scale events. These will take the form of some salaried appointments and some appointments on an ‘associate’ basis, who can be called on when required.

However, we also recognise that there is always room for improvement and so if we win the City of Culture status, we will also have a series of cultural champions in different fields, either drawn from our global alumni, or from further afield or in some cases locally sourced people that may not have worked with cultural organisations before. The role of these appointments will be to work with and augment our existing offer as mentors, as guest directors and curators, and as industry experts. They will be placed with a range of local organisations and we want to challenge them as much as we want them to challenge us. So, if they are a West End Director, as well as getting them to work on a high profile play in one of our theatres we might send them to do a play in a weekend with young people working alongside our community arts teams for example. We know that takes a special kind of person, but we know they are out there (several of them are our alumni). What we know we do not want is a programme that cannot be sustained or that bears little relation to our strengths and existing culture. Our Associate Directors will bring their own

thoughts and ideas and in some cases we will try entirely new things – we do not want to be parochial – but it will always be based on working within our existing strengths and with our core organisations. We are determined not to parachute in provisions that leave no legacy.

To manage that process, we will have a dedicated coordinator within our Foundry whose sole purpose will be to coordinate and assist the work of our Associate Directors through the year. Although the Associate Director posts will be for one year, they are first and foremost intended to leave a legacy of knowledge and expertise with our existing organisations – they will help us to raise our game even further. Of course, there will be some new work as ‘one-off’ celebratory activities, but the core principle is one of sustained creativity.

How we have engaged local people, groups and communities in our bid

The bid has received input from a wide range of local creative, cultural organisations through a series of facilitated workshops, one to one interviews and discussions and through written submissions. The workshops allowed the wider creative community to set the agenda, focusing on our current strengths and weaknesses, the outcomes (see separate notes in this proposal) that are desired from a 2017 City of Culture programme, setting the programme and identifying the range of issues to address in order to progress. These workshops have largely shaped this bid. If we progress to the shortlist stage, we will expand the engagement process to include greater input from the general public.

The bid is further informed by the developments in hand for the Dylan Thomas 100 celebrations for 2014, which have similarly engaged a range of groups and individuals from across the local area from the public, private and third sectors. Further, extensive consultation processes have been undertaken in recent years by the individual local authorities that make up the city region bidding for City of Culture status – these consultations inform their respective arts and culture strategies.

A list of all the organisations and individuals who have been involved in the development of the bid is included in Appendix D.

2. TRACK RECORD

Our track record

As well as the many and varied festivals and events already mentioned, we have a long tradition of hosting large scale, successful events, including: major international artists including Elton John, the Who, JLS, Status Quo, and Pink; Eisteddfods; BBC Music Live during the Millennium year and the BBC Big Weekend; the Olympic Torch Relay; Adain Avion – a part of the Cultural Olympiad; the Wales Air Show; the Wales Rally GB; Michael Sheen’s the Passion; and going back further, the UK Year of Literature.

A list of past events and activities managed by us and our partners over the last 5 years is attached as Appendix E.

Learning from our track record

We have developed a series of partnerships, and developed an efficient and effective Safety Advisory Group, which engages the Police and Rescue Services and other regulatory bodies in a single forum where large events are assessed and supported as a ‘one stop shop’. We are continually refining this process as we learn from each event, but it works well.

We are currently developing a destination management plan for the city region to further refine our processes for larger events and activities. This will be complete within the next few months and will inform detailed planning for the City of Culture shortlist phase.

3. FUNDING AND BUDGET

Cost of delivering our programme

The capital costs of delivering our programme are currently estimated at £55.05m. We have secured or already invested £27.75m of that total currently.

The revenue costs of delivering our programme are £9.58m, of which we have secured £2.5m.

In addition, we have committed an annual uplift in cultural spending from the current financial year of £250,000 per annum. Only the allocation for 2017 is included in the totals, and so there is a further £750,000 allocation in revenue spend prior to 2017.

An outline budget is included in Appendix F.

Sources of funding

The table below illustrates the range of potential sources of funding to complete our funding packages and the relative amounts anticipated from each overall category.

FUNDING SOURCE	CAPITAL* (£M)	REVENUE (£M)
Budget required	55.05	9.58
Local Auth. & other secured funds	22.75	2.5
Lottery funders	8.2	1.5
Welsh Government	1.25	1.0
Swansea Metropolitan UWTSD	5.0	-
European Structural Funds	5.0	1.0
Other grant funding sources*	11.6	1.0
Private sector funding	1.0	1.0
Earned income	0.25	1.5
Other, including crowd funding	-	0.08

Unshaded = secured / Shaded = unsecured

*Includes £19.6m Hafod Copperworks project capital costs. The project is currently entering detailed feasibility stage – prospective funding streams have not yet been fully assessed.

Although it will be a relatively small part of the funding mix, we are keen to explore creative approaches to finance through crowd funding and new corporate models, social investment bonds and similar innovative mechanisms. Part of our management process (see later notes) involves developing innovative fundraising solutions.

Financial guarantor

The City and County of Swansea Council as the lead body for the bid will be the guarantor.

4. PARTNERSHIPS

New funding and delivery partnerships

We will create a modern day Foundry for the city that will take the form of a non-profit-distributing cooperative model. This creative Foundry will engage with a wide range of disciplines: academics; regeneration practitioners; community development workers; research and development; artists and artisans; sportsmen and women; educators; film makers; writers; inventors and innovators; entrepreneurs; fundraisers; evaluators; marketeers; designers; digital experts; policy strategists; civil servants; social media; broadcasters; charities; play workers; youth workers; co-operatives; historians; architects; planners; environmentalists; health professionals; emergency services; people in our communities from children to older people; and our civic leaders.

It will be an enabling body that can find creative solutions to complex problems in the city region and act as the enabling body for our crucible of talent. With a physical presence in one of the city's key cultural venues, the Foundry will be a 'think and do' tank, working with organisations large and small.

It will operate with a core of people, whose expertise lies in drawing people together and finding innovative solutions to complex problems. The various disciplines will act like a club; a group of passionate, creative people with ideas who can be engaged on a range of levels, from unstructured chats in a café, to structured sessions focused on specific projects, to dedicated commissioned pieces of work.

The structure of a cooperative, not for profit organisation outside of our large bodies will enable the organisation to be footloose, to take (calculated) risks, to secure funds from a variety of sources and to adapt and change rapidly.

It will develop innovative means of securing investment for projects (not least for itself), find new ways of doing things and develop new ideas and approaches. All the while it will evaluate its activities and those of others, with a focus on developing useful learning that can be shared and transferred rather than the more traditional 'audit' style function of evaluation.

Working with national organisations

We have established working relationships with national organisations in a variety of contexts. This bid is supported by a range of national organisations, including: Literature Wales; National Museums Wales; National Theatre Wales (NTW); National Youth Arts Wales (NYAW); and the Welsh National Opera (WNO). The bid also has the backing of the Welsh Government and the Arts Council of Wales.

5. RISK ASSESSMENT

Risk assessment and mitigation

KEY RISKS	IMPACT	LIKELIHOOD	MITIGATION	RESIDUAL RISK
The programme is not sufficiently attractive to wider audiences	High	Medium	Invest in a robust, creative marketing campaign with strong evaluation and engage a range of media partners. Undertake more detailed market research at shortlist stage. Engage celebrity alumni as ambassadors.	Medium
The programme does not achieve the outcomes anticipated	High	Medium	Invest in robust, formative evaluation mechanisms with appropriate levels of resources. Undertake further research in advance to refine outcomes to be as realistic as possible. SMARTen existing outcomes and create short, medium and long term logic model.	Medium
National and international delivery partners are unable or unwilling to engage with the programme	Medium	Low	As the only Welsh bid and given the level of support already expressed it is unlikely that this will occur, but if it should then a wider range of partnerships will be created to mitigate the effects of losing one or two key partners.	Low
Prolonged inclement weather causes cancellation of a number of events	Medium	Medium	Contingency plan for inclement weather and ensure adequate wet weather cover.	Medium
Austerity measures constrict Local Authority budgets to a far greater degree than current anticipated trends	High	Medium	Diversify funding streams, contingency plan for reduced income. Creative Foundry will have fundraising specialisms, particularly with sponsorship expertise. Worst case scenario: tailor programme to suit revised income projections.	Medium
Significant economic downturn or unanticipated global economic issues depress potential for earned income and sponsorship	Medium	Medium	Diversify funding streams, contingency plan for reduced income. Earned income and sponsorship form a minority element of funding package. Creative Foundry will have fundraising specialism, particularly with sponsorship. Worst case scenario: tailor programme to suit revised income projections from non-grant sources.	Low
Insufficient capacity to deliver programme	High	Low	Ensure that learning from previous large scale events is adopted. Engage with Newport Ryder Cup team for lessons learned. Undertake skills audit and address deficiencies in advance. Begin planning and get core team in place as soon after designation as possible.	Low
Political changes see support for the proposals withdrawn during the interim period	High	Low	We will seek to secure cross party political support for the proposals.	Low

At shortlist stage we will develop a full organisational risk assessment for the programme.

6. LEGACY

How we will ensure a lasting legacy for our area

Our programme includes elements of spectacle, and we have included some one-off celebratory events, but we have been careful to design our programme in a manner that is sustainable. One of the core principles of our Creative Foundry will be to support and develop sustainable creative activities in the city region and to ensure legacy. Key to that will be effective marketing and business development, and diversification and development of sustainable funding streams, and of course learning from our approaches and adapting accordingly. Although economic times are uncertain, and few could have predicted the current climate, we can guard against that by planning for uncertainty – what better way to do that than to assemble our most creative, resourceful people using our Creative Foundry to come up with new ways of doing things?

The main cultural, social and economic elements of our legacy

By the end of 2017 we will have a more connected city region, with improved awareness of and attitude towards our culture both amongst our own population and by those outside the area. Perceptions of our population and people beyond the region will have been significantly improved and we will have increased engagement with culture and widened audiences, as well as providing more, sustainable, cultural opportunities. We will have learned from our strengthened global links. Our creative industries sector will have grown and there will be more collaboration between all sectors, particularly with increased interaction between our universities and the independent sector. We will have in place a delivery mechanism providing support and leadership for our cultural programmes for years to come, which harnesses our creativity and talent and applies it to a range of situations, adapting it to solve our issues and problems. Finally, we will have achieved a globally recognised 'brand Swansea' that our population can get behind.

Retaining and reusing the expertise

Whilst there will inevitably be some augmentation of our Creative Foundry in the immediate lead up to and during 2017, we do not want to create a 'one off'. We will put a core team in place upon designation as UK City of Culture, and there will be a shadow team in place assisting with the development at the shortlisting stage. The team will be grown and developed in the period leading up to 2017. This team will begin to support a range of cultural activities and events prior to 2017, developing working patterns and relationships and establishing a track record.

Maintaining and developing our funding and delivery partnerships

We anticipate a peak of funding in 2017, but that we will sustain a heightened level of expenditure beyond current levels after 2017.

The model described is intended to generate an ongoing income from a variety of sources. The earned income from the venues that we are investing in prior to 2017, is designed to be self-sustaining. Similarly, our Creative Foundry will be tasked with generating sustainable long-term partnerships for delivery and funding of our cultural activities.

Whilst we will retain a core team to ensure continuity, we will also continue to refresh the membership of our team by drawing from our wider membership base both directly as full members, but also by drawing on people's expertise as 'associates' as and when required. For all key members of our team we will have succession plans in place and we will regularly and robustly scenario plan to accommodate changing conditions.

Continuing cultural engagement with groups and communities who typically engage less with cultural activities

A key component of our ambition is to (re)establish ourselves as a leader in community engagement with culture, continually improving on our cultural engagement figures in meaningful ways that are relevant to our diverse communities and a changing world. We will do this by continually evaluating our work, ensuring that adequate resources are applied to arts development as well as management on a yearly basis, and uplifting annual spend in line with inflation as a minimum requirement.

We will continually review our processes of funding to ensure that we are getting the most from our funding streams, working with our partners to ensure that we are using resources in the best way to benefit all partners. This will form a standing part of our management processes, with input from collaborative workshops/conferences run by our Creative Foundry.

Evaluating the impact of UK City of Culture 2017

An early task immediately following the designation of UK City of Culture would be to establish a research team in association with our universities. The research team, with input from the private and third sectors in the local area, will devise a research methodology, building on our outcomes that we have detailed in this proposal. The outcomes will be refined, including up to date statistical baselines (including filling in gaps where baseline data either does not exist or where it is not possible or practical

to isolate localised data from wider data sets) and we will establish a logic framework.

Importantly, we will establish longitudinal tracking that will allow us to measure the short term impacts of the year of culture, but also the medium and long term impacts over a period of 5 or more years after the year of culture is concluded. This will create a centre of excellence focused on the evaluation and development of cultural projects, whose knowledge can be applied to other cities with potential spin out social enterprise applications for commercialising that expertise on other large scale cultural regeneration projects.

Measuring and analysing engagement of all groups and communities

Our evaluation methodology will have a triangulated approach, using qualitative and quantitative assessment methods, informed by desk based work that draws on current theory as well as existing statistical data, with direct empirical research carried out by a dedicated research team.

As with the rest of our programme, creative cultural activities will be central to our evaluation of the process also. Whilst the traditional 'clipboard' approach can have relevance, we have expertise in our city that uses a variety of techniques and measures to make engagement with evaluation more effective and more useful. This includes particular expertise from local companies and cooperatives in terms of engaging children and young people and hard to reach groups in evaluation, and developing fun, inclusive but robust methods and approaches. Part of the development phase for the City of Culture will involve a period of developing and testing different approaches to evaluation. We will make these tools open source for refining and developing across the sector.

There are of course also tried and tested methods, which we will use, including using STEAM for measuring our tourism impact, and our existing models.

In the development phase prior to 2017, we will also explore the value of a Social Return on Investment (SROI) or similar model for the assessment of impact of our programme.

Sharing learning from the planning, delivery and evaluation processes

We will have a formative evaluation process that reports at key points prior to and during the City of Culture year, taking into account the development as well as delivery period. We know from extensive experience working on a wide range of regeneration projects and cultural events and activities that no programme or initiative is perfect and good evaluation is about seeking out and celebrating as best practice things that work well, but also identifying and learning from things that do not work so that we can do it better in the future.

Whilst the focus will be on practically useful formative evaluation, we will also publish our findings following the end of the City of Culture year and share these online. We will develop a series of reports suitable to the relevant audience – a 'headlines' report, written to provide key data to those with a general interest, a series of learning papers that can be used and adapted for future City of Culture programmes and large events, and a fully detailed research report, for use by those with a specialist knowledge that will wish to interrogate the findings in more detail. We will also share our learning with the Cultural Cities Research Network and engage with it as appropriate. Aside from any data containing personal identifiers that we may gather, we will make our raw data sets 'open source' for others to utilise for their own purposes. We want to know what works and what does not work and we think we should share our learning and knowledge with others.

Appendix A

Outline programme

Mari Lwyd

An ancient tradition, dating from pagan times, and still practiced, the Mari Lwyd marks the new year with a small group parading through towns and villages, challenging (through song or rhyming verse) the householders or people within the local pub to allow them in. A 'battle' of verse continues until one side wins (usually the Mari Lwyd group as traditionally it was a sign of good luck to allow them in to the building). We will enact this at a city region scale, symbolically opening our City of Culture, with a group of our arts alumni presenting the challenge for us to answer during our City of Culture year and with the answer from a collection of our local artists. It will be multi-artform and enacted in physical form with the group stopping in Port Talbot, Neath, Swansea, Llanelli and Carmarthen through the day, each time stopping and issuing the challenge and each time with answer. It will be accompanied in digital format, with alumni from across the world, sending their challenge and receiving our response.

12 x 12 x 12

A major initiative to restore theatre, and place Swansea Grand Theatre at the heart of the community in its 120th year: 12 months, 12 new productions, 12 vital legacies.

For most of the last century Swansea Grand Theatre had a national reputation as a producer of quality theatre, and played a key role in educating, entertaining and involving the citizens of Swansea. We will revisit that legacy and elevate our Grand Theatre as a centre of theatrical excellence with an innovative 12 month programme, with a guest director programming it.

The plan centres around the notion that theatre must tell stories, centred as it is in the tradition of Swansea's talkative and imaginative communities. This plan goes back to the notion that repertory theatres played a different and distinct role, creating theatre that served every age group in the UK's major cities, that grew as those audiences grew with it, and was not afraid to produce theatre that had as its mission statement 'entertainment and great stories'.

The 12 x 12 x 12 project would work to programme the theatre in new and innovative ways. For 2 weeks in a month, every month, we will stage a new production, of either a completely new piece or a retelling of an existing quality work. The other two weeks would be kept free for the 'one night only' appearances that have become vital to the theatre's financial success.

12 Months, by Swansea, for Swansea: the emphasis would be on creating pieces with, and for Swansea as a cultural community. The manner of this would differ from production to production – sometimes it would be about drawing on the wealth of great Swansea actors working within the industry to reinterpret a piece of theatre - the

result being drawing back our very best talents to the city. Other times it may be about creating a piece with Welsh writers to tell a story. On another occasion, we may use creative people without a Swansea link, but to tell a story that has a link to the city. Always, this increasing injection of cultural talent into the environs of the city will be used to its maximum. Each of the twelve shows will have a parent secondary school who will be involved with the show, through workshops, work placements and the staging of their own "partner production" to be shared in the Theatre's Arts Wing. Each show will also have a Platform Performance, where the creative team and actors talk about the work.

12 Productions:

UNDER MILK WOOD – Some of the UK's finest actors take to the stage to launch the City of Culture in an unusual staging of one of the city's most famous son's greatest cultural work. A story of an "ugly, lovely town" not unlike home.

MACBETH – Celtic to its core, this play of power, threat and darkness is staged by a new company led by some of Swansea's most impactful young actors, many of whom are taking time out from major national theatre companies to bring Shakespeare back to a Swansea audience. A story of grand ambition and very human failing.

THE DRAGON'S CWTCH – A new work of children's storytelling, created by Swansea actors and writers for children of primary age. In the style of the highly popular "Grimm's Tales" this would give 6 to 11 year olds their first taste of the magic of theatre-going. A story of magic and madness.

ADELINA – Believe in ghosts? 120 years after the theatre opened, the first new work of the Grand's 12 x 12x 12 repertory year tells the story of the theatre's most scandalous and glamorous star. Musical meets music hall meets psychological drama. A story of opera and romance.

GAS STATION ANGEL – One of the best plays to be premiered at the Grand Theatre, and from the pen of Swansea Valley's Ed Thomas, this restaging of a play of dystopia and angels drew a generation of Swansea theatre-goers into believing theatre could be created on their terms. Now 20 years on, a reimagined staging of the piece brings the same experience to a new generation of theatregoers. A story of myth and a community falling into the sea.

THE HISTORY BOYS – In the tradition of the Grand Theatre being the first place many people saw the great writing of their generation in rep, this new production of Alan Bennett's play replaces its Leeds Grammar School with a South Wales Comprehensive. Bringing back some of South Wales' most recognisable television and film actors, this piece asks some important questions about education and culture; a key theme of the regeneration of the theatre itself. A story about values.

THE IMPOSSIBLE LAND – A first professional staging for a new musical about the founding of a Welsh Colony

in Patagonia. Written for a slew of West End Performers, this piece will be the second new work to feature in the Grand's 12 x 12 x 12 project. A story about dreams, and the struggle they bring.

NEW JACK CITY – Three new short plays, three new perspectives on the city and what it is was and has become. Three established writers, one from the city, one from London and one from another country will create a 45 minute play that talks to and about the city, and the people of the city. Three stories of who we are run one after another on the same night.

THE GOVERNMENT INSPECTOR – A riotous farce that brings a great Russian comedy of small town life and mistaken identity crashing onto the Grand Theatre stage. All the staples of comedy (and what the Welsh find funny) are there – a pompous lead character, a deranged committee that runs the community, and fear of the outside world. A farce that will re-fire the tradition of the annual comedies that graced the Grand stage every summer. A story of silliness and self.

LOOK BACK IN ANGER – A staple of classic theatre, a unique piece that changed theatre and a piece that informally links back to Swansea and South Wales in unusual ways. It was a piece that immortalised on celluloid a young and powerful Richard Burton at his peak. It gave Michael Sheen a key first National Theatre role. Now in this tense and political restaging, a new generation of young actors give voice to this immediate, and shocking play. A story of class and change.

ANIMAL FARM – A staple of GCSE English courses, Sir Peter Hall's version of the classic Orwell novel is politically apposite, as it is theatrically thrilling. The demographic of audience members will again change in the staging of this piece, which will be a physical theatre and dance infused telling of the piece that will bring some of the nation's most cutting edge physical performers to the city for the first time. A story of power and the animal in us all.

THE SWANSEA PANTOMIME – The annual Grand Panto was a unique and special example of the form. At its height in the 1970's the panto season ran from November until March, and became key to the love Swansea people had for this building. In partnership with Qudos, the producers of the panto, the 12x12x12 project would seek to give the 2017 panto a cultural rebranding, still using some famous faces (some of them our alumni), but celebrating the humour and character of the city in a traditional panto for all the family. A story of timeless wonder.

12 Legacies

In short there will be one overarching legacy - The Grand Theatre will again produce original work which becomes braver and braver as its audience loyalty grows. But in keeping with the City of Culture aims, and the vision of this arm of the project, there will be 12 particular legacies specific to this project:

- to re-establish the Grand as a centre of artistic production;
- to create 3 brand new pieces of work;
- to bring as many Swansea actors, designers and creatives back to the city such that it again becomes a hub for artistic exchange;
- to create a body of work that is, at different points, accessible to a wider age range, from children to older people;
- to create a partnership scheme with every school and college within the Swansea area, directly within those venues and with termly educational meetings hosted by the theatre;
- to look again at the public spaces of the building, and to create a greater use of the building alongside theatre – be it cafes, galleries or meeting spaces;
- to create work with a view to commercial transfer – to other regional theatres and/or West End venues;
- through the children's piece, to aim to get every year 6 child in Swansea into the Grand Theatre for an experience of theatre at this key age;
- to attach to every one of the twelve productions a 'platform performance', a school workshop, 'partner productions' and a work placement scheme;
- to seek opportunities in as many of the shows as possible to engage with the diverse cultures and communities of Swansea;
- to re-establish a core audience of 10,000 theatre goers, enough to make home produced theatre viable on a regular basis; and
- to seize on momentum created and create a model for going forward, and a mission statement for the theatre as a centre for theatre production for the ensuing years. A conference will be held in the latter part of the year with this as a theme.

Swansea Boy, See?

A children's pageant of drama, dance, song and design in the tradition of Welsh Eisteddfod pageants which tells the history of a great city.

If you are going to tell a story, tell a big story. In 1982, the National Eisteddfod of Wales came to Swansea and the cultural importance of the event was marked by a children's pageant that told the story of the city. It was in the tradition of using song, drama and dance to mark great events in Welsh life, whether it be the annual Passion Play or May Day worker's celebrations. This ambitious project will celebrate the traditions planted by that tradition, and stage a night that Swansea will never forget – featuring the talents of over 3000 primary, secondary and college students.

The Liberty Stadium will pulsate to a story of the birth of a city. A sometimes violent, sometimes desperate, often celebratory story of Vikings and Celts, pits and blitz, and copper and soccer. All through the eyes of a Swansea boy ...see....

'Swansea Boy, See' is about channelling the natural talents of a very cultural city. At one end, that's about involving at least 30 children from every one of the schools and colleges within the city. But it also hopes to engage

with the main cultural export of Swansea in the last 10 years, the writer, designer and original director of Doctor Who – all of whom are ‘Swansea Boys’ themselves.

The notion is that we conceive and create a stadium sized pageant about time travel, in which an ordinary boy from Swansea is catapulted through time and the various key events in the formations of a culturally rich city. From the arrival of the Vikings, to the earth-shattering explosion of Copperopolis, and through historical events as remarkable as the dark days and nights of the blitz and the thrill of sporting excellence in all kinds of disciplines, looking at how a city is shaped by not just its Welsh origins, but its diversity as a gateway city of many tongues. Using big-screen technology, this will be more than just an Olympic-ceremony-type parade. It will be a piece of heart-rending theatre – a story of growing, and how we are defined by the place we call home and the hiraeth it makes us feel.

The project would take as its template the recent arena tour of ‘Jesus Christ Superstar’ which had as its Associate Director in charge of the tour Swansea director Nick Evans. This piece, conceived as part-theatre/ part-film used camera within a rock arena setting to tell a story. The hope is that every one of the estimated 12,000 audience will share a sense of the scale of viewing 3000 performers, but also, via big screen technology, see detail and story.

It is hoped the writing and design of the piece could be supplied by Russell T Davies and Ed Thomas, who both grew up in the city and who were responsible for the story, world and ‘look’ of Doctor Who. Who better to tell the story of time travel through the history of the city they came from?

Further to this, a team of 8 ‘animateurs’ would work with groups of schools to bring the story to life.

The event would be a key focal point of the year as City of Culture, staged on a July night at the City’s Liberty Stadium, home to Swansea’s rugby and football teams. Like the Olympic opening ceremony, the event would aim for royal and political patronage, and would be a ‘once-in-a-lifetime’ event for the young people taking part. It is also proposed that a documentary be made about the staging of this unique event. The project would also, importantly, contain Welsh language and multi-lingual elements.

Participation is everything. One can almost guarantee that within that group of 3000, for many of whom drama and dance in school are not an option, there will be the future Katherine Jenkins, the future Joanna Page, the future Michael Sheen.

The aim is to create an event that is so ambitious it has the whole city talking for a three week period in the summer; an event that will be planted in the hearts and minds of our future artists, actors and creatives.

These Women’s Walls

Echoing the spirit of Amy Dillwyn, one of the first female industrialists, we will take 6 iconic buildings and stage 6 site-specific women’s stories. We will work with local theatre groups and historians to identify our stories, but our starting points are:

- **At Hendrefoilan House, the story of Amy Dillwyn**
- **At the Mumbles Lifeboat House, the story of the women widowed by the loss of the Mumbles lifeboat crew in 1947**
- **At St Mary’s Church, the story of the women of the Blitz**
- **At the site of the former Swansea Municipal Secondary girls school, the story of Emily Phipps, a prominent feminist, headmistress, barrister and suffragette**

Pete Ham Unsigned Festival

At the time of submission, Swansea has just unveiled one of its first blue plaques as part of an ongoing campaign. The plaque was for musician Pete Ham, who penned ‘Without You’, which was a worldwide number one hit for Harry Nilsson, and has been covered by hundreds of artists across the globe since. It has also won an Ivor Novello award. Pete was a seminal songwriter, who played with the Iveys, who were picked up by the Beatles’ Apple label, and who released a top 10 hit penned by Paul McCartney. The band evolved into ‘Badfinger’, who also had a hit with ‘No matter what’. Pete Ham collaborated with George Harrison and performed at the Concert for Bangladesh. But he was extremely poorly treated by the music industry of his day, leaving him with nothing and he took his own life at a tragically young age.

In his memory, we will create an unsigned songwriters festival, which will feature unsigned musicians and bands and will have two components: a celebration of musicians and bands from within and beyond the local area performing their own material, and the opportunity for songwriters to have their material played by a group of session musicians. It will be an urban festival, running over a fortnight in multiple venues and locations.

This will link with a community and schools programme leading up to the event with community musicians working with children and young people to compose music, and learn instruments. A young people’s section of the event will celebrate their input and working with sponsors we will create an assisted instrument purchase scheme to assist children and young people to buy an instrument. We will also hold an ‘instrument amnesty’, encouraging anyone with an instrument in their loft gathering dust to either get it out and play it, or to donate it to someone who would like to. Our aim is to make this an annual event for Swansea Bay.

Celtic festival

At once complementary and contrasting with the above, we will stage an international Celtic Festival in conjunction with Trac – the national development agency for traditional music in Wales. It will build on existing strong links that we have with other Celtic nations and feature a range of home grown artists and those from other countries.

You're never more than 10 feet away from creatives

Maybe not quite that cosy, but we want to ensure that culture isn't something that happens behind closed doors, or the domain of those who can afford the ticket price. We will use our venues of course, but we will also bring art into public places, shopping malls, empty shops, in businesses, on rooftops, in our parks, and on our beaches. We have already begun this process with Taliesin's highly popular Dance Days. We will build on this and develop a programme of performances and events throughout the year in a variety of art forms. Some will be for public engagement, some will be advertised performances, some will be flashmob style events. We want a sense of vibrancy and creativity to be part of everyday life – we want culture and creativity to be ordinary. Working with Swansea Metropolitan UWTSD, we will make Swansea the Covent Garden of Wales.

20-17

We will identify twenty 17 year olds from across the region, with a gender divide and from different communities, backgrounds and cultures, and we will ask them to document their year. They will have free entry for them and a friend plus travel expenses to attend every event we stage across the year. It will be up to them to choose which things they attend. We will ask them to keep a blog and/or video diary and to post and tweet pictures, which we will incorporate with our marketing messages.

We will ask them not only to talk about their experiences of culture they have engaged with, but also to talk about what it means to them and how it is changing their thinking about the world. They will have a nominated community artist who will keep in contact with them throughout the year and we will use social media experts to support the messaging process.

Challenge 52

For people living in or near to the city region, we will hold a challenge to walk, cycle, swim, run or do some other physical activity in at least 52 different outdoor locations within the city region across the year – one a week – by the end of our year of culture and to post a picture of yourself in every one with a line or two about what you liked about it. We will link this to social media feeds and use it as part of our 2017 marketing as well as future marketing for the city region.

Swansea Bay is the best place

We have our own ideas about our gems, but we want to hear from our wider community and visitors about their experiences. Many of our visitors come here for the scenery

– to walk and enjoy our landscape. We will work with the tourism industry to further promote the wide range of locations and challenge people to discover the 'hidden gems' and tweet about them.

Again, we will set up social media feeds for people to post their pictures and use these in our publicity for the year and for years to come. We aim to build a detailed and broad digital compendium of 'testimonials' – digital stories from short clips, to pictures, to social media entries that bring our city region to life for prospective visitors in a way that no other medium can.

Wiki-facts – Swansea Bay

We will set up a Wikipedia page linked to existing pages relating to the region, encouraging people to share facts about Swansea Bay. The pages, as with all Wiki entries, will be editable by anyone and will build a body of knowledge about unseen and unheard Swansea from the small personal stories, to the tales of global conquest; the site will bear it all.

Digitage

A digital arts/science hub will be located on the Hafod Copperworks site in what might be described as a 'Living History Laboratory' (conceptually connected with the existing Morfa Laboratory Building). A range of digital, virtual reality and hand-held mobile technologies being developed within the University will be applied to the interpretation of Swansea's key contribution to the Industrial Revolution and the emergence of the modern global economy.

Working with the University we will extend this to the wider area, exploring how with smart phones and tablets, interpretation can be made virtual, where you point your smartphone or tablet camera at a QR code and see what the site would have been like from that vantage point in the past. We will use the archive collections of the University and our library, and work with the South Wales Evening Post, which has produced a number of popular pictorial histories of the area, to create virtual trails with virtual and physical interpretation linking local people to their heritage across the region and providing context for local people and visitors.

Portals

Working with the Swansea Metropolitan UWTSD, Swansea University and our global connections, we will set up a series of portals – windows to the wider world. The project will have three elements:

- **we will set up a research project with our universities to highlight all of Swansea Bay's connections with the world from the industrial revolution to date, and including the 28 Swansea towns across the world. Much of this information already exists in relation to the industrial revolution, but there are many other**

areas where we are now relating to the world that are not known

- we will create a website with downloadable resource packs and teaching plans, and work with our schools across our city region to highlight these and include them in learning during our year of culture, with the aim that they will continue in use every year thereafter
- we will take empty shop spaces in each of our settlements and place in their windows large screens with cameras. We will also link this with settlements around the world that we have connections with either historically or now through our research, or our football team. Each screen will rotate taking a feed from the others in our local areas. So, for example, standing in Neath at one moment you will see someone in Swansea, and the next perhaps someone in Valparaiso. Each screen will have a live Twitter feed screen next to it, featuring all tweets with a set hashtag (advertised on the screens)

Twin town

We will arrange a cultural exchange with each of our current and prospective twin towns, and seek to twin with more towns across the globe that Swansea has linked with. The exchanges will take a variety of forms, from study trips, to bringing artists from those towns to Swansea. They will appear at a series of themed events throughout the year, linking with the various events, activities and festivals that we already run year on year – adding a further global flavour to a wide range of already excellent events.

Our time, our voice

A community arts project working across the city region with young people articulating the issues that affect them. All too often young people's voices aren't heard, and we are frequently told that they will be a lost generation. This project will articulate the voices of the next generation of Swansea Bay.

We will couple that with our Foundry of creative, innovative, resourceful people, who will seek to work with young people and the various agencies in the local area to find creative solutions to the problems raised.

The producers

In line with our developing Food and Growing Strategy, we will hold a year-long project focused on local produce, growing your own food (from window boxes and kitchen gardens, to allotments, to home vegetable patches).

We will have 'can't cook, won't cook' style sessions, which will draw on good practice developed from the Way of Life programme, which had projects in Swansea and Carmarthenshire, focused on healthy living. The activities will be free to access, with ingredients provided and they will be run throughout the year in communities across

the city region, as well as in pop-up shops and when the weather suits on the street with mobile kitchens. Their focus will be to show people how they can eat healthily, eat cheaply, and how they can do it with locally sourced ingredients.

Working through our Foundry, we will seek to make this financially self-sustaining with sponsorship support.

Dysgu!

Dysgu means 'learn' in Welsh. We will hold free 'crash courses' in the Welsh language throughout the year, with the aim of getting more people to learn the language and make it even more of a living working language in Wales. Our visitors will have gentle introduction to the Welsh language through our events and activities, with the aim that everyone when they leave, will do so knowing at least a few words of Welsh.

Dancing in the streets

Our Dance Days, run by Swansea's Taliesin Arts Centre, bring together performers from across the UK and beyond, dancing alongside Swansea community dance groups over a weekend of free performances across the city centre; in and around the National Waterfront Museum and on the streets. Contemporary styles meet traditional rhythms as Dance Days features a wide variety of dance, giving the people of Swansea an entire weekend of dance in unexpected places.

We love our dance days. So, we're going to do more of them, lots more. Because we can, and because we love to dance.

Land of song

We also love to sing. Our choral tradition is dwindling. So, we're going to do something about that. We will provide free support for community choirs to form during our year of culture, with a concert of choirs at the end of the year.

During the six nations rugby tournament, we will arrange flashmobs using our existing semi-professional and professional choirs singing Welsh rugby anthems on the street in our town centres.

We will also hold a series of impromptu singing events throughout the year – using the Big Screen in Castle Square Swansea, a mobile screen and sound system for other areas, we will hold mass singing events, encouraging anyone to get involved.

What's occurin'

We have a growing comedy scene, with a number of small venues and promoters, and attracting some large names to small venues because they are fun to do and provide

a great atmosphere. Paul Merton began his career in the Swansea Fringe, one of the Goons – Harry Secombe – was a Swansea boy, Rhod Gilbert was born in Carmarthen, Ian Hislop was born in Swansea, and Rob Brydon hails from Port Talbot. Culture can all too often be seen as a serious undertaking, but it's a lot of fun too and so we will have a festival of comedy as part of our year that we aim to make an annual fixture.

The Lion's den

The British Lions will tour New Zealand in 2017. We hope for a strong Welsh and particularly Swansea Bay contingent, but irrespective of this we will look to work with whoever is chosen as the Lions management for 2017 to host the announcement of the squad in Swansea Bay and hold a launch event here, combining this with community sports tournaments and launching a range of new sports outreach programmes that will run over the summer period and into the autumn and beyond.

DylanED Wordplay 2017

An expanded version of the Dylan Thomas Prize's educational programme, will see every primary and secondary school in the city region hosting writing workshops throughout the year, focused on 'telling their story' whether it is through stories, song, rap, social media or any other means that uses the spoken or written word. The project will link with the creative writing department of Swansea University (the current sponsor of the Prize). The goal will be to switch young people on to the written word, in a variety of languages. It won't be about flowery prose (though it might be) – it will be about communication, and making language fun.

Augmenting the activities will be invited writers, songwriters, rappers, scriptwriters – some of them our alumni, some of them past winners of the Prize, as well as other great writers. They will inspire and educate through public talks, workshops, literary salons and other events.

It will dovetail with the award of the Dylan Thomas Prize to the most promising young writer in the world and the shortlisted authors will visit schools and colleges as well as community events in the week prior to the award of the Prize. We will work with Literature Wales and also with Parthian Books on delivering this event.

A multimedia exhibit of works produced will be produced showcasing the work produced with performances. Some of the young people that have participated in the programme will curate the exhibit, working alongside arts marketing students from Swansea Metropolitan UWTSD and experts from our Foundry to work with them on marketing and event management.

Time and tide

A community engagement process working with a range of community arts groups, working with artists and sculptors

from parts of the world that Swansea has linked with through its maritime history. The project will link with schools, FE and HE institutions to establish iconic beach/foreshore sculptures for Swansea Bay, working with the huge tidal reach of the Bay and the way it changes the landscape of the Swansea foreshore twice daily, every day and reflecting our connection to the world through the sea and its connection to us. A range of materials and ideas will be used in an environmentally sustainable way. Sand and glass have a clear link and part of the project will work with Swansea Metropolitan UWTSD stained glass department to produce an iconic glass sculpture.

Brutal man, just brutal

Michael Douglas on one of his early visits to Swansea Bay was full of admiration for the city and its people. But when asked about the weather of our maritime city region off the North Atlantic this was his response. One area where we could do more is to create wet weather attractions and make it easier for people to enjoy our natural environment whatever the weather. So, we will work with a range of artists from different disciplines, as well as engineers, architects, planners and business people through our Foundry, with the aim of creating innovative solutions to enjoying our area both indoors and outdoors when it rains.

Life's a beach

Every primary school age child in our city region will have the opportunity to visit one of our beaches with free transport and no costs associated with the trip to them or their families. They will learn about our coastline and about how we can enjoy it whilst conserving it sustainably. And most importantly there will be a strong element of having fun whilst they do it.

Creative Cities conference

Working with our universities we will host a conference on creative cities. We will invite leading thinkers and commentators on creative cities like Richard Florida, Charles Leadbetter and members of the This Big City and Placemaking movements amongst others. We will tie this with a cross-disciplinary creative city research project drawing students from our planning, geography, art and design, and history disciplines to explore the creative city phenomenon and how to create and develop sustainable models in a UK regional city context.

Our place

We will work with communities across the city region to make their communities better. Working with people

through our Foundry we will carry out a series of projects to identify viable plans to improve local areas physically as well as in terms of attracting events and activities that can be staged in local areas and run by local people once the year of culture is over. We will also create an exhibit, echoing the Pavillon de l’Arsenal in Paris, which showcases plans for the future of the city, architects models, strategies and the like, and which hosts talks and workshops from creative thinkers from across the world around the future of our urban areas, these will take place throughout the year, but with a cluster focused as part of our Creative Cities conference. We will link the latter with an expanded Open House programme, showcasing the best of the built environment across the region, not just in terms of architecture, but also the interesting things that go on behind closed doors.

A Bay of Life

Swansea Bay provides a remarkable cross section of our city. Take a walk or cycle along our sea front and you will pass the terraces and furnaces of Port Talbot and the docks and terraces of east Swansea, swiftly followed by professionals going to work in SA1 and the Council offices, then pass a rich concentration of BME communities located a stone’s throw from the beach in the Swansea Sandfields, next on to the bohemian section of Swansea where Uplands through Brynmill meets the sea, then pass the students and academics of the University sitting on the beach with their iPads and books, next on to the runners and joggers at the bottom of Sketty Lane, and the families and the tourists at the Junction café in Blackpill walking and cycling to and from the Mumbles in the west. It is a vibrant cross section, and yet our people do not link with our seafront as much as they could – it can be a wilderness in the city. And so a series of projects in and around the Bay will focus on linking people with the seafront (complementing the visual art works of Sculpture and the Sea). We have already had many and varied ideas, from lightweight structures and crossings, site specific artwork, concerts and a Swansea Bay derby horse race across the beach at low tide. There is no shortage of ideas. We will need to look at the viability of these ideas in far more detail before shortlisting a series of events, not least to ensure the protection of the ecosystem of the bay is fully planned and managed and the impact of greater numbers of people fully understood. This will be part of our early detailed planning.

Tanio Bae Tawe

Tanio Tawe – Swansea Shines, was a project run in 2005 as part of the post Millennial celebrations. The project lit buildings and transformed our built and natural environment with light. We will do the same again, across the city region, lighting beacons across Swansea, reimagining our buildings and landscape through light, and linking it with Diwali – the Hindu festival of lights. We will light the furnaces of Copperopolis again with light, creating Son et Lumiere that can be repeated again and again, forming part of the visitor experience

Pop-up places

We will support the creation of ‘pop-ups’ through Meanwhile Space projects in our empty spaces, improving our built environment, bringing a range of events and activities into suburban shopping centres, and rethinking the way that our urban centres work.

The Swansea Bay EXPO

Evoking the spirit of the Victorians, we will have an EXPO – the wonders of our age produced in Swansea Bay. So much of our research and expertise goes on behind closed doors that many people never know about it. So, we will exhibit it with interpretation and talks accompanying it.

But rather than build a pavilion in the traditional ‘world fair’ style, this will be an urban expo – a series of exhibits will be placed in a variety of venues, from our museums, to shopping malls, out on the streets and in empty shops, staffed by our volunteers.

The Expo will include inventions, arts, design, architecture, planning, digital media and people with creative ideas – anyone doing something creative or innovative. As part of the expo we will look for the 3 most promising creative ideas with scope for benefitting the region and provide a package of support for them from a team of creative mentors through our Creative Foundry.

Percentage for art

We will re-establish our percentage for art policies, linked with Section 106 funding and stage an exemplar project of the scheme in 2017 to showcase how developers might engage creatively with culture through the process, benefitting their core business, rather than it being seen simply as a potential regulatory burden. Our Foundry will work to engage experts in regeneration, planning, architects, sustainability experts, artists, marketers and corporate social responsibility specialists to explore the potential.

Digitopolis

Working with industry professionals, sponsors, Film Agency Wales, our cinemas and arts centres, and Swansea Metropolitan UWTSU, we will develop a new celebratory event for digital media, an area in which we are developing leading practice. The event will combine a festival of digital film and media, featuring animation, 3D and the areas in which digital media is pushing the boundaries as culture, communication and entertainment. A festival attracting the general public, will run alongside an industry focused showcase and conference.

Creative hub

We have a developing creative hub, full of creative businesses already and with scope to grow considerably. We will use our Foundry to help make stronger linkages locally and globally for the creative hub and during 2017 we will have a series of invited creative industry leaders drawn from across the world to hold a series of talks and workshops with creative industries, focused on sharing and transferring knowledge.

The best supporting environment in a film or television production goes to...

Working with Bay Studios, film makers, film companies, marketeers, our tourism experts, and entrepreneurs, we will develop a cohesive approach to placing Swansea Bay permanently on the world stage for film and television production.

We will accompany this with celebratory events, which will feature films and television shot in Swansea, as well as interpretive materials that provide trails (accessible physically and digitally) from Doctor Who set locations, to the haunts of Twin Town.

As part of our development of this prior to 2017, we will approach the BBC with the proposal for a Swansea-centric Doctor Who episode, set in the industrial revolution to air during 2017.

Think like an 8 year old

Some of the most creative minds are children's, unencumbered by all the reasons adults have that tell us we can't do something. So, we're going to encourage people to think like an 8 year old and ask people what creative things they would do if they had £1000 to make a small change that could improve people's lives, make a better place, or raise prosperity.

It will be open to anyone to apply and will be run at the end of 2016 with projects considered and approved in January 2017. Our Foundry will work with people that have submitted ideas to refine them and improve them, building their skills and delivering the project in the second half of the year.

The only criteria will be that the project must be creative, must be for the benefit of the region, by feasible within the budget, and must benefit more than a small number of people. The more creative the better. We will look at business sponsorship for this project, tying business names to each one. Our minimum aim is to run 20 projects across the region.

Creative Foundry

Our Foundry is the enabling body for all of our projects, but it is intended to be more; an end in itself - a crucible of imagination that will be a sustainable resource. We will hold a series of events and activities enabling creative thinkers across the region to come together and forge links. By blending ideas and inventiveness, and responding positively to visions for change we can not only resolve issues and make our city region a better place but create a legacy of association and connectivity. 2017 is not the end of our process, it is the beginning and we will do as much planning and forward thinking during the year as we will prior to it.

Doing what we do

Of course all of the above will be additional to all of the things that we have listed in our bid, which go on year on year in Swansea Bay and would be strengthened as part of our City of Culture celebrations, including through collaborations with the experts drawn in through our Foundry and augmented by artists drawn from across the world.

A train will run

We've been told that it is too expensive and can't be done. We were told the same about the Swansea Valley ever being green again. If you had asked people in Swansea 10 years ago if we would have a Premiership football team competing in the Europa League in 2014, with people across the world praising our team as the Barcelona of the north - most people would have laughed. We'll take that challenge. As the home of the world's first passenger railway, how could we not do something creative to mark that? With the backing of our global arts alumni, thinkers, industry leaders and our creative people, we will establish a crowd funding campaign to raise the £60m required with the aspiration that on 1st January 2017 the Mumbles train will run again from the city centre in the east to Mumbles in the west of the bay.

Appendix B

Summary of cultural and creative sectors in the city region

We have included information on our cultural strengths in the bid. This appendix supplements the information already presented.

Creative industries

Creative industries statistics do not currently exist for the city region, which is something that we will address. There are various statistics for Wales as a whole, with a comprehensive piece of work by the Sector Skills Council, which produced a 'Creative Blueprint for Wales'. According to that source, Wales has a creative workforce that is 19,000 strong, which equates to 4% of the UK workforce.

Important industry features are the high numbers of micro businesses and people who are self-employed or freelance. Volunteers are a key part of the cultural industries workforce.

The Creative Blueprint for Wales identifies three themes common in these diverse industries: the central importance of creativity for achieving business success; the ability to communicate; and a focus on clients, customers, audiences and participants.

Swansea Bay has a growing creative industries sector with a significant investment in the Swansea Creative Hub, part of the multi-million pound High Street Urban Village regeneration project in Swansea by Coastal Housing. Additionally, the development of a hub at the recently opened Y Ffwrnes arts facility in Llanelli is specifically for creative social enterprises. Furthermore, Swansea Metropolitan UWTSD is investing heavily in its creative industries activities. Joined up working between the universities and the local authorities is very good at a strategic level, but we are not realising the full potential of joined up operational collaborations, including with the independent creative sector. Improving on this is a key element of our proposals.

Arts

Our strength in depth in the arts has been outlined in some detail in the main body of the report. Some further supplementary information is provided below.

Visual arts

Swansea Metropolitan UWTSD has a very strong faculty of art and design, with world leading glass and a range of art disciplines from surface pattern design, to ceramics and fine art.

We have a range of galleries across the area, with several Arts Council of Wales revenue funded clients. Galleries range from large civic institutions such as the Glynn Vivian arts gallery, to private galleries, to not-for-profit galleries, including the Elysium Gallery in Swansea, which was founded in 1999 by graduates of Swansea Metropolitan University (as was) and was both a pioneering first pop-up 'meanwhile space' arts project in Swansea as well as the first gallery to showcase graduate work in Wales. It was featured in the Times top 10 galleries to visit in 2005.

Music

The West Glamorgan Music Service has 85 full time teachers on the peripatetic music service (with a further 15 part time) delivering weekly instrument and music curriculum activities. This equates to 21,000 pupils per week, which is about 41% of the schools population taking part in the service, which compares with a national figure of 10 – 12%. There is a strong brass band tradition, and several community drumming and singing groups, as well as a community orchestra.

There is a thriving live music scene, with a wide range of genres represented in various festivals and venues from singer songwriters, to acoustic acts and live bands. There is a strong history of original music here, with musicians cooperatives and a number of independent promoters. The city region's electronic music scene is also strong, and there are various recording facilities and studios of very high quality in the region, including the former BBC studios in Swansea that now house music technology degree courses run by Swansea Metropolitan UWTSD.

Theatre and drama

We have several theatres across the region and a range of amateur, semi-professional and professional theatre groups and companies. The West Glamorgan Youth Theatre is one of our greatest achievements, producing many of our A-list arts-alumni, including Michael Sheen. There is a performing arts department in Swansea Metropolitan UWTSD, including a technical theatre element.

Dance

There is a wide array of dance, from private classes, to third sector groups, to dance companies. The Taliesin's Dance Days festival is highly successful and growing.

Comedy

We have a developing comedy scene, with a number of successful comedy nights featuring comedians from the region and beyond.

Digital media

Swansea Metropolitan UWTSD has state of the art facilities in digital media at its Dynevor facility in Swansea City Centre. Its digital animation, graphics and gaming design have attracted industry interest from across the world. Many of our creative industries are specialising in digital media, from web design, to digital film, to gaming and new digital media.

Photography

The city region was home to some of the pioneers of photography and that tradition is continued in Swansea University UWTSD's photography courses.

Film and television

Swansea is the place to be currently for film and television, with the £68m investment in Bay Studios, excellent research and development in digital design in our universities, high powered computing facilities that are unrivalled, and a hotbed of creative youthful talent, as well as our outstanding natural scenery.

Collaborations

We have strong cultural links with Mannheim where we recently attended the Mannheim Film Festival 2012, presenting three artists whose work relates to Swansea, and reciprocally, we recently presented a film programme, which included a selection of films by international artists from other twinned cities, who showed in Mannheim. We seek to foster cultural collaborations with all of our twin cities.

We are developing links with Friesland in Holland – we are collaborating with them during the 2014 Dylan Thomas celebrations and we are supporting their bid for the 2018 European City of Culture. They have expressed their support for our City of Culture bid 2017. Swansea also has a twinning agreement with Aarhus in Denmark, where we have participated in their annual music festival. We have also successfully collaborated with Bruges and Leeds in relation to a major Frank Brangwyn Exhibition in 2006.

The Glynn Vivian Art Gallery has collaborated with Wales Arts International for a number of years, enabling work with artists from Colombia (Latin America), Estonia/Latvia/Lithuania and currently China, all of which have resulted in major exhibitions at the Gallery. Staff have also been supported with overseas cultural visits.

We have a close working relationship as well with the British Council; we have presented their exhibitions in Swansea before going overseas, as well as presenting artworks borrowed from their collection. The British Council also support our international visual arts programme with grant-aid, the most recent project being an exchange programme with China, which will be presented in Swansea in Autumn 2013. The Gallery Curator and Exhibition Officer from the Glynn Vivian Arts Gallery have also been included on selection panels for their international Young Curator Award and for the UK artist at the Venice Biennale.

Appendix C

Current state of our visitor economy

Destination Swansea has been using STEAM as a key measure of its tourism performance since 1992. STEAM relies on the cooperation of local hotels, attractions, major events organiser, through to local car park numbers and many other local factors, which are then applied to a series of multipliers, usually national 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 license provide half and full year reports.

Headline 2012 figures for Swansea include:

- £337m income to the local economy
- 4.1m visitors (staying and day visitors)
- 5,390 jobs supported

The region's presentation, and therefore its visitor profile, is based much more on the natural environment and the linked activities on offer. UK City of Culture 2017 is a unique opportunity to reach out to a wider audience, many of whom have yet to visit the region.

An executive summary of the 2012 STEAM report is provided overleaf.

Visitor survey data

We conduct an annual visitor survey. The figures available at the time of writing are from the 2011 Swansea Bay visitor survey. They demonstrate the strength and focus of tourism in Swansea Bay and also highlight the opportunity offered by the City of Culture designation.

Profile of visitors

- Mainly ABC1
- 56% of visitors interviewed were staying overnight in Swansea Bay
- 37% visited with their family group
- 35% visited with their spouse/partner
- 75% were repeat visitors to Swansea Bay
- 32% had visited Swansea Bay more than 20 times in the last 10 years
- 42% of visitors had come from other parts of Wales
- 46% of visitors had come from outside Wales but within the UK
- Overseas visitors account for 12% of visitors

Reasons for visit

- 43% of visitors had chosen to visit because of the natural environment
- A further 7% had specifically come for walking and 59% of those surveyed planned on walking during their stay

Duration of stay and accommodation type

- 60% were staying more than 2 nights
- Hotel/lodge/motel/inn was the form of accommodation used on 22% of trips to the region, with 20% staying in serviced or self-catering apartments. 12% stayed in bed and breakfast/guest house accommodation. 19% stayed in caravans or were camping. 25% of trips were to friends or relatives homes

Spend per head

- The average spend for day visitors was £42 per head
- The average spend for visitors staying overnight was £58 per head

Satisfaction levels

- 94% said that their stay was as good or better than anticipated
- 97% enjoyed their visit
- 97% would recommend Swansea Bay to others as a tourism destination

Key strengths

Swansea Bay's key strengths were listed in terms of the quality of landscape, the friendliness of the people and a sense of welcome and safety, the quality and range of attractions in the area, and the quality and range of places to eat and drink.

Seasonality

The seasonality of the region is broadly in line with other destinations, with a slightly higher weighting during the July to September season, with a peak of visitors during August.

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

Appendix D

Contributors to the bid

The bid was assembled by the City and County of Swansea Council as the lead partner of a city region bid. The bid is supported by, and developed in consultation with Carmarthenshire County Council and Neath Port Talbot County Borough Council.

The following people were engaged in assembling our bid:

Shaz Abedean, Communities First Cluster Manager – NE
Amina Abu-Shahba, Swansea YMCA
Claire Anderson, Media Consultant
Jonathan Arndell, Collaborative Designs
Scott Ashmore, Swansea Music Art Dance
Lynne Bebb, Josef Herman Art Foundation
Lucy Beddall, Swansea Metropolitan University CARES coordinator
Sam Owen-Beresford, Townhill Community Primary School
Caroline Berney-Lane, Film in Afan
Caroline Berry, Mad Dog Comedy
Michael Bogdanov, Theatre Director
Nick Bradley, Cabinet Member for Regeneration, City & County of Swansea Council
Ali Bond, Swansea Council for Voluntary Services
Huw Bowen, Swansea University
Phill Burton, Dynamix
Jaynie Bye, Media Consultant (ex-BBC)
Deb Checkland, City and County of Swansea Council
Alex Clatworthy, Chatterry Restaurant
Nigel Clatworthy, Chatterry Restaurant
Derek Cobley, ACTS
Sybil Crouch, Taliesin Arts Centre
Pauline Crossley, National Youth Arts Wales
Vanessa Cutler, Swansea Metropolitan Glass
Gordon Dalton, Locws International
Andrew Davies, Abertawe Bro Morgannwg University Health Board
Andrew Davies, Swansea Unity LGBT project
Carolyn Davies, Freelance arts consultant
Iwan Davies, City and County of Swansea Council
Gary Davies, South West Wales Tourism Partnership
Hannah Davies, Junction Café
Suzanne Davies, Ffynone school
Angie Dickinson, Pontardawe Arts Centre
Lucy Donald, Artist
Pierre Donoghue, Do Not Go Gentle Festival
Jenny Edwards, Swansea Environment Centre
Helen Elton, Swansea City AFC Community Trust
Nick Evans, Associate Director, Jesus Christ Superstar
Sian Evans, Cwmrhydyceirw Primary School
Gordon Gibson, Urban Designer
Helen Griffin, Actress
Isabel Griffin, Freelance arts administrator
Andy Griffiths, Town and Country Broadcasting
Owen Griffiths, Vetch Veg/ Vetch Futures
Geoff Haden, Dylan Thomas Birthplace
Paul Harwood, Investor
Paul Hazel, Swansea Metropolitan UWTSO

Deb Hill, CCS Environmental Conservation
Sara Holden, Sculpture by the Sea
Mark Hooper, Indycube
Paul Hopkins, Swansea Grand Theatre
Steve Hopkins, City and County of Swansea Council
Alison Howells, St Mary's Catholic Primary School
Medwin Hughes, Vice Chancellor – Swansea Metropolitan
Trinity St Davids
Kay Hyde, Hyde and Hyde Architects
Kristian Hyde, Hyde and Hyde Architects
Steffanie Jeffries, Swansea Little Theatre
Frances Jenkins, City and County of Swansea Council
Ian Jones, Carmarthenshire County Council
Rhian Jones, Freelance arts administrator
Andrew Keen, MGB PR
Daniel Kilbride, TRAC
Mike Leach, Mike Leach Creative
Hana Lewis, Film Agency Wales
Dave Long, All One Word
Tim Long, Ffos Las Racecourse
Jules Mallory-Skinner, Institute of Sustainable Design
Swansea Metropolitan
Nicky Martell, Grange Primary School
David Masters, Freelance artist
Caron McColl, City and County of Swansea Council
Nick McDonald, City and County of Swansea Council
John McGrath, Director, National Theatre Wales
Adrian Metcalfe, Director
Gerald Morris, Swansea Grand Theatre
Ian Muxworthy, Swansea Unity LGBT Project
Pat Pecci, TAN Dance
Dawn Phillips, Seaview Primary School
Mal Pope, YJB Films, musician and broadcaster
Jonathan Powell, Elysium Gallery
Richard Proctor, Bay Leisure
Noah Redfern, Noah's Yard
Danielle Rees, Fashion Stylist & Consultant
Huw Rees, HRE Music
Ben Reynolds, Trilein
Laura Reynolds, Swansea Guild of Artists
Jonathan Roberts, Editor, South Wales Evening Post
Phil Roberts, City and County of Swansea Council
Neil Ronconi-Woollard, Musician
Terry Scales, Mumbles Mostly Jazz and Blues Festival
Mike Scott, SWAN TV
Rob Scourfield, Neath Port Talbot County Borough Council
Lleucu Siencyn, Literature Wales
Jenni Spencer-Davies, Glynn Vivian Arts Gallery
John Spurr, Swansea University
Daniel Staveley, Elysium Artist Studios
Peter Stead, Dylan Thomas Prize
Claire Steel, Waun Wen Primary School
Alison Sykes, Bishopston Comprehensive School
Amanda Taylor, Trallwn Primary School
Prue Thimbleby, Abertawe Bro Morgannwg University Health Board
Andrew Thomas, Shout Media
Ed Thomas, Tonto Films
Fern Thomas, Artist
Richard Thomas, Swansea Metropolitan Trinity St Davids
Jeff Towns, Dylan Thomas Society / Dylan's Bookstore
Huw Tregelles-Williams, Swansea Festival of Music and the Arts

Russell Ward, Neath Port Talbot County Borough Council
Jamie White, Musician
Susie Wild, Parthian
Eunice Williams, Brynhyfryd Primary School
Huw Williams, Swansea Creative Hub
Roger Williams, Neath Port Talbot County Borough Council
Ruth Williams, Bishop Gore Comprehensive School
Jen Wilson, Jazz Heritage Wales
Ruth Wisby, Cwmrhydyceirw Primary School

The bid is further supported by the following local and national bodies:

- Swansea University
- Swansea Metropolitan University of Wales Trinity St David
- Swansea Business Improvement District (BID)
- Ospreys Rugby
- Scarlets Rugby
- Swansea City Football Club
- Tourism Swansea Bay
- The South West Wales Tourism Partnership
- Civic Trust Wales
- Film Agency Wales
- Literature Wales
- National Museums Wales
- National Theatre Wales
- National Youth Arts Wales
- Network to Promote Linguistic Diversity
- TRAC
- Visit Wales
- Welsh Music Foundation
- Welsh National Opera

Appendix E

Major events track record

The following section provides some highlights of our major events. There are many more staged in the local area; we have selected a small number to give an indication of our capacity for staging successful large scale events.

Swansea

Swansea does big cultural events, comfortably. Below is a list of examples of some of our best in recent years.

DANCE DAYS, SINCE 2005. Swansea was the first UK city to join a network of festivals of dance in urban places, including Rio, Barcelona and Geneva. An established event in the city's cultural calendar, Taliesin Arts Centre's Days attracts close to 7,000 spectators at unexpected venues around the city.

MAS CARNIVAL, 2008. Celebrating its 10th anniversary by 2008 Swansea MAS was the third largest carnival in the UK. A thousand participants took part in workshops leading up to the event where 25,000 gathered to watch the parade and join the party in the city centre.

KITE SURFING CHAMPIONSHIPS, 2009. Round one of the UK Championship was hosted in Swansea drawing 8,000 fans from around Britain and Europe to watch the spectacle. Since then the Council has made good on its promise to put Swansea firmly on the kite surfing map by partnering the 360 water sports resource centre and café on the seafront.

SEA SWANSEA, 2010. Described as 'maritime madness'; the weekend celebrated Swansea's sea port and the Marina boat show. All things piratical and nautical from sea shanties and have-a-go activities to competitions for local schools brought 15,500 visitors to the maritime quarter.

URDD EISTEDDFOD, 2011. One of Europe's biggest youth festivals the Urdd is a celebration of Welsh cultural life. Thousands of children and young people take part in competitions for singing, music and dancing and almost 100,000 people attended over the week-long event.

EID IN THE PARK, 2011. Almost 2000 people, from a wide range of backgrounds attended the free, community fun day that celebrated Eid. Regional plans are being made to attract more participants with the aim of promoting a harmonious Welsh identity.

ESCAPE, 2011. This is Wales' biggest annual Dance festival, residing at Singleton Park in Swansea and attracts crowds of up to 15,000 people. After 11 years the

organisers took a 'rest break' in 2012 but have promised a bigger and better event for this year.

ADAIN AVION, 2012. Adain Avion is a mobile art space created from the fuselage of a DC-9 airplane. Welsh artist Marc Rees celebrated its twentieth anniversary by bringing Avion to Swansea as part of the Cultural Olympiad. A week of connected events drew 14,000 observers and participants.

OLYMPIC TORCH RELAY 2012, This two day event brought 40,000 people onto the streets of Swansea and 6,000 gathered to watch the Olympics opening ceremony on the central big screen.

WALES NATIONAL AIR SHOW, 2012. Swansea Bay makes a spectacular backdrop for the Wales National Air Show and over 120,000 people took part in this free event last year. With the Red Arrows confirming their reappearance at this year's event it is likely to be even more impressive.

Every year Swansea also hosts Waterfront Winterland, an annual Christmas attraction at the National Waterfront Museum which has over 80,000 visitors throughout December. Other regular municipal events, the Christmas Parade and November's fireworks display have audiences up to 30,000 and 10,000 respectively. There are many others that have been equally successful: the Proms in the Park brings over 6,000 if it's a fine evening; 2,000 Star Gazed Live on a bitterly cold night in January; our 10k and 5k races have thousands of entrants and when the Swans are on parade the town centre is brought to a proud standstill.

Neath Port Talbot

RICHARD BURTON 10K, 2009. One of Wales' best kept secrets, the race at Cwmavon has always been known as one of the finest 10k events in the country due to its location and challenging course. Renamed the 10k Heritage Run for 2013 the course will take runners past some of the breath taking scenic points within the Afan Valley.

PARKLIFE, 2010. A collaborative and community project between Nofit State Circus and Organised Chaos Youth Circuses and local community groups that culminated in spectacular performances at Pontardawe recreation ground. Over 2300 people attended over the 10 days programme which cost £14,000, funded by the Arts Council of Wales.

THE PASSION, 2011. Extraordinary and inspired this was an ambitious project initiated by the actor Michael Sheen and culminating in a three day, continuous theatre performance at venues around Port Talbot in April 2011 at which more than 1,000 local residents took part and 6,000 people gathered to watch.

OLYMPIC TORCH RELAY, 2012. Over 20,000 people gathered on the streets of Neath to watch the flame carried through the town on its journey to London.

BARRICADE, 2012. Hosted by Pontardawe Arts Centre with a £10,000 grant from Arts Council Wales, this was the only Welsh event in Nofit State Circus' international tour. Impromptu happenings led to a mesmerising, outdoor performance with almost 2,000 participants over 6 days.

JOLLYTOTZ FESTIVAL 2012. The biggest children's party held in Wales offered a huge range of creative, cultural and play based activities over two days. With £30,000 of Arts Council Wales funding the festival was able to reach an audience in excess of 2000 people.

ANNUAL SANDFIELDS BEACH FESTIVAL. Organised by the local Development team at a cost of £10,000, the festival has up to 8,000 visitors to the marquees for music and dance, crafts and exhibitions at Aberavon. Other attractions include circus skills, bouncy castles, fairground rides and a farmers market.

MARGAM PARK. Administered by the local authority, this heritage venue hosts a diverse programme of cultural events throughout the year. From the Festival of the Horse and British Mountainbike Championships to historical battle re-enactments and a month long cultural festival programme, Margam Park attracts thousands of new and repeat visitors every year.

Neath Port Talbot also hosts annual fireworks displays plus Christmas lights switch-on and Santa parades across the county; these events regularly attract up to 5,000 visitors.

Carmarthenshire events

MERLIN FESTIVAL, SINCE 2008. Carmarthen's Merlin Festival celebrates the legend and lore of Carmarthen's ancient links with possibly the world's most famous wizard. Storytelling and street entertainers plus Welsh folk music, arts and craft workshops are offered to the 2000 festival goers.

LLANDOVERY SHEEP FESTIVAL, SINCE 2009. Now in its fourth year this rural town is taken over by thousands of visitors and sheep during the festival. It offers much more than dog trials and shearing, with many artisans selling beautiful, handcrafted pieces of work along with traditional craft workshops, poetry and literature readings.

AMMAN VALLEY BIG DAY OUT, 2011. The Amman Valley Big Day Out and Mardi Gras carnival has really made a name for itself and become a popular, annual highlight of the local calendar of events. With more than 5,000 visitors in 2012 it is a colourful, community event that takes over the streets of Ammanford.

LLANELLI CARNIVAL, 2011. This is a Christmas event with the traditional trimmings plus community floats, street performers, stalls, fireworks and food. With 20,000 participants it is hugely popular with local people and visitors alike.

THE LAUGHARNE WEEKEND, 2012. In its sixth year and spanning three days, The Laugharne Weekend is a lesser known but more raucous answer to Hay. Refreshingly low-key and un-starry, the few thousand festival-goers can expect to find themselves rubbing shoulders with literati and musical legends at this locally focused yet edgy weekend of the arts.

Appendix F

Outline budget

Revenue budget

Programme	£ ('000s)	Notes
Mari Lwyd	50	Artist and special event costs
12x12x12	835	£360k cast , £120k design, £35k sound/light, £50k stage managt, £85k dir & admin, £85k music, £50k wardrobe, £50k rights & sundries
These women's walls	50	£10k per production to cover actors, directors, staging and logistics - would suit crowdfunding
Swansea Bay, See?	350	Outline budget - this will require more detailed costing at the detailed business planning stage
Pete Ham Unsigned Festival	25	Budgets for new festivals have been kept relatively low to enable the creation of sustainable events
Celtic Folk Festival	25	Budgets for new festivals have been kept relatively low to enable the creation of sustainable events
Public performances	390	25 performances every week for 52 weeks of the year, at an average cost of £300 per act
20-17	30	£1k budget per young person to cover expenses, plus £10k towards community arts and social media experts
General support budget	15	Challenge 52/Swansea is the Best Place/Wiki-facts support budget
Digitage	100	Research and technical budget, plus placing of public interpretation displays
Portals	220	Research budget of £70k, £50k towards preparing materials for and setting up website, £100k for portals
Twin town	280	28 Swansea plus a further 20 locations with a budget of £5000 each, plus £40k exchange costs
Our time our voice	800	Community arts project based on scaling up of existing costs and extension across the whole region
Producers	750	Based on medium sized Way of Life Healthy Living projects and assuming one per county
Dysgu	525	£350 a day budget, 5 days a week, 50 weeks of the year in 6 separate locations
Dancing in the streets	15	Augmentation of the existing budget to expand programme by approximately 50%
Land of song	45	AV hire, transport and logistics, and special event staffing costs of £1500 a day with 30 events in the year
What's occurin	25	Budgets for new festivals have been kept relatively low to enable the creation of sustainable events
Lions Den	25	Community sports programmes to coincide with announcement (the latter is assumed to bear little or no cost)
DylanED	50	Based on existing costs with an uplift to accommodate additional festival elements and 4 times the number of schools
Time and tide	500	Assumes that site specific artworks would be in capital budget - these are the community arts costs, design costs and logistical costs
Brutal man, just brutal	50	Engagement and planning events and activities with community groups (excludes capital costs of proposed projects)
Life's a beach	525	250 primary schools in the region, average of 7 classes per school, £300 per class average budget
Creative cities conference	50	Assumes several high profile speakers and high end production values as a one-off event designed to leave legacy
Our place	150	£5,000 per community for 30 locations (managed through Foundry), capital costs separate
A Bay of Life	100	Community arts costs - capital costs are separate
Tanio Bae Tawe	300	Based on costs for Swansea in 2005, multiplied for 5 additional urban locations in region
Pop-up places	200	Includes a range of movable capital costs, potentially some rentals and so placed within revenue budget
Swansea Bay EXPO	200	Non capital costs of staging a large exhibition. Incl. service costs for temporary amendments to exhibition spaces, rental & staging costs
Percentage for art	-	This element will be revenue neutral - administration will come from existing Local Authority budgets
Digitopolis	100	Based on the previous Sand festival costs
Creative hub	100	£7.5k per month budget for visiting speakers/experts (in addition to Foundry input) plus £10k for additional costs
Best supporting environment	30	Festival element only (marketing centralised) and venue costs covered in existing operating budgets
Think like an 8 year old	20	The budget would be provided through individual sponsorship and so will expand or contract in line with this
Augmenting existing events	200	Budget for proposals from existing events and activities
Volunteers programme	500	
Creative Foundry core costs	250	
Associate experts for Foundry	500	
Marketing budget	1,000	
Evaluation budget	200	
TOTAL	9,580	

Capital budget

Swansea Bay has benefitted from significant capital investment in cultural facilities in recent years, from the £16m Y Ffwrnes in Llanelli, recently opened, to the £9m Gwyn Hall opened in 2012 as well, of course, as our two stadia in Llanelli and Swansea. A number of other projects (listed below) are underway and due for completion prior to 2017 (in most cases within the next 2 years).

We have listed those capital projects that have a direct bearing on our City of Culture programme. Others, for example Swansea University's second campus, though welcome investments to the region, do not directly affect our programme and are not included.

Project	£ (m)	Secured	Unsecured	Notes
Gynn Vivian Art Gallery	7.20	7.20	-	Cultural infrastructure investment underway/planned (completion prior to 2017)
Swansea Grand Theatre	0.50	0.25	0.25	Cultural infrastructure investment underway/planned (completion prior to 2017)
Brangwyn Hall	4.00	4.00	-	Cultural infrastructure investment underway/planned (completion prior to 2017)
Swansea Market	2.00	1.00	1.00	Cultural infrastructure investment underway/planned (completion prior to 2017)
Penlan community leisure facilities	2.00	-	2.00	Cultural infrastructure investment underway/planned (completion prior to 2017)
T365 (Tennis)	1.00	-	1.00	Cultural infrastructure investment underway/planned (completion prior to 2017)
Swansea Castle	2.00	0.30	1.70	Cultural infrastructure investment underway/planned (completion prior to 2017)
Alex project	9.00	9.00	-	Cultural infrastructure investment underway/planned (completion prior to 2017)
Albert Hall	5.00	5.00	-	Cultural infrastructure investment underway/planned (completion prior to 2017)
Hafod Copperworks	19.60	1.00	18.60	Cultural infrastructure investment underway/planned (completion prior to 2017)
Meanwhile space budget	0.25	-	0.25	Additional costs directly related to our City of Culture programme
Brutal man, just brutal capital costs	1.00	-	1.00	Additional costs directly related to our City of Culture programme
A bay of life physical works budget	1.00	-	1.00	Additional costs directly related to our City of Culture programme
Sculpture and the sea sculpture budget	0.50	-	0.50	Additional costs directly related to our City of Culture programme
Totals £m	55.05	27.75	27.30	

Note that the costs of the final project 'A train will run' are not included above – this will be a separate crowdfunding experiment and aspiration and would go ahead only if sufficient funds were raised. We would explore this in detail at the shortlist stage and include the costs in the business plan at that stage. We know that it is extremely ambitious, but this is a new world of crowdfunding and global instant communication and so as a creative city this is how we want to start thinking about things.



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