



A Framework for Creative Industries Development in South Hampshire

Consultation Draft

December 2009

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Creative Industries Development in South Hampshire

Executive Summary

1 Background

The Framework:

- (i) aims to bring together the work of the PUSH Quality Places Delivery Panel, the Economic Development Delivery Panel, and the Hampshire Economic Partnership, in relation to creative industries development
- (ii) it uses the IDeA, and work foundation, guidance to Local Authorities investing in creative industries, as its starting point
- (iii) proposes that PUSH should use a wide definition of the creative and cultural sector
- (iv) seeks to be inclusive and build on existing good practice in the South Hampshire area.

2. Impact of the Creative Industries includes:

In line with the IDEA guidance the framework recognises examples where creative industries in South Hampshire have contributed to all the policy outcomes highlighted in the following diagram.



3. The proposed South Hampshire framework for creative industry Development

The framework proposes three foundations to a South Hampshire approach to creative industry development.

- (i) The agreement across PUSH stakeholders of a common vision which identifies the mutually supportive role of Place Shaping, Economic Development and Creative Industry Development in ensuring South Hampshire will be a great place to live work and invest in 2026.
- (ii) The adoption of a business centred approach to creative industry development
- (iii) The building of an inclusive partnership of stakeholders to deliver the framework

- **Common Vision**

Recommendations for the Development of a Common Vision:

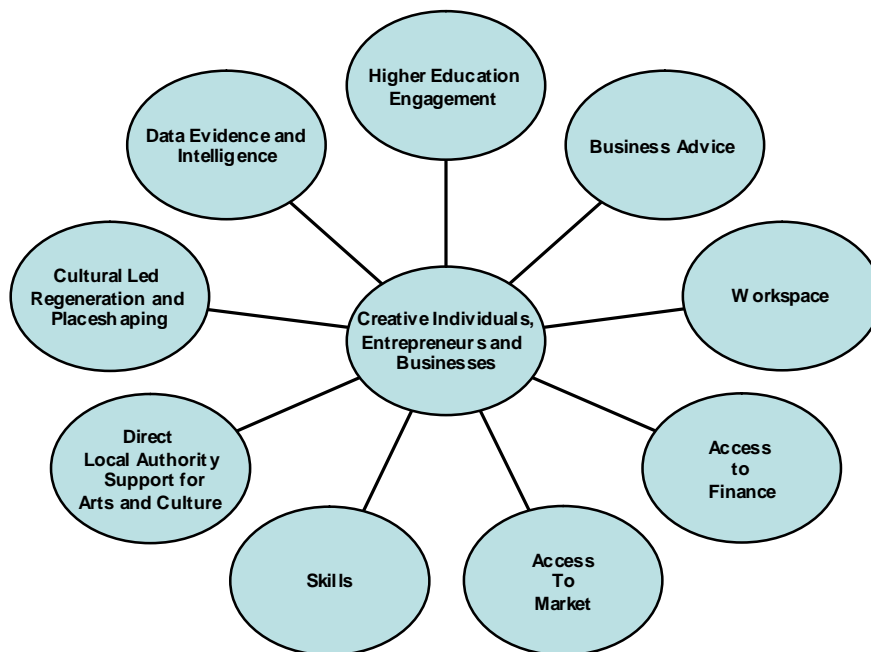
- (i) PUSH should affirm a vision for 2026 which uses quality of place to position South Hampshire as a great place to live work and invest on the world stage.
- (ii) The PUSH Economic Development panel should recognise the importance of the cultural and creative sectors not just on account of their economic growth potential but also on account of the way they enhance perception of the area.
- (iii) The Quality Places Delivery Panel should continue to focus on the economic and social benefits of creative industry development and place shaping as well as the intrinsic cultural value.

- **Business Centred Approach**

Push should adopt a business centred approach to creative business development, and work with stakeholder to enhance the support services needed to help creative businesses flourish in response to the needs of businesses.

The approach is illustrated in the following diagram

Business Centred Support for the Creative Sector in PUSH



Recommendations for business centred approach:

- (i) The proposed framework for a Business Centred Approach to creative industry development should be adopted as a basis for consultation and catalyst for partnership development.
- (ii) A joint workshop should be held by the Quality Places and Economic Development delivery panel to engage key stakeholders in the consultation before April 2010
- (iii) Following consultation lead agencies should be identified for each strand of the business centred approach and these should work up a Costed time limited action plan for agreement by joint committee by Sept 2010

• Partnership working

Recommendations include:

- (i) The Framework should be delivered by an inclusive partnership of stakeholders.
- (ii) The lead organisations for each strand of the framework should adopt an organic and inclusive approach to building the strand action plans.
- (iii) Consideration should be given to rationalising the fragmented partnership arrangements to creative industry development in South Hampshire - possibly by forming a high level board

(iv) An initial step in this rationalisation would be the creation of a formalised joint HEP and PUSH Quality Place and Economic Development task group to take forward the development enhancement and implementation of the framework. This group would include senior representatives of the strand lead organisations

- Next Steps

- To consult on the draft framework with stakeholders. The consultation to include a joint Quality Places, Economic Development, and HEP workshop, which will seek to identify ownership of actions.
- To identify lead organisations to take forward the agenda in relation to each of the action strands of the business centred approach
- To develop a timetabled action plan, in partnership with the lead organisations, which can be presented to Joint Committee in 2010.
- To refresh the Task Group so as to allow the PUSH Quality Places and Economic Development Task Groups to take forward the agenda with the lead organisations and in partnership with HEP and possibly the Hampshire Economic Board.

A Creative Industries Framework for South Hampshire

1. Background

Both the Partnership for Urban South Hampshire (PUSH) Quality Places and Economic Development Delivery Panels have, through separate analysis, identified the creative sector as playing an important role in helping PUSH to achieve its ambitions in relation to place shaping and economic development. This report aims to explain the ways in which the PUSH Quality Places and Economic Development Delivery Panels could work with PUSH Local Authorities and other partners to support the development of creative industries in South Hampshire.

The report draws upon the '*Investing in the Creative Industries Guide*', produced by the Work Foundation and IDeA¹, which describes a range of policy objectives which Local Authorities might seek to support through investment in creative industries. A considerable amount of work is already taking place in the PUSH area. A key purpose of this report is to identify this existing work, suggest opportunities to build on existing strengths, and to identify some gaps which may need to be filled or further explored.

2. Definition of Creative Industries

For the purposes of this report the definition of creative industries is based on the DCMS definition², "those industries which have their origin in individual creativity skills and talent which have the potential for job and wealth creation within a generation and exploitation of intellectual property."

This definition includes 13 industries:

- (i) Advertising
- (ii) Architecture
- (iii) Art & Antiques
- (iv) Computer Games
- (v) Crafts
- (vi) Design
- (vii) Designer Fashion
- (viii) Film & Video
- (ix) Music & Performing Arts
- (x) Publishing
- (xi) Software
- (xii) TV
- (xiii) Radio

¹ Investing in Creative Industries, a Guide for Local Authorities www.idea.gov.uk/creativeindustries

² DCMS (2001) Creative Industries Mapping Document.

http://www.culture.gov.uk/reference_library/publications/4632.aspx/

The DCMS Data Evidence Toolkit³ further draws attention to a creative production cycle which includes:

- Creation,
- Making,
- Dissemination,
- Exhibition / and Reception,
- Archiving/ Preservation,
- Education and Developing understanding.

These categories frequently can be related to any of the business sectors covered by the DCMS definition to a greater or lesser degree. The categories often overlap, a Live Television broadcast will simultaneously include elements of creation, making and dissemination.

Frequently the highest value added occurs at the creation part of the cycle when new intellectual property is generated, this is then utilised through the production and dissemination process. Standard Industry Classification (SIC code) analysis of the sector can miss contributions to IP creation as they may be hidden due to relative high incidence of small scale independents in the sector or be difficult to identify within the context of a large enterprise concerned with manufacture or distribution.

In South Hampshire a good example of the way creative IP has influenced as sector is provided by the high technology marine industry cluster. The leisure yachting segment of the marine industry has very utilised design and linkages with ocean racing and Olympic Sailing Success to achieve competitive advantage.

Much of the social impact of the creative industries arise from interaction with cultural activity, the dissemination of content through theatres, galleries, exhibitions, and festivals contributes to sense of place. Similarly creative education which can occur through interaction with creative process, can lead to personnel development, and the development of skills which may lead to employment in the creative sector or be transferable to other business sectors.

It should also be noted that many industries rely heavily on creativity and individual passion, these include:

- Sport
- Heritage and museums
- Visitor economy
- Coastal and natural environment including gardening and horticulture,
- Local food production and consumption (including catering and the restaurant industry),

³ Data Evidence Toolkit, DCMS 2004

<http://www.culture.gov.uk/images/research/DETTtechnicalReportv1August2004.pdf>

Although not formally embraced by the DCMS definition these industries contribute to quality of life, quality of place, regeneration, employment, and the economy, in much the same way as creative businesses. These sectors may therefore benefit from the same sorts of intervention.

3. Scale of the Sector

It is hard to estimate the exact size and scale of the sector. The Business Inquiry Survey⁴ identifies over 9,000 creative businesses in South Hampshire. These businesses employ a total of nearly 35,000 people. However the creative sector is notoriously difficult to define and measure. The DCMS definition of the creative sector only relates to part of the SIC codes used by ABI, these figures may therefore be an over estimate. The Ancer Spa⁵ report on creative industries commissioned by SEEDA, and the Economic Partnerships, gives a figure of 4,929 companies employing 11,920 people

These figures do not include artists and creative people working on Local Authority contracts, or design businesses supporting high tech manufacturing. Furthermore the business inquiry data relates only to VAT registered businesses and it has been estimated that a very large number of creative businesses are not VAT registered. In 2003 a joint SEEDA Culture South East Report⁶ found that 56% of creative businesses in the South East turned over less than £100k. It has therefore been suggested that approximately 80% of creative businesses in the region are not VAT registered. However the Ancer Spa report suggests that, as a rule of thumb, the number of non VAT registered businesses is double the number of VAT registered businesses. The David Powell Study went on to note the small number of large businesses in the sector account for most of the sectors employment and GVA.

It should also be noted that Local Authorities are major direct investors in creative activity through the work of cultural service and library departments. The Creative Returns Report⁷, commissioned by Arts Council England and Local Authorities in Southampton, Hampshire, Isle of White, and Portsmouth (SHIP), suggested that the combined Local Authorities invested over £55m per annum and employed over 1,500 people. These figures do not include investment in the creative sector by Local Authority departments and public sector bodies, such as health, children's services, and universities, which do not have an explicit cultural remit. This investment is likely to be considerable.

Major capital investment on projects such as the Spinnaker Tower, Gunwharf, Portsmouth Historic Dockyard, Winchester and Gosport Discovery Centres, and the Point Arts Centre, has totalled well over £100m in the last ten years. Future projects, including the New Theatre Royal, Portsmouth University's Creative Campus, the further enhancement of Portsmouth Harbour, the Historic Dockyard, the Mary Rose Museum, as well as the Northern Above Bar in Southampton, and the proposal for

⁴ Business Inquiry Survey

⁵ Ancer Spa Creative Industries in the South East SEEDA 2006

⁶ David Powell Driving the South East – How the Cultural and Creative Industries contribute to the Regions Economy. SEEDA and Culture South East 2003

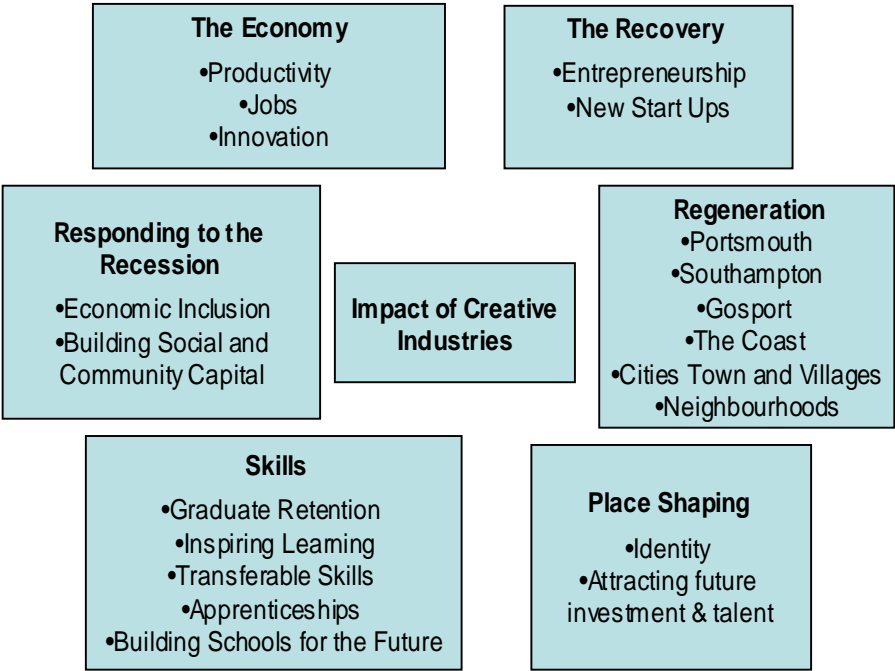
⁷ Kate Oakley Creative Returns 2008 SHIPS & Arts Council South East

cultural regeneration in Gosport and Havant, suggest investment on a similar scale is likely in the next 10 years.

In 2007 the PUSH Economic Development Delivery Panel commissioned research to identify growth sectors and clusters in South Hampshire⁸. This research confirmed the potential of the creative sector. The methodology used 4 figure SIC codes and only included VAT registered businesses. This methodology consequently privileged the manufacture and distribution elements of the sector, as opposed to the development of new creative content, intellectual property, or design led innovation. Businesses in the content creation end of the creative spectrum are generally recognised as being hard to identify using 4 figure codes. The TBR study therefore identified the key strengths of the sector to be:

- (i) Manufacture of television and radio receivers, sound or video recording or reproducing
- (ii) Manufacture of optical instruments and photographic equipment
- (iii) Entertainment activities

Potential Impact of Creative Industries



4. Investing in Creative Industries? A Guide for Local Authorities

⁸ Business in Growth Areas in South Hampshire TBR may 2007

In July 2009, the IDeA, Local Government Association, and Work Foundation published a guide to investing in creative industries⁹ in order to provide advice to Local Authorities in developing strategies to support the creative sector. This guide provides a helpful analysis of the range of potential economic and social policy goals which investment in the creative industries can support. When related to PUSH it helps to illustrate the range of existing work taking place and the opportunities to develop an integrated approach.

4.1 The Economy

- Productivity – for the past decade the creative industries have grown on average 4% compared to 3% growth for the economy as a whole¹⁰. It should be noted that some parts of the creative sector have shown a particularly high growth, e.g. digital industries, creative media, and computer gaming, while other elements of the sector have not grown at a rate above the national growth trend. Creative industries and design also make a very significant contribution to increasing innovation and productivity in other sectors of the economy, e.g. advanced manufacturing. It is further noted that research conducted by Experian for Seeda¹¹ anticipated that while, in the medium and long term, creative industries in the south east are well placed and likely to continue to flourish; in the short term, due to the number of SMEs in the sector and competition from other creative clusters being developed, nationally and internationally, they are likely to be disproportionately hard hit by the recession.
- Jobs - employment in the creative economy has grown at a faster rate than the national average. According to the IDeA guidance, employment in the creative sector grew by 2% between 1997 and 2007, compared to an average of 1% growth across the economy as a whole during the same period. The Creative Returns¹² report however identifies a decline in creative sector employment in Hampshire between 1998 and 2005. The Experian research however suggests that as the south east economy returns to growth, employment in the creative sector is likely to grow faster than in most other sectors. This view is reinforced by the NESTA¹³ report, “The Geography of Creativity”, which states that, by 2013, the creative sector is expected to employ 1.3 million people.

Innovation – Innovation is likely to play a significant role in driving future competitiveness. Creativity as well as science and technology can act as a stimulus for innovation both in the creative sector and in other business sectors. For example the South Coast Design Forum is playing an important role in highlighting the importance of design as a driver of innovation and added value in the advanced manufacturing Marine Industry Cluster. Design can also be seen to play a role in enhancing liveability within housing and regeneration projects while at the same time adding value to the development.

⁹ IDEA Guide to Local Authorities Investing in the Creative Industries 2009 page7

¹⁰ IDEA Guide to Local Authorities Investing in the Creative Industries 2009 page7

¹¹ Experian The Impact of the Downturn on the Creative Industries SEEDA 2009

¹² Kate Oakley Creative Returns, The Economic Impact of Cultural Investments in Hampshire and the Isle of Wight Local Authorities and Arts Council England 2008

¹³ NESTA

4.2 Preparing for the recovery

- New Business Start Up – Initial investment levels and barriers to entry for many creative businesses are relatively low. The creative sector therefore attracts high levels of new business start ups. Many businesses can be started at home, others make use of relatively low cost workspace. Some high value creative businesses in Digital Games and Design will often benefit from being able to share access to high cost equipment. Technology transfer can therefore play an important role. Business advice also plays an important role either to help graduates deploy their skills so they can initiate viable businesses, or in assisting people who have worked in other sectors to initiate new enterprises.
- Entrepreneurship is recognised as an important career option for new graduates; the sector also encourages high numbers of second career start ups as well as providing pathways for low participation groups. The creative sector in particular appears to attract a relatively high number of women entrepreneurs. Women account for 44% of self employment in the creative sector, compared to 33% of total self employed population in the south east region¹⁴. (Self employment figures are used as a proxy for business start-up.)

Kate Oakley and Charlie Leadbeater also argue that, due to the close knit network culture in the creative sector, the means by which the creative industries supply people with work can often be quite excluding as it tends to privilege people with connections in the sector¹⁵. The work of organisations, such as The Creative Business Advisory Service CIBAS and the arts organisation 'ASpace', in building networks, like Café Culture and an inclusive creative community, is therefore essential if the sector is to be as open as possible to all sources of talent.

4.3 Regeneration

- Transforming Cities - Both Portsmouth and Southampton have ambitious plans to utilise culture as a driver for regeneration. Much has already been achieved - The Spinnaker Tower and Gunwharf development in Portsmouth can be viewed as iconic and emblematic. The further development of the Portsmouth Historic Dockyard including the Mary Rose museum will further enhance the reputation of the city as an internationally significant visitor destination. A joint building venture between the University of Portsmouth, the City Council, and the New Theatre Royal, together with the 2012 screen in Guildhall Square, and enhancement of the Guildhall as a music venue, all adds to the credibility of the city as both a cultural centre and a major economically vibrant city.

Southampton is also working on plans to use culture as a driver of transformation. The Northern Above Bar initiative will establish a centre for creative enterprise performance and exhibitions in the city centre. This will be complemented by the development of a new museum and maritime centre which will celebrate the history of the merchant navy in the city and the association with RMS Titanic.

¹⁴ Annual Population Survey Jan-Dec 2008 – ONS - Number of self employed jobs.

¹⁵ Surfing the Longwave Knowledge Entrepreneurship in Britain - Leadbeater and Oakley demos 2001

Southampton also has major plans for the restoration of parks and open spaces connecting the city to its waterfront.

- The Coast – Significant coastal regeneration projects are planned in Southsea, Portsmouth Harbour, Gosport, and Southampton. These projects will enable the PUSH sub region to build its reputation as the “premier UK waterfront destination”¹⁶
- Towns and Villages - Several towns and villages within the PUSH sub region are using, or planning to use, culture as a tool to promote regeneration. The Point, in Eastleigh, has developed a national reputation as a creative centre specialising in dance. This has helped give Eastleigh national prominence and contributed to the vibrancy of the town. It is likely cultural elements will be included in town centre redevelopments in Gosport and Havant. Winchester City Council has used a network of festivals to contribute to the vibrancy of local economies in towns and villages across the district. Several communities in the PUSH area are also planning to use the Government’s empty shops initiative announced in “Lifting People Lifting Places”¹⁷ as well as other projects, such as the Arts Council backed Urban Fallow¹⁸ project, to bring empty buildings into use, thus utilising culture as a catalyst in supporting measures to restore confidence in the local economy.
- Neighbourhoods – The John Pounds Centre in Portsmouth provides a nationally respected example of how a community led initiative, with a strong emphasis on culture and sport, can build community cohesion and strengthen community confidence. The John Pound centre also provides a range of local services, and activities, which provide local communities and individuals with pathways to learning and employment. It may be possible to develop similar initiatives in other parts of the PUSH area which might, through use of the Index of Multiple Deprivation (IMD), be identified as priorities. Linking projects of this type to the Building Schools for the Future Programme, and the network of Colleges and Universities, may also act to enhance pathways to develop individual skills and community social capital.

4.4 Place Making

- Place Making – In “*The Rise of the Creative Class*”¹⁹, Richard Florida drew attention to the way that creative talented people tend to cluster in interesting diverse places. The increased awareness of this phenomenon, arising from Florida’s theories, has been one of a number of factors which have encouraged Local Authorities to recognise quality of place as one of the factors which will determine where businesses and talented individuals may choose to locate and invest.

Key factors that drive perception of quality of place include:

- connectivity and access to transport infrastructure

¹⁶ Southampton and Portsmouth Outline UK City of Culture Submission - Oct 2009

¹⁷ Lifting People Lifting Places - DCMS 2009

¹⁸ Urban Fallow synopsis Solent Centre for Architecture 2009

¹⁹ Richard Florida – The Rise of the Creative Class 2002

- good quality education, health, and housing
- a perception of low levels of crime,
- a diverse, tolerant, and cohesive community
- a high quality of life outside the work environment (e.g. access to coast and countryside, a diverse and a high quality cultural offer, a passionate sporting tradition and exciting opportunities to participate in sporting cultural and leisure activities).

The Communities in the PUSH area are very well positioned to take advantage of the growing premium being placed on quality of place. The Coast, National Parks, tradition of sporting, and cultural excellence will make South Hampshire an increasingly attractive place to live, work, and invest in, over the next 30 years.

As a result of globalisation the market place is however becoming increasingly competitive. PUSH and its partner authorities are not just competing with English regions but also European and Global Regions. The quality of the offer will need to be given corresponding prominence.

Southampton and Portsmouth have recently submitted a joint outline submission to become the UK City of Culture in 2013. This bid has been endorsed by the PUSH joint committee. The process of developing this proposal and hopefully achieving City of Culture status will have a significant impact in changing national perceptions of the area.

4.5 Skills Development

Strong Local Universities - The four universities within South Hampshire, (Portsmouth, Southampton, Southampton Solent, and Winchester), annually graduate approximately 7,000 students from creative disciplines²⁰, and many more from other disciplines that have an interest in the cultural and creative sector. Universities in neighbouring sub regions also make a very significant contribution to the local talent pool. The universities teaching and contribution to skills development is therefore of immense importance to the creative sector, both in terms of developing a community of skilled people which local businesses can draw on and in providing centres of excellence which have contributed to the strengthening of existing businesses and the establishment of new businesses. Particular strengths include fashion, architecture, design, and digital media. The universities also support the sector through knowledge and technology transfer and through investment in business support and infrastructure. For example, Portsmouth University, as part of its investment in a creative and digital campus, is supporting and working with the New Theatre Royal so that it will act as a performance venue for the city and a resource to be used in developing the talent of students.

Inspiring Learning - Elements of the creative sector, such as: film, music, computer gaming, and artistic endeavour, have the capacity to enrich the learning experience of young people. The [PUSH "Find Your Talent" pilot](#) is working to support the use of

²⁰ Supporting Creative Industries and New Artists in Southampton and the Wider Push Sub Region - A Position Paper for The Arts Organisation Aspace – Mike Smith April 2009

creativity in, and out of, schools in order to enhance the learning experiences of young people, and to allow those with creative talent to develop their skills

- [The South East Education Skills Employment and Learning for the 2012 legacy programme](#) (SEESEL)²¹, is also using culture and sport to inspire learning within schools and colleges, to promote work based learning, including apprenticeships and skills competitions, and to encourage community learning and volunteering, in the run up to world skills 2011 and 2012 games themselves. SEESEL provides an opportunity for PUSH to engage the network of colleges and training providers in the development of the skills base for the creative sector in the region.

Portsmouth University is currently in discussion with Creative and Cultural Skills (CCSkills), one of 7 sector skills councils serving the cultural and creative sector, with a view to developing linkages with the creative and cultural skills academy based at Thurrock. Opportunities may also exist to develop links with:

- Skillset in relation to the film media and digital sector,
- Lantra in relation to traditional craft and heritage building skills,
- Skillfast in relation to the fashion sector,
- People First in relation to Tourism and Hospitality,
- Skills Active in relation to Sport, Physical Activity and Play,
- Life Long Learning UK in relation to community learning, libraries and information management skills.

Opportunities also exist to work with the network of local colleges to develop the take-up of creative apprentices and other types of apprenticeship relevant to the sector.

The Building Schools for the Future programme, currently being implemented in Southampton, Portsmouth and Hampshire (initially in Havant, Horndean, and Gosport) also provides opportunities to develop community based learning hubs which could use sport, culture, and digital media, to inspire learning as well as building community capacity. These hubs may provide particular opportunities for engaging hard to reach groups, promoting economic inclusion, and, in partnership with the universities and colleges, creating pathways to accredited learning, employment and entrepreneurship.

4.6 Responding to the Recession

- Economic Inclusion – Culture and sport both have a significant capacity to engage hard to reach groups and communities. Research undertaken to evaluate the Oxfordshire mentoring pilot²² identified that interventions using sport, music, dance, and film / video making, had the capacity to positively engage the 100 young people most at risk of substance abuse in East Oxford, reducing the risk of crime and anti social behaviour, while simultaneously improving their

²¹ South East Skills Vision for the 2012 Games
http://www.seeda.co.uk/News_&_Events/Event_Reports/2007_Events/2012_Games/docs/SEESEL_2012_Overview_NEW_aw.pdf

²² Oxfordshire County Council Evaluation of Youth Mentoring Pilot 1999

opportunities to find pathways to accredited learning and employment. Similar projects established by football club learning centres in Portsmouth, Brighton, and Milton Keynes, have used football and, in some instances, culture to engage young people at risk of exclusion from education and training so as to develop basic skills and provide pathways to employment .

- Building Community and Social Capital - Community led sport and cultural projects, including the organising of festivals and events, or the running of clubs, can also play a significant role in building community cohesion and developing social capital. It should be noted that more than 50% of the volunteers within the region volunteer in a sporting, or cultural context. Community engagement in sport and culture can also provide a means through which people outside employment can gain transferable skills and find pathways to employment or accredited learning.

5. A suggested approach to Creative Industry Development in South Hampshire

The following suggested approach to Creative Industry development in South Hampshire has been prepared in order to facilitate a consultation which is intended to lead to the Quality Places and Economic Development Delivery Panels adopting a joint action plan to support creative industry development.

.The proposed approach will build on the contribution culture and creativity can make to the economy, regeneration, place shaping, and skills development as described in section 4.

In developing this approach it is recognised no single body has overall responsibility for creative industry development. The development of the sector will therefore need to be collaborative and inclusive with a wide of stakeholders recognising the value of following a broad common agenda to mutual advantage

The proposed approach is built on 3 foundations.

- (i) The Agreement of a common vision which identifies the mutually supportive role of Place Shaping, Economic Development and Creative Industry Development in ensuring South Hampshire will be a great place to live work and invest in 2026.
- (ii) The development of business centred approach to creative industry development
- (iii) The building of an inclusive partnership of stakeholders to deliver the framework.

5.1 The Agreement of a common vision which identifies the mutually supportive role of Place Shaping, Economic Development and Creative Industry Development in ensuring South Hampshire will be a great place to live work and invest in 2026.

The earlier discussion outlined the symbiotic relationship between place shaping, creative industry, and Economic Development.

Richard Florida, and others, argue that, in the coming decades, high quality places which are attractive to talented creative people are likely to economically outperform other areas. PUSH is exceptionally well positioned to take advantage of this flight to quality.

The ambition that PUSH should use quality of place to internationally position itself to be an excellent place to live, work, and invest will require the region to demonstrate:

- Exceptional connectivity, including top quality transport infrastructure
- Universal access to high quality public services, including education and health

- Strong, diverse, cohesive, and safe communities, with a vibrant ecology of community activity.
- A superb, natural, and built environment, including coast and countryside, which cherishes its historic assets, whilst celebrating the new and innovative, thus engendering a sense of place and sense of belonging
- A first rate diverse cultural and sporting offer which is available to all.

Most of these ambitions are already embedded in the PUSH vision, business plan, and MAA. In achieving these ambitions PUSH is also likely to be successful in attracting and retaining the talented and creative people who will stimulate support and drive a vibrant and successful creative industry sector.

Conversely the stimulation of creative and cultural activity including creative industry development is of integral importance to the achievement of the region's place shaping and economic development ambitions.

- A vibrant community of creative people will add to the vitality of the area
- A diverse range of cultural sporting and creative businesses in themselves enrich the quality of life in the area.
- A high quality publicly supported cultural infrastructure, can act as key stimulus for regeneration and neighbourhood renewal.
- The engagement of young people (particularly those at risk of low educational attainment or substance abuse) in cultural and sporting activity will lead to the acquisition of transferable skills and can provide pathways to employment and reduce anti social behaviour

Recommendations:

- (i) PUSH Quality Places and Economic Development Panel should jointly agree a vision for 2026, which seeks to position PUSH as a great place to live, work, and invest on the international stage.
- (ii) The Push Economic Development Strategy should recognise the importance of the cultural and creative sectors, not just for their economic growth potential but also on account of the way they enhance perceptions of the area.
- (iii) The Quality Places Delivery Panel should continue to focus on the economic benefits of creative industry development and place shaping as well as the cultural value.

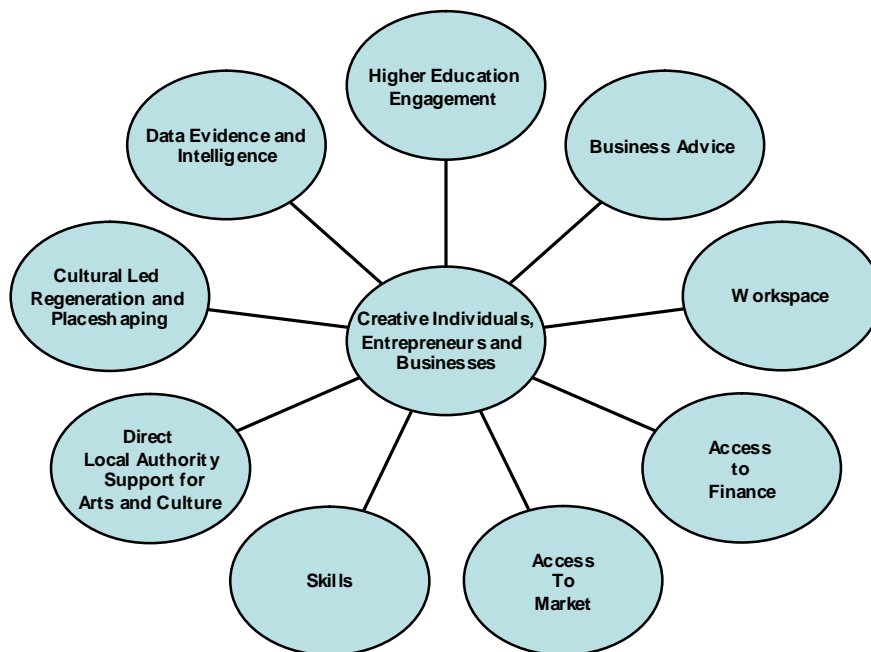
5.2 A Business Centred Approach

It is proposed that PUSH should develop a business centred, individualised approach to creative industry development. This approach will aim to provide the community of creative individuals, entrepreneurs, and businesses, with the range of support they need in order to individually flourish and fulfil their potential. This model is borrowed from the athlete centred approach, adopted by sports governing bodies following the

failure of the Atlanta 1996 Olympics, in order to identify and nurture medal winning athletes.

The approach identifies a set of 9 support factors set out in the diagram below which businesses and individuals will need to access if they are to flourish in the creative sector. The approach will then be to build a network of the providers of these support services so that the services can be enhanced and integrated in such a way as to help creative businesses and individuals to flourish.

Business Centred Support for the Creative Sector in PUSH



5.2.1 Higher Education Engagement

Aim - to develop a partnership relationship with the four universities in the PUSH sub region and encourage collaboration between the universities so as to further enhance the role universities play in supporting the incubation and development of creative talent and businesses in the sub region.

The four universities in the sub region play a very significant role in cultivating cultural and creative talent and businesses in the sub region.

The courses provided by the higher education sector underpin learning, provide inspiration for personnel development, and nurture the talent needed to drive future success of the sector.

The four universities in the South Hampshire sub region produce over 7000 creative graduates per annum. This community of graduates is a core component in the sub region's creative community, and provides a key source of talent to fuel existing businesses, and incubate new entrepreneurial activity. Students are also major consumers of creative activity and the student community in itself helps to create the environment that allows the creative sector to develop and flourish.

The strengths of the universities in film and digital media, fashion, and design and architecture, to a large extent reflect the sector strengths in the sub region. The knowledge and skills held within the university can, through knowledge transfer initiatives, play an important role in supporting creative industry growth. Portsmouth University was a key partner in establishing the Creative Industries Business Advice

and Services (CIBAS) and continues to support its development. Knowledge transfer driven by the universities has also been of vital importance in driving innovation - much of which has been design led in the south coast marine industry cluster.

The universities and colleges can also play an important role through supporting technology transfer. The creative sector has an unusually high proportion of micro businesses which frequently collaborate to deliver major projects, e.g. film production. In many instances it is not feasible for individual businesses to buy cutting edge technology, however partnership between a network of businesses and education institutions enables students to use cutting edge equipment as well as enabling businesses to afford access to the best technology.

The universities are also significant providers and holders of cultural assets and are increasingly investors in city centre regeneration schemes, including the Elden-New Theatre Royal project in Portsmouth, and the SNAC project in Southampton. Further more Universities have always been recognised as playing an important role in framing the sense of identity and places within the cities in which they are located

In the future it will be imperative to work with the universities to support network activity in order to co-ordinate higher education support for the growth of the creative sector.

Suggested Actions:

- a. To build a network of the four universities (possibly starting with a dinner for Vice Chancellors in early 2010).
- b. To support development of the Creative Campus initiative, funded by the Higher Education Funding Council for England (HEFCE), which brings together a consortium of 13 universities including the four universities located within the boundaries of PUSH to promote the Cultural Olympiad.
- c. To explore the possibility of supporting knowledge transfer initiatives.
- d. To work with Universities and Colleges to explore the possibility of supporting technology transfer initiatives, which would provide start up creative businesses with access to high cost technology.
- e. To map and build sector specific support for sectors which have growth potential and relate to the existing strengths of the universities, these sectors might include.
 - i. fashion
 - ii. film and digital
 - iii. architecture
 - iv. design
- f. To work with the universities and South Coast Design Forum to develop initiatives which maximise the contribution culture, creativity and design make to innovation.

- g. Explore opportunities to roll out the innovation campus concept developed by Higher Education South East in the PUSH area.

5.2.2 Business Advice

Aim – To build on the existing Business Advice Infrastructure to ensure creative businesses have access to appropriate high quality business advice appropriate to their needs

Creative Industries Business Advice and Services ([CIBAS](#)) was established as part of a network of businesses advisory services for the creative sector across the South East region, through a partnership between Portsmouth University, Arts Council England, and SEEDA. CIBAS is currently additionally receiving support from both the PUSH Economic Development Panel and the Quality Places Delivery Panel.

CIBAS is based at Portsmouth University, and is now also working closely with Winchester University. In future CIBAS plans to work with Southampton Solent and Southampton City Council, through SHAPe, to give coverage across the whole of the PUSH area and Hampshire. CIBAS is working towards business simplification compliance and is strengthening its partnership with Business Link. CIBAS intends to become the preferred provider for support to small, creative businesses. Services include:

- one to one business advice,
- support to the creative communities and networks, e.g. the development of “Café Culture” networks across the sub region.
- mentoring support for creative individuals

In future CIBAS may also act as lead body for the development of a Creative Leadership programme. It would also be desirable to investigate the opportunity to establish an intensive business start up programme

Further support is available to businesses within the design sector through South Coast Design Forum, The design forum also works very closely with Southampton and Portsmouth university and has strong links to Wired Wessex, who may themselves be useful partners in taking forward the framework. In the digital and media sectors additional support to that provided by CIBAS can be accessed networks established by South East Media Network and screen south.

Future Actions:

- a. To support CIBAS in developing partnerships with all four PUSH universities.
- b. To support CIBAS in extending its coverage across the entire PUSH sub region, and to secure long-term security for the services they provide.
- c. To support the development of local network meetings similar to the Winchester café culture meetings in other locations in the PUSH sub region.

- d. To support CIBAS in developing networks of people establishing them selves in the creative sector or wishing to enter the creative sector with a view to breaking down barriers to entry.
- e. To further investigate opportunities to develop a creative leadership programme across the PUSH sub region.
- f. To support the development of mentoring programmes.
- g. To investigate the feasibility of establishing intensive business start up programmes for businesses within the creative sector. The need for sub sector specific programmes may also need to be explored
- h. To identify the business support needs of the elements of the creative sector with the most growth potential and develop with CIBAS, and other partners, a tailored approach to meet these needs which may also draw on the identified strengths in the HE and FE sector relating to knowledge transfer, technology transfer, skills development and placements.
- i. To work with CIBAS Screen South and SE Media network to further develop support for the development of the high growth Film Media and Games elements of the sector.
- j. To support the growth of South Coast Design Forum.
- k. To work with South Coast Design Forum to ensure businesses in the PUSH sub region (in particular high tech engineering) maximise opportunities to use design and creativity to drive innovation and GVA.
- l. To support the development of an architecture cluster in the PUSH sub region.
- m. To ensure partners in PUSH are kept up to date on regional and national initiatives so that local businesses gain maximum benefit. For example CIBAS has worked with SEEDA and Business Link to become business simplification compliant.

5.2.3 Work Space Provision

Aim – To ensure a diverse range of workspace is available to meet the needs of creative businesses and entrepreneur’s appropriate to their needs

A key barrier to the development of the creative sector has historically been access to affordable workspace. Within South Hampshire, although a number of organisations provide workspace for creative businesses, these organisations tend to work in isolation and therefore may not be developing the geographic or regional specialism’s required to further develop the sector.

The Quality of Place Delivery Panel plans to work closely with the arts organisation ‘A Space’, in order to build a network of workspace provision to accommodate the diversity of the sector.

Quality of Places Delivery Panel is also working with ‘A Space’ Invest in Southampton and Invest in Portsmouth, as well as Southampton University, to establish a creative workspace web brokerage system which will match businesses with appropriate space provision.

Further work is needed to gain a better understanding of the incubation and workspace requirements of high growth elements of the creative sector, and in particular digital games, media and broadcasting, design and architecture, and fashion. Anecdotally it has been noted that the SEEDA network of enterprise hubs and gateways attracted a significantly high proportion of creative businesses.

South Coast Design Forum is also working to secure workspace for growing design businesses, and opportunities may also exist to work with universities in order to develop workspace for graduate start up businesses.

Future Actions:

- a. To support the arts organisation, “A Space”, in order to establish itself as a strategic, not for profit, creative workspace provider, specialising in supporting a community of creative graduates to incubate and grow new businesses in South Hampshire
- b. To encourage the growth of a network of Local Authority supported, not for profit, creative workspace providers, offering a wide range of live work and sell spaces in a range of locations across the PUSH sub region. This process could be initiated by the quality places delivery panel commissioning a review of workspace requirements in South Hampshire.
- c. To investigate the need for quality work and incubation space to support the commercial and high growth sections of the sector, possibly in partnership with universities.
- d. To develop a web based brokerage service, modelled on similar services developed in the north east, to match creative businesses with available work space

- e. To work with local authority and other partners to take advantage of opportunities arising from available accommodation, such as:
 - the government initiatives for artists to use empty shops
 - or the urban fallow programme to use disused buildings,

This work could also possibly include exploring opportunities for community asset transfer.

5.2.4 Access to Finance

Aim – To put in place support to assist creative businesses in the PUSH area in accessing funding to support business growth

Across all business sectors access to finance has become a significant concern over the past year. Partnership working with the universities has shown that opportunities may exist to establish a community development finance initiative to support creative businesses which require relatively small loans (less than £30,000 many may be less than 10k) for well substantiated projects which could not currently attract finance from banks or other financial institutions.

It should be noted that CIBAS reports many businesses which, at first, appeared to need traditional finance, might, after receiving financial advice, be either able to raise funding from conventional providers such as banks or get by without the need to raise funds. However some businesses would benefit from a creative industry sector equivalent to a community development finance initiative ([CDFI](#))²³ which would enable them to access funding for projects which might currently be seen as too marginal or unconventional to attract bank or other mainstream funding.

Future Actions:

- a. To explore how the creative sector might take advantage of existing finance initiatives in the PUSH area.
- b. To explore the need and opportunity to establish a PUSH Creative Industries Finance Initiative, possibly in partnership with Finance South East.
- c. To work with CIBAS to support creative businesses in accessing finance from conventional sources

²³ <http://www.cdfa.org.uk/>

5.2.5 Access to Market

Several creative businesses in South Hampshire have struggled to find appropriate routes to market within the sub region. Routes to market may include events, festivals, design festivals, or web based marketing. Although support is available through the business advisory services, creative businesses will need to access national and international markets as well as sub regional markets. They may also need help in developing network relations with potential collaborators to deliver international projects.

Opportunities may also exist to link creative businesses to existing venues so as to support the development of local markets and enrich the sub regional cultural offer.

Future Actions:

- a. To review feasibility of existing public sector cultural venues, working collectively to support local creative businesses, by providing exhibition space and promoting show case events.
- b. To support South Coast Design Forum in developing design festivals to support businesses in the PUSH area.
- c. To work with CIBAS to support businesses developing e-marketing strategies and other marketing initiatives
- d. To work with national and regional organisations to get maximum exposure for PUSH based creative businesses. These organisations might include UKTI, Arts Council, Crafts Council, Screen South.

5.2.6 Skills

In South Hampshire a strong skills infrastructure exists to support the development of creative industries. This includes:

- The four universities delivering a wide range of courses supporting the cultural and creative sector.
- The “Find Your Talent” pathfinder project and the creative partnership projects which on the way creativity can enrich learning both with in and outside the school and college curriculum.
- A network of FE Colleges and training providers delivering cultural and creative courses, and supporting work based learning opportunities such as creative apprenticeships. Many of these colleges are also using the SEESL 2012 programme to inspire young people to take up learning opportunities and promote work based learning.

- The possible development of a satellite to the creative and cultural sector skills academy in Portsmouth. Opportunities may also exist to develop links with other creative industry related sector skills councils and academies.
- The Building Schools for the Future programme provides further opportunities to link cultural and creative skills development to the education sector. Partnerships between schools, colleges, and universities, could support the development of progression routes for both young people and adults. The development of creative learning hubs on school sites including media studios and IT access could utilise the power of music dance and film making to engage hard to reach groups and young people not in education employment or training in learning.

Future Actions:

- a. To embed creative sector skills needs in the PUSH skills strategy.
- b. To work with universities, colleges, and skills providers, to develop creative skills infrastructure in PUSH and to maximise opportunities arising from SEESEL.
- c. To maximise opportunities arising from BSF to develop community creative learning hubs.
- d. To maximise opportunities arising from “Find Your Talent” and Creative Partnerships to inspire learning through creativity.
- e. To work with training provider, and sector skills councils, to develop network of training opportunities and promote the take up of creative apprenticeships.
- f. To use the capacity of culture, creative, and sporting activity, to engage hard to reach groups and young people not in education, employment, or training, so as to create pathways to accredited learning and employment.

5.2.7 Direct Local Authority Support for Arts and Culture

Aim – To build a collaborative approach to the development of the PUSH cultural offer across the PUSH Local Authorities, and to use this collaboration as a policy tool to develop the creative sector in the PUSH sub region.

Local Authorities in the PUSH area play a very significant role in supporting the creative sector as direct providers and procurers of services. The Creative Returns report²⁴ identified that the 2 unitary and 8 districts in PUSH made a combined investment of £11.8m per year in cultural investment; Hampshire County Council invests a further £36.1m. Local Authorities fund venues including theatres, multi purpose arts centres, and galleries, as well as museums, libraries, and archives. They also commission artists, and organise festivals, Melas, and exhibitions. Local

²⁴ Kate Oakley – Creative Returns The Economic and Social Impact of Cultural Investments in Hampshire and the Isle of White - Southampton, Isle of White, Hampshire and Portsmouth Local Authorities, Arts Council England January 2008

Authority provision also helps to develop audiences, increasing interest in ever widening range of cultural activity and consequently developing the market for creative businesses.

The purpose of Local Authority support of the arts and culture is to provide local residents and visitors with a high quality cultural offer in response to local need. This can in itself have a significant impact on place shaping, community cohesion, and regeneration. However through collaboration and partnership working it may be possible to both enhance the cultural and creative offer and support the development of the creative sector. In particular collaborative planning and programming may make it easier for venues to develop specialism and avoid duplication. The success of The Point in Eastleigh in gaining national and international reputation as a creation centre and a specialist dance venue is an illustration of the importance of specialism, and the way in which it can focus on a particular niche and thereby enrich the region's cultural offer.

Southampton and Portsmouth City Councils are leading the development of a PUSH bid to become UK City of Culture in 2013. This will provide a key opportunity to celebrate the culture of South Hampshire and showcase the creative talent within the region.

Actions:

- a. To support the development of the PUSH 2013 City of Culture bid.
- b. To explore opportunities to develop centre of excellence for different art forms so that specialist skills can be shared across the sub region. E.g. Eastleigh - Dance, Winchester - Festivals, Portsmouth - Digital Media, Southampton - Visual Arts.
- c. To explore opportunities to develop collaborative approaches to showcasing local talent and provide pathways to market.
- d. To explore opportunities to develop collaborative approaches to providing training opportunities for students, graduates, and apprentices within the network of Local Authority supported provision. To encourage Local Authorities, as part of their support for culture, to nurture talent front and back of house.
- e. To build on existing collaboration between not for profit, delivery organisations, and venue operators supported by local authorities. So as to promote collaborative activity which enhance sustainability and reduce duplication. This might include collaborative approaches to marketing and audience development or the sharing of back of house services.

5.2.8 Regeneration and Place Shaping

Aim - to maximise the impact of culture as a driver for regeneration and as a means of positioning cities and towns in South Hampshire as great places to live work and invest.

Increasingly Local Authorities in PUSH are seeing culture and creativity as being a driver for place shaping and regeneration. Cultural regeneration schemes planned in Southampton, Portsmouth, Gosport, and Eastleigh, are seen as playing an influential role in changing the perception of the area. It is likely that capital investment in regional, and nationally, significant cultural infrastructure will continue to be used as a catalyst for neighbourhood renewal and town centre revitalisation. Similarly although Local Authority budgets are coming under increasing pressure the successful network of festivals and events in the region, which have been nurtured by Local Authorities and play both an important role in the visitor economy and in building social and community capital, will require ongoing investment if they are to continue to thrive.

Creative businesses and artists are also likely to play a very significant role in driving transformation. Proposals already exist to develop 'make and sell spaces' as engagement with the creative process can enhance the visitor and shoppers experience,

Activities such as music, dance, film, sport, and video making are likely to play a significant role in engaging communities in the transformation process. Cultural, social enterprises able to engage hard to reach groups in skills development, or build community confidence and social capital, will be able to make a significant contribution to the neighbourhood renewal and transformation process.

The regeneration of historically deprived communities and estates will also raise expectations that sport and cultural offer will engage and, in some cases, be shaped by communities in these areas. To achieve this aim it will be important to take advantage of opportunities for co-location of sporting and cultural provision. Examples of good practice include co-location of sport and health facilities, library information and community advice centres, and arts with education and business development services. Building Schools for the future may provide particular opportunities to use culture and sport as a catalyst for transformation and as a tool to inspire community learning.

Future Actions:

- a. To develop a listing of potential capital projects in PUSH that may contribute to the objectives of the quality places delivery panel. An initial draft is due to be complete by the end of 2009
- b. To support Gosport, Portsmouth, and Southampton, in developing regeneration strategies building on the cultural strengths of the region, including the maritime tradition.
- c. To support the contribution of culture to the regeneration of town centres in the PUSH area.
- d. To develop networks of cultural provision, including community learning hubs with broadband connectivity in all neighbourhoods identified as being in the

bottom 10% by the index of multiple deprivation. This could link with the Building Schools for the Future programme as well as other mechanisms.

- e. To utilise the capacity of culture and sport to galvanise community activity and engagement. This may include support for community initiated projects which can contribute to the development of social capital.

5.2.9 Data Evidence, and Intelligence

Aim - To use SEEDA culture and creative opportunities framework to develop the creative industries evidence base in the sub region

It is notoriously hard to collect and develop a consistent evidence base for the cultural and creative industry sector. Several studies have been completed in the past but these have not been universally accepted or comparable. However in order to inform future policy, and track progress, it is imperative to develop an evidence base which is accepted by all key stakeholders. SEEDA's proposal to establish a creative and cultural opportunities framework appears to provide a mechanism to achieve this aim.

The Cultural and Creative Economy Framework

The Cultural and Creative Economy Opportunities Framework takes data and information generated by organisations locally, regionally, and nationally, and, by bringing together disparate sources, creates an invaluable integrated resource. The geographical information system (GIS) platform which has been developed is highly flexible and offers functionality not available on other systems. The objectives of the framework are to facilitate:

- Easily accessible sector intelligence for business across all sub sectors of the creative industries
- Joining up of information for public bodies, essential for efficiency, effective strategy and policy making, and maximising the economic opportunities to be gained through the public sector efficiency and sustainable procurement agendas.

Future Actions

- a. To embed measures of the number of creative businesses in the sub region and the level of creative industry employment within the PUSH performance framework.
- b. To develop further measures of the size and scale of the creative sector for the use of the Quality Places and Economic Delivery Panels which focus on :
 - The number of independent, non-vat registered businesses, and micro businesses.
 - The size and scale of high growth creative businesses particularly those in the following identified sub sectors

- i. Architecture
- ii. Design
- iii. Digital Media
- iv. Fashion
- v. Film Video and Broadcasting

- The success of business incubation and graduate retention projects
- Spatial analysis of the locations of businesses, supply chains, and markets
- Time series data on the changing nature and composition of the creative sector in the sub region.

5.3 Adoption of a business centred approach to creative industry development Recommendations:

- (i) The proposed framework for a business centred approach to creative industry development should be adopted as a basis for consultation and partnership development
- (ii) During the consultation process lead organisations should be identified to take forward and co-ordinate the implementation and enhancement of each strand of the business centred approach. This will be done in collaboration with other stakeholders and with a general assumption that if a stakeholder wishes to add to the framework this will be welcomed, so long as the proposals are consistent with the overarching vision, and deliver to appropriate quality standards as well as building on existing initiatives rather than directly competing.
- (iii) That following consultation lead organisations will develop a tangible, time limited, and measurable business plan, so that progress in implementing the core of the framework can be measured.

6 Partnership Working

In order for PUSH to successfully deliver its ambitions, in relation to place shaping and creative industry development, a partnership approach will be required.

To date the framework has been developed through a task group of Quality Place stakeholders with input from the PUSH Economic Development Panel, Hampshire Economic Partnership (HEP), and the Universities. It has been suggested that in future the Hampshire Economic Board may also find the work useful to inform its approach.

In the long term it may be desirable to establish a creative industries development delivery partnership of high level partners who could oversee the delivery of the framework and manage the key strategic initiatives

However the next step is to identify lead bodies to take ownership of each strand of the business centred approach and build the network of partners needed to deliver these strands and ensure they have the capacity to steer the implementation of the strand action plans.

Representatives of these bodies should then be invited to join the task group (if they are not already members). The task group will then take responsibility for developing and implementing the framework action plan. The task group will continue to include representatives from the Universities, HEP, the Economic Development Delivery Panel and the Quality Places Delivery Panel, as well as representatives from key support bodies including CIBA, the arts organisation "ASpace", and South Coast Design Forum. A representative from the Hampshire Economic Board and each of the two cities should also be invited to join the partnership.

Progress in delivering the framework will be reported to both the Push Quality of Place and the Economic Development Delivery Panels.

Recommendations:

- (i) The Framework should be delivered by an inclusive partnership of stakeholders.
- (ii) The lead organisations for each strand of the framework should be identified by May 2009
- (iii) These lead organisations adopt an organic and inclusive approach to building the strand action plans.
- (iv) Consideration should be given to rationalising the fragmented partnership arrangements to creative industry development in South Hampshire, building the capacity of the key infrastructure organisations and possibly more closely linking the leadership of these organisations.
- (v) An initial step in this rationalisation would be the creation of a formalised joint HEP and PUSH Quality Place and Economic Development task group to take forward the development enhancement and implementation of the framework. This group would include senior representatives of the strand lead organisations.

7 Next Steps

- (i) To consult on the draft framework with stakeholders. The consultation to include a joint Quality Places, Economic Development, and HEP workshop, which will seek to identify ownership of actions.
- (ii) To identify lead organisations to take forward the agenda in relation to each of the action strands of the framework.
- (iii) To develop a timetabled action plan, in partnership with the lead organisations, which can be presented to Joint Committee in 2010.

- (iv) To refresh the Task Group so as to allow the PUSH Quality Places and Economic Development Task Groups to take forward the agenda with the lead organisations and in partnership with HEP and possibly the Hampshire Economic Board.