

## CABINET ITEM COVERING SHEET PROFORMA

### AGENDA ITEM

### REPORT TO CABINET

27 NOVEMBER 2013

### REPORT OF CORPORATE MANAGEMENT TEAM

## CABINET DECISION

Arts, Leisure & Culture - Lead Cabinet Member – Councillor Ken Dixon

### MAJOR EVENTS ROUND UP 2013 AND NATIONAL PORTFOLIO ORGANISATIONS UPDATE

1. Summary

To provide members with an overview of the major events delivered by Stockton Borough Council and its partners, during the summer and early autumn of 2013. The primary aims of major event investment are concerned with economic growth through vibrant town centres, and community pride and satisfaction. This report includes selected data from satisfaction surveys and market research and an indication of the estimated value of economic benefit arising from certain events. The report also highlights the national funding position in relation to SIRF and our key arts event partners and seeks to maximise our prospects of securing on-going revenue grant aid.

2. Recommendations

1. Cabinet is asked to note the content of the report.
2. Cabinet is asked to approve the principle that the current funding within the MTFP to support SIRF, ARC and TMA continues for 2014/15, 2015/16 and 2016/17 to enable a 3 year funding agreement with the Arts Council England to be negotiated

3. Reasons for the Recommendations/Decision(s)

The recommendations are intended to ensure that appropriate consideration is given to the extent and scale of the impact of the major events programme, and to ensure that future external funding opportunities are maximised through the strategic use of SBC resources.

4. Members' Interests

Members (including co-opted Members) should consider whether they have a personal interest in any item, as defined in **paragraphs 9 and 11** of the Council's code of conduct and, if so, declare the existence and nature of that interest in accordance with and/or taking account of **paragraphs 12 - 17** of the code.

Where a Member regards him/herself as having a personal interest, as described in **paragraph 16** of the code, in any business of the Council he/she must then, **in accordance with paragraph 18** of the code, consider whether that interest is one which a member of the public, with knowledge of the relevant facts, would reasonably regard as so significant that it is likely to prejudice the Member's judgement of the public interest and the business:-

- affects the members financial position or the financial position of a person or body described in **paragraph 17** of the code, or
- relates to the determining of any approval, consent, licence, permission or registration in relation to the member or any person or body described in **paragraph 17** of the code.

A Member with a personal interest, as described in **paragraph 18** of the code, may attend the meeting but must not take part in the consideration and voting upon the relevant item of business. However, a member with such an interest may make representations, answer questions or give evidence relating to that business before the business is considered or voted on, provided the public are also allowed to attend the meeting for the same purpose whether under a statutory right or otherwise (**paragraph 19** of the code)

Members may participate in any discussion and vote on a matter in which they have an interest, as described in **paragraph 18** of the code, where that interest relates to functions of the Council detailed in **paragraph 20** of the code.

### **Disclosable Pecuniary Interests**

It is a criminal offence for a member to participate in any discussion or vote on a matter in which he/she has a disclosable pecuniary interest (and where an appropriate dispensation has not been granted) **paragraph 21** of the code.

Members are required to comply with any procedural rule adopted by the Council which requires a member to leave the meeting room whilst the meeting is discussing a matter in which that member has a disclosable pecuniary interest (**paragraph 22** of the code)

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**REPORT TO CABINET**  
**27 NOVEMBER 2013**  
**REPORT OF**  
**CORPORATE**  
**MANAGEMENT TEAM**

**CABINET DECISION**

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**SUMMARY**

To provide members with an overview of the major events delivered by Stockton Borough Council and its partners, during the summer and early autumn of 2013. The primary aims of major event investment are concerned with economic growth through vibrant town centres, and community pride and satisfaction. This report includes selected data from satisfaction surveys and market research and an indication of the estimated value of economic benefit arising from certain events. The report also highlights the national funding position in relation to SIRF and our key arts event partners and seeks to maximise our prospects of securing on-going revenue grant aid.

**RECOMMENDATIONS**

1. Cabinet is asked to note the content of the report.
2. Cabinet is asked to approve the principle that the current funding within the MTFP to support SIRF, ARC and TMA continues for 2014/15, 2015/16 and 2016/17 to enable a 3 year funding agreement with the Arts Council England to be negotiated

**REASONS FOR THE RECOMMENDATIONS**

The recommendations are intended to ensure that appropriate consideration is given to the extent and scale of the impact of the major events programme, and to ensure that future external funding opportunities are maximised through the strategic use of SBC resources.

**DETAIL**

Stockton on Tees has a well-earned reputation for delivering high quality, large scale events. Stockton International Riverside Festival (SIRF) is the largest and enjoys the highest profile. SIRF is complemented by sport and active leisure events aimed at promoting healthier lifestyles, including the Cycling Festival and River Rat Race, community celebrations like Stockton Fireworks, and specialist retail and entertainment like Stockton Sparkles. These large scale events attract visitors increase spend in our towns, and contribute to a quality of life offer which helps the local economy attract investment and retain talented individuals. Opportunities for people to come together from different socio-economic groups and from different areas of the Borough also helps promote a sense of belonging, pride and social cohesion.

## Duathlon

1. Building on our success with running, cycling and triathlon events, we believe that there is significant potential for the Stockton Duathlon, combining running and cycling in a run-ride-run format. Working with our partners TriHard we staged the first Stockton Duathlon in April 2013 around a closed road circuit on Stockton Riverside and Teesdale. The event included novice, sprint, and standard distances and catered for entrants with every level of fitness and ability. There were 586 participants, which we believe is an excellent start for a new event, and a format with which people are not yet familiar. With a mixture of distances and disciplines, duathlons and their associated training provide a great incentive for people to adopt healthier lifestyles. We are projecting significant growth for this event, in elite and mass participation.
2. The national Triathlon and Duathlon Governing Body has awarded Stockton Duathlon 2014 qualifier status for the 2014 World Championships in the standard distance, and the 2015 European Championships at sprint distance.



## Riveting Stuff – part of the Festival of the North East

3. Throughout June 2013, Festival of the North East celebrated the region's creativity, inventions and discoveries from the 7th century to the present day, acting as an exciting regional celebration heralding the arrival of the Lindisfarne Gospels in Durham for three months in July 2013.
4. Riveting Stuff - The Festival of Engineering, was conceived as a one-off event to be a distinctive Tees Valley contribution to the Festival of the North East.
5. Over a 10 day period, Riveting Stuff celebrated great engineering innovation and achievement of the 19th and 20th Centuries, and used that platform to promote engineering now, as a source of pride, economic activity, and as a possible career.



6. The event incorporated promotions by engineering firms, academic institutions, and industry bodies, designed to highlight the contemporary importance of the sector. There were also exhibitions and demonstrations designed to excite a general public audience. Thousands of people attended, visiting exhibitions of bridge models and images from the Head Wrightson heyday, making model boats and bridges, playing skittles with a digger, or watching Fire brigade rescue demonstrations.
7. The main site for the event was the Tees Barrage, utilizing the water course, the tarmac area overlooking the Archimedes screws, and the land around the course. The event helped raise the profile of the white water course and the rafting and canoeing opportunities.
8. Festival of the North East was conceived as an opportunity to bring national media attention to the region, in the relatively quiet 'post-Olympic' year. Stockton Borough Council aimed to secure a prominent position within that national coverage and hosted the main event launch. Riveting Stuff featured heavily in the regional news coverage on television and radio, dominating lunch and early evening broadcasts in BBC North East and Tyne Tees on the first Saturday of the Festival. Festival of the North East generated media coverage with an estimated value of £769,705. 70% of respondents in an online survey thought the event was good or very good for creating positive pr for the region, 75% thought it was good for celebrating the region's innovation.



## Stockton Cycling Festival

9. Stockton Cycling Festival is still the only cycling event in the UK to combine the three British Cycling programmes; Premiere Calendar road race series, Elite Criterium sprint racing, and SKY Ride mass participation rides. This provides a connection between the big name Team Sky and British Olympic riders, and the opportunity for local people to get on their bikes whatever their level of fitness, offering the incentive and the opportunity for people to adopt healthier lifestyles. The event also brings high profile broadcast and internet coverage, presenting the Borough and the Town in a very positive light.
10. This year's event attracted approximately 10,000 spectators and nearly 4000 participants. 114 riders competed for the Friday night Elite Crit sprint races, including double Olympic gold medal winning Ed Clancy. Saturday's Sportive grew by 37% on 2012, attracting 413 riders out onto the North York Moors, with the 30, 60 and 90 mile courses providing for the leisure rider and the serious Lycra-clad amateur.



11. Sunday's attractions included displays and demonstrations, stunt riding, technical support, and cycling related retailers, alongside the family friendly closed road circuit which attracted 3500 Sky Riders, up 14% on 2012.
12. The Premiere Calendar attracted the strongest teams to what has become a vital race in the national series. The riders lined up on the Riverside road start line, with a full entourage of support team cars, whilst the Sky Riders lined up on the opposite carriageway. The elite race circuit around the north of the Borough, through Thorpe Thewles, Carlton, Redmarshall and Stillington, provided great spectator points and enough challenge for the riders to split the peloton and create breakaway groups before the return to the town for the closing sprint section.
13. The Premiere Calendar and Elite Criterium races are broadcast as 30 minute shows on Eurosport, and repeated 4 times, in addition they are uploaded to You Tube and promoted by British Cycling, Velo 29, and other partners.
14. 2014 Stockton Cycling Festival (11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> July) will immediately follow the Tour de France "Grand Depart" in Yorkshire (week before) which will build on the excitement and provide a fantastic destination marketing opportunity and a chance to engage and inspire even more people within the Borough to get in the saddle.

## Weekender

15. Tees Music Alliance (TMA) made the decision to move the Stockton Weekender to a different weekend from SIF. This provides the opportunity for TMA to further develop its distinctive individual brand, as an independent music festival – in addition to spreading a strong town centre artistic offer over two busy weekends instead of the traditional one.
16. The large Riverside site allowed room for the main stage, second stage, 'Wunderbar' tent, and children's 'Kaleidoscope Tent', in addition to extensive bar, catering, and toilet facilities. The site had a very friendly and relaxed atmosphere. Camping for around 100 tents was provided at the Tees Barrage.
17. Headline acts including Primal Scream, Dexy's and The Proclaimers were supported by a strong and diverse line-up. There was also cabaret and comedy in the Wunderbar tent. Around 70% of artists were local or regional – providing a massive showcase for our home grown artists.
18. 5,686 people attended on the Saturday and 5,075 attended on the Sunday.
19. 76% of festival attendees came from within the Tees sub-region (with 46% of the total attendees coming from Stockton-on-Tees Borough).
20. 15% came from within the north-east and Yorkshire; with the remaining 9% coming from elsewhere in the UK.
21. *"For all the novelty of the vintage headliners, the remaining 90 percent of the festival is perfectly tailored thanks to an intrinsic knowledge of the locality: big names drawn in crowds, but the unknown acts prick their interest. This assured approach to programming makes for perfect blend of talent both old and new and a budding festival with more promise each year."*

Clash Music (national online magazine)

*"...the euphoria of Dexys' performance is tinged with the sadness of knowing that the Stockton Weekender is finally over for another year. Yet amongst this regret is the firm belief that through detailed planning, clear organisation and the maintenance of a careful balance between promoting local and national artists Stockton Weekender has once more delivered the most successful of music festivals."*

God Is In The TV (national online fanzine)

*"The overall feeling of our group was that the Stockton Weekender succeeds at being that rare kind of festival; small enough to be friendly, priced in such a way as to be inclusive, yet big enough to attract well known bands. I realise that from a funding point of view, events like these might seem like optional extras when cuts are needed, but as someone from out of town who was prepared to make the trip up the A19, I can say it promotes Stockton / the north east, local bands, artists and businesses in a very positive light."*

22. *Well done and thank you to everybody involved, long may the festival continue; we will definitely be back next year."*

Emailed correspondence from ticket holder

### Stockton International Riverside Festival

23. SIRF 2013 was a great success. The impact on the town was hugely positive, attracting large audiences on all sites and receiving substantial praise from audiences and artists. All helped by glorious weather.
24. The Festival began on Thursday night with a stunning large scale launch event, the Community Carnival took place on Saturday and the Festival ended in grand SIRF style with a spectacular finale on the Sunday night.



25. Key findings from independent market research and residents surveys;

- 85.4% of visitors think that supporting SIRF is a good use of Stockton Borough Council's resources.
- 87.3% of visitors were satisfied with the Festival
- 90% of visitors think SIRF is good for promoting Stockton as a place to visit.
- 91.8% of visitors are likely to return to Stockton for SIRF 2014
- 1,287 participants and 65 groups participated in the Community Carnival,
- 14 groups were new to the Carnival
- SIRF presented more than 115 performances to estimated audiences of over 65,000 people.

26. In addition to the market research cited above, which questions people who attended SIRF, a Viewpoint Rapid response survey was used to capture feedback from a cross-section of local residents. The Viewpoint survey suggests that 25.3% of the population attended SIRF, a figure consistent with the estimated 60,000 total audiences for the event. Taking the whole sample, including the 74% who chose not to attend SIRF, 56% felt that SIRF was a good use of Council resources, and 66% felt it was good for promoting the Borough as a place to live, work, or visit.

27. A short survey was conducted with 86 local businesses in relation to their views on SIRF 2013 and the impact it had on their business. The majority of these respondents were from local shops (70.9%) and 19.6% were representatives of pubs/bars (7.0%), restaurants (5.8%) or cafes (5.8%). 1.2% represented a hotel or guest house and 9.3% were from 'other' industries.

28. Some businesses had increased business by up to 300% - these were strategically placed food outlets and street cafes. Other fast food outlets, gift shops and pubs increased from between 20% and up to 100%.



29. Wellington Square reported a 32% increase in income from their car park, but have not been able to provide turnover figures for their tenant retailers.
30. The estimated average spend per visitor over the past 3 years was £17.51, according to the previous market research. Following a tender exercise a different company secured the market research contract in 2013 and a different methodology for calculating economic impact has been used. The total spend per visitor in 2013, was £6.33. This suggests a significant drop in spend by individuals, perhaps reflecting the economic pressures on our communities. On this basis, the estimated total spend by visitors to SIRF was £412,000.
31. When this spend by visitors is combined with investment in the programme from national agencies, the total direct benefit to the Borough is an estimated £672,000.

### **SIRF Programme, sites and content**

32. The programme was spread right across the town centre. There was a daytime programme on Trinity Green, a concentration of differing scale shows on Stockton High Street and Church Road and late night shows on Parish Gardens and Swallow Yard (the service yard for the old Swallow Hotel)
33. The decision to stage the SIRF and Weekender on different weekends gave SIRF the opportunity to use the Riverside space for part of the programme. The Riverside site was used for the opening show, the Finale and the culmination of the Community Carnival. The Riverside is such a great venue for presenting outdoor arts; the drama of the river provides a fabulous backdrop for shows and pyrotechnics and the site can accommodate larger audiences than anywhere else in the town centre making it easier to manage the health and safety aspect of events.
34. On the Friday and Saturday night there were two late night shows for people to choose from. They both had limited capacity and on both nights we reached the audience limit and ended up turning people away. Although some people were disappointed, there were no incidents of bad behaviour.
35. This year we chose to present fewer large scale shows and more small and medium scale shows particularly on the High Street and Church Road creating a critical mass of programme that gave audiences greater choice throughout the weekend
36. The redevelopment works on the High Street didn't cause SIRF too much trouble. Effective joint working provided plenty of notice as to the areas that would be available for the Festival and the contractors were excellent, sticking to the agreed plan. South of the Town Hall was the area that was not used. Improved clear signage between the main Festival area on the High Street and Trinity Gardens ensured visitors had clear direction throughout the event.

### **SIRF Commissions and Premieres**

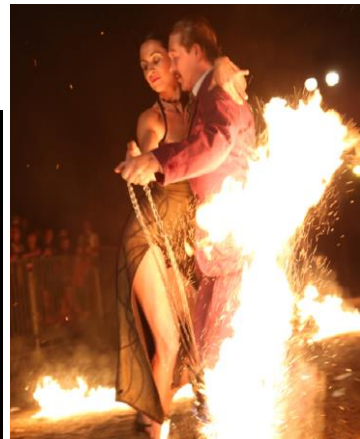
37. This year's programme included 17 commissions and 5 UK premieres. Nine of the commissions resulted from SIRF's membership of Without Walls, a consortium of leading arts organisations and festivals dedicated to the development of the UK's outdoor arts sector. These included *Faust* by local favourites, Bad Taste Company, family show *Imaginary Menagerie* by Les Enfants Terribles and dance performance *Fragile* by Tilted Productions
38. For the 3<sup>rd</sup> year, SIRF was a partner in Gone in 20 Minutes (Gi20), a national showcase supporting emerging UK artists to create outdoor performances for the first time. SIRF presented seven Gi20 shows, including the hilarious *Roving Rhinoceros* runabout puppets and *Musical Mechanical*, New Orleans inspired brass band.

39. Another commission and premiere was *Parked* performed by Durham based Flex Dance Company, a group of leading learning disabled artists. *Parked* is Flex's first piece created specifically for outdoors and SIRF was their first public performance outdoors.



#### **SIRF in Parish Gardens**

40. This was the perfect setting for French company Bilbobasso's show *Polar*, a fabulous combination of live music, Argentine Tango and fire. The show played to capacity audiences each night.



#### **SIRF on Trinity Green**

41. The highlight on Trinity Green was the intriguing, *Audible Forces*, a collection of wind powered kinetic and sonic installations spanning everything from whistles carried by pigeons to sonic reed beds.

#### **SIRF Community Carnival**

42. The theme of the 2013 carnival was *Stories of the World* which explored traditions and stories of countries and cultures across the globe. It was a great theme to encourage learning around diversity, particularly for schools. The theme explored traditional folk tales and iconic characters of other countries and the six sections were based around different continents, exploring some wonderful folklore legends.

43. The performance element of the event has continued to be developed. Groups worked with choreographers from Urban Kaos to create performances which animated their costumes, bringing life and movement to the parade. Apollo Arts again supported the development of the musical content of the carnival and deliver the second year of the Youth Music funded project. There were 24 music groups in the carnival. One of the aims continues to be to add new musical styles to the carnival.

44. The most significant change to the carnival this year was the introduction of a new route that ended on Stockton Riverside. The route was a dramatic improvement to the event and although it provided some challenges in relation to lack of space in some areas due to the High Street redevelopment, it was generally much easier to

manage. The Riverside as the site for the culmination of the Carnival was a great success. For the second year, an afternoon of activity was presented after the carnival, which included a live music stage with local bands, walkabout performances and a wide range of workshops and demonstrations. The afternoon was very popular, with large audiences staying throughout the afternoon. It is intended to develop the event in future years and the Riverside venue gives us much more scope to do this. It completely changed the atmosphere of the event and the layout meant that there were areas for audiences to relax and stay all afternoon.



## Finale

45. This year's finale show was the wonderful *Girafes* presented by French Compagnie Off. Eighteen, eight metre high giraffe puppets processed along Stockton High Street ending on the Riverside with a flourish of beautiful pyrotechnics, all enjoyed by around 5,000 people. The giraffes on Stockton High Street amazed and delighted the audience. The finale was extremely popular and the Council received much praise about the finale, many people saying it was the best in many years.
46. Each giraffe puppet was operated by two stiltwalkers. The rear of each puppet was a local volunteer trained by the company and they all had a brilliant experience.





## VIP evening

47. This year's VIP event took place on the Thursday night on the Riverside where around 700 of our guests enjoyed Theater Titanick's *Furnace Symphony*, a performance played on instruments inspired by the drama and alchemy of steel making – a fitting celebration of the area's rich steel industry heritage.
48. The main hospitality event was held at ARC and, following the success of last year's satellite events, once again other themed events were held in different venues throughout the town centre. There were 7 satellite events around the town and guests from all venues were then escorted to the Riverside to enjoy the show.
49. Satellite hosts once again said they felt that this was an excellent way to engage with existing and potential business associates and partners, many who had not attended SIRF previously and would have been unlikely to without an invitation to the VIP evening.
50. The main feature of the event at ARC was the launch our commissioned book *Instant Light*, telling the story of how Stockton became a festival town. The story was written by Sara Maitland with illustrations by Robert Dunn. Sara did a short reading from the book and all guests were given a copy as part of their VIP pack.



## SIRF Marketing and PR

51. The Council made further improvements to the marketing and promotion of SIRF this year. The branding for this year's Festival was strong and one that can be built on and developed for the next few years. It was distinctive and easily recognisable and we used it to great effect with different scales of promotion from a billboard on the A66, town centre signage and the SIRF brochure and website.
52. Fewer resources were spent on paid advertising and a greater use the skills and resources of the festival staff and artists for PR purposes to great effect. Early briefings with TV, radio and main publications work prioritised agreeing with them action plans for SIRF leading up to and during the festival. This made it easier to follow up with journalists and broadcasters and resulted in increased press and media coverage, particularly television.
53. The bold colourful signage which had an enormous impact on the appearance of the town and improved the experience of visitors in helping them find their way to the different Festival venues around the town.





54. The Council's Town Centre Management and Town Team were fully engaged and very supportive resulting in increased local businesses active involvement in the promotion and marketing of SIRF and make them feel part of the event. Local businesses were invited to participate by offering them SIRF branded t-shirts to wear during the Festival and large cut out SIRF letters that they could display in their shop windows or inside their business premises. Over 40 town centre businesses participated. The visual impact was stunning and staff became great champions of SIRF.
55. SIRF also participated in the Council's Town Centre initiative of encouraging and supporting local restaurants to set up street food stalls as part of events. The introduction of "Grub on the Green" on Trinity Green and four local restaurants set up stalls was a great success to build on in future years.
56. The Visitor Experience Team followed the format of previous years, providing a branded staff presence on site throughout the Festival to help visitors with any queries. The Visitor Experience Team also supported the VIP events.

### **SIRF Operation and Technical**

57. This year, saw the previous succession planning been fully implemented resulting in significant changes to the way SIRF was organised and managed. The most significant change was the Arts Development Manager, Jan Doherty, taking on the role of Artistic Director. The previous Director of 25 years, Frank Wilson, continues to work with the Festival in a reduced capacity as Associate Artistic Director and SIRF continues to benefit from his broad knowledge, experience and contacts. The two Arts Development Officers also played a significant role leading on the Festival co-ordination and liaison with artists. These roles worked extremely well and will form the basis of a successful model for the future development and delivery of the Festival.
58. The Festival ran smoothly without any major problems. Once again there was a genuine ownership of the Festival amongst the many Council departments and partners involved who supported the event and helped to make the Festival such a great success.

## Billingham International Folklore Festival

59. 2013 was the 49<sup>th</sup> BIFF, and presented folk, dance and music companies within the terms of the international governing body CIOFF. In addition BIFF presented contemporary folk dance, Hip Hop, and a 3D film with funding from Arts Council England. 2013 was the second year in which BIFF secured Arts Council grants for a contemporary programme.
60. The 300 performers at BIFF were accommodated in the buildings of the former Campus School, providing sleeping, eating, and rehearsal space for two weeks at minimal cost. This was made possible by a short postponement of the planned demolition of those buildings.
61. Stockton Borough Council funding for BIFF is following a planned phased reduction of 5% per annum.

## Stockton River Rat Race

62. The original River Rat Race, promoted by the Rat Race Adventure company, provides a unique vehicle for the promotion of the Town and the River. Rat Race 2013 attracted 1,122 competitors, more than half of whom were from beyond the TS postcode area. Our commercial partners believe the recession, and pressures on household budgets, are having a limiting effect on participant numbers, however, Stockton still achieved growth, and outperformed the Glasgow River Rat Race which has now been shelved. Early discounts and promotion codes for local use ensured that price increases were modest for those residents who booked early.
63. The commercial television production company, Dream Team, agreed to incorporate footage of our other major events with the 2013 race footage, setting the scene of a festival and event-rich location. This dedicated half hour show was broadcast at 7.30 and 8.30am on a Saturday morning on Channel 4, and also on 4OD. Eurosport, ESPN, and a number of other adventure and sport themed channels will carry the Stockton River Rat Race into households across the globe, with an estimated 980million home reach. Viewing figures for Rat Race 2013 are not yet available, many broadcasts are still to follow.



## Fireworks

64. Stockton's Firework display is firmly established as the biggest and best in the area. This year's pyrotechnics were designed by local firework specialists G2 and accompanied by a medley of Queen's greatest hits. BBC Tees provided a live broadcast from the site, getting the message out that Stockton is the place to be on November 5<sup>th</sup>. With no large scale free displays in neighbouring Local Authority areas, Stockton has become the primary Tees Valley display. BBC television coverage reflected this status, referring to the Stockton display in their early and late evening bulletins and ending the 10.30pm news with a clip of the display.



65. A massive audience, estimated to be 45,000 people watched from the locations along the Riverside site and in the surrounding area. There were large crowds in the High Street prior to the show, with queues outside food outlets and cafes. One café trader reported takings in 3 hours equivalent to 3 days normal activity.
66. Despite the audience numbers, there were no safety or crowd control issues on the night, Cleveland Police Silver Command complemented the Council staff for the technical and logistical organisation. With only one reported arrest for drunkenness, the Police acknowledge that they would expect to be called to more incidents on a normal evening in Stockton town centre.
67. Cleveland Fire Brigade believe that an organised event of this type prevents accidents and injuries that would otherwise arise from informal bonfires and back garden firework displays, and they remain highly supportive of our Firework event.
68. The huge crowd was also very diverse, representing another occasion on which our event programme brings disparate communities together for shared experiences, fostering cohesion and pride.

## Arts Council National Portfolio Organisations

69. Arts Council England distributes over £300million grant in aid to support the nation's arts infrastructure, nearly half of which goes to London based organisations. A recent independent report shows that the Arts Council spends approximately £20 per head of the population in London, compared to less than £4 per head across the rest of



England. Current ACE policy suggests this gap could widen and Arts Council investment in the Tees Valley could shrink even further.

70. The majority of their crucial revenue support is routed through the National Portfolio Organisation (NPO) grant regime. The North of England has relatively few NPO's, and the Tees Valley has only 5; ARC, SIRF, TMA, mima, and Hullabaloo Theatre Company, based in Darlington.
71. The 3 NPO's in Stockton are central to the delivery of our event programme and our vibrant town centre agenda, and to the night time economy. Between them they attract over £650,000 per annum in NPO grants. This funding is additional to project grants provided through programmes such as Without Walls.
72. SIRF, ARC and TMA are increasingly co-commissioning or co-presenting work, enabling touring work to come to Stockton and supporting cultural production in this area. This production capacity helps us deliver large scale creative projects locally, keeping money in the local economy and equipping us to create unique cultural product.
73. NPO status is also a prequalification for large scale Arts Lottery funding, with the Arts Council stating that it wishes to invest in existing arts buildings rather than new infrastructure. Since 1995 twice as many arts lottery grants have been awarded to London compared the rest of England, and the average grant has been twice as large in London.
74. Arts Council England has indicated that it intends to reassess all of its NPO funding, with organisations being invited to reapply for their funding in the spring of 2014. This poses a significant threat, because, as illustrated above the NPO status is essential to accessing a shrinking share of the non-London funding. In addition to working with Arts Council regional officers, though they have little influence over any national decisions, we are looking to optimise our negotiating position going in to the New Year NPO round.

### **FINANCIAL IMPLICCATIONS**

75. We believe many of the competing NPOs will face uncertainty over their local authority support, and as such a commitment to a 3 year continued funding arrangement by Stockton Borough Council to SIRF, TMA, and ARC would provide a competitive advantage and maximise our potential to secure continued funding from Arts Council England. These funds are already included in our current MTFP and this would be an extension of that commitment.

### **LEGAL IMPLICATIONS**

76. There are no legal implications arising from this report. All the events are compliant with the relevant legislation and guidance.

### **RISK ASSESSMENT**

77. The events set out in this report have all been subject to risk assessments at appropriate and proportionate levels of detail and rigour. Event plans in each case have been considered by the Independent Safety Advisory Group.

### **SUSTAINABLE COMMUNITY STRATEGY IMPLICATIONS**

78. The events listed contribute to a number of Community Strategy objectives, particularly those relating to Economic Regeneration, Social Cohesion, and Public Health. The manner and extent to which they contribute has been described in relevant event proposals and project plans. Some evidence of their impact is included in this report in the form of feedback and market research results.



## **EQUALITIES IMPACT ASSESSMENT**

79. This report is not subject to an Equalities Impact Assessment, but the events described have been subject to EIA or consideration of equalities issues in the planning and staging of the individual events. In some cases the benefits to and engagement of underrepresented communities is referred to in the market research to illustrate the way in which such matters have influenced the design of the event.

## **CORPORATE PARENTING**

80. Every effort has been made to extend opportunities to our 'Looked After' children to attend and participate in the events described.

## **CONSULTATION INCLUDING WARD/COUNCILLORS**

81. The events described have impacted on every ward and been the subject of consultation with individual members and appropriate groups. Attempts have been made to inform members of any anticipated negative impacts of events, such as those arising from road closures or restrictions of access to public sites. Detail of consultation for individual events is not provided in this report but has been provided in the planning and preparation of the events before they were staged.

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Background Papers

Ward(s) and Ward Councillors

Property Implications