

A New Strategic Approach to the Development of Culture in Portsmouth

Final Report from Stephen Browning

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Contents of report	Page number
Executive Summary	3
1. The Brief	4
2. The Process	4
3. Feedback from the sector	4
4. Context	4
4.1 Demographic profile of the city	5
4.2 The City and the Creative Economy	6
4.3 The Cultural sector	7
4.4 Audiences	11
4.5 Regional Context	11
5. The Creative Census and the Creative Industries	13
6. Key findings from the consultation process	14
7. Priorities for the sector for the next 5 years	16
7.1 Immediate priorities	16
7.2 Further issues to be addressed by the cultural sector	17
8. Suggestions for future activity	18
9. How do we provide strategic leadership?	19
10. The vision for Portsmouth Creates	20
11. Portsmouth Creates' strategy	20
12. Governance	23
13. Engagement with local business	25
14. How will the sector support this new initiative?	26
15. Cultural Partnership examples	27
16. Hull City of Culture	29
17. Potential pitfalls	30
18. Conclusion	31
Appendix. Audience research results May 2018	33
List of consultees	35
References and acknowledgements	37

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Executive Summary

This report, which has been commissioned by Victorious and by Arts Council England, brings together the responses from over 50 interviews with a wide range of stakeholders currently working in the creative sector in the city. It is important to emphasise that early in the consultation process a broad consensus started to emerge looking for swift and bold action rather than for beautifully crafted five-year plans, and it became very clear that this report needed to focus on delivery. How could Portsmouth deliver the step-change that everyone felt was necessary?

There is no doubt that the sector, with the ongoing support of the City Council, the University, Arts Council England and the Heritage Lottery Fund, has changed significantly in the last ten years, and the investment in new buildings, in audience development, in artists' training, in festivals, and in community engagement, has proved to be strikingly successful. The visitor offer has been transformed and it is clear from the growth of audiences to the Historic Dockyard, to take one example, that the public is responding positively to this change.

However there is also a strong belief that the city could deliver much more, particularly for local artists and for disengaged communities across Portsmouth, but it faces a serious capacity issue. There is also a growing recognition that the city has not been able to access funds on the scale of other cities in the region, including Southampton, and that this needs to be addressed as a matter of urgency. The City Council can no longer provide the type of support which it has done in the past, and the cultural organisations themselves do not have the capacity to provide the necessary city-wide planning and leadership that will be required in future. There is also an urgent need to develop new sources of funding, to develop regional, national and international networks and partners, and to provide active support for the creative industries in the city.

Portsmouth's cultural sector has to find a solution to this capacity issue if it is to develop and flourish over the next five years. Portsmouth can learn from other cities that have set up strategic cultural partnerships which focus on providing the necessary leadership and support for the local creative sector, and this report identifies a number of examples of successful organisations in Bristol, Gloucester and Sunderland, which have helped to develop new partners, attract new sources of funding, and set up milestone events across the cities.

This report concludes with the suggestion that Portsmouth should seriously consider whether it is now the right time for a new initiative which would work with the City Council, the University, the creative industries, the cultural sector and with other sectors such as business, education, training and health, to address the major issues facing the city. A new strategic cultural partnership, 'Portsmouth Creates', could act as an important catalyst for change by providing the necessary leadership, city-wide planning, access to networks, and access to new sources of funding, working right across the city. 'Portsmouth Creates' would also develop a clear long-term strategy for the creative and cultural sector in the city working alongside funding bodies, so there is a coherent sense of direction for the future. The report recommends that the city should explore ways of funding 'Portsmouth Creates' as a matter of urgency so that the organisation could start to operate effectively in 2019.

1. The Brief

Victorious and Arts Council England have commissioned Stephen Browning Associates to develop a new Cultural Strategy for Portsmouth. This important project sets out to address the following:

- The current state of cultural provision and delivery in the city.
- What is the vision for culture in the city over the next 5 years?
- What are the priority objectives resulting from this vision?
- How will the city deliver this vision and these key objectives in the next 5 years?

A critical issue for this project is to identify who will take ownership of the strategy and have responsibility for its delivery. We have been asked to identify an appropriate organisation or structure which will be able to drive this forward, and to consider how the creative industries in Portsmouth could support, and contribute to, this process.

2. The Process

Last summer the City Council and Victorious wrote to people working in the creative sector in the city asking them to contribute to the development of a new cultural strategy for the city. Feedback to this initial approach was extremely positive, and we have followed up this introduction with a series of individual meetings and telephone interviews with over 50 people from across the sector. This report is a summary of the main findings resulting from this consultation period.

3. Feedback from the sector

Feedback from the sector has been extremely encouraging. Creative practitioners recognise that the development of a new strategy provides a major opportunity for them to consider the key priorities for culture across the city and to focus on how their own individual organisations could contribute to this process. It is also very clear that the sector is expecting the strategy to focus on delivering something practical; there is no interest in producing yet another worthy report that gathers dust on the shelf!

4. Context

The city has inspired and encouraged artists of many kinds. Every marine artist of any stature has worked here. The creativity of dockyard workers has spilled out into paint as they sought to record their work and environment. Portsmouth has been birthplace of, or home to, an extraordinary number of writers, most obviously Dickens and Conan Doyle, but also Susanna Rowson, America's first best-selling novelist, Celia and Marion Moss, the first Jewish women to write fiction, and a plethora of modern writers.¹

¹ John Stedman, Portsmouth City Museum. Creative Portsmouth 2011

4.1 Demographic profile of the city

Portsmouth is the most densely populated city in the UK outside of London, with a current population of 213,000. 0-19 year olds make up around 24% of this (a smaller proportion than the last census), and the over-65s around 14% (a larger proportion than in 2011). The population of the city is projected to increase to 238,000 by 2036, an 11% increase, with an increasing proportion of people aged 65+ and a slight decline in those aged 40 -54 years old and young people up to the age of 19 years.

Around 16% of Portsmouth's population is from a Black or Minority Ethnic population, although this rises to over 20% of the school age population. This percentage rises significantly in some areas of the city, for example to 45% of schoolchildren in St Thomas ward and 38% in St Jude ward. Over 100 languages are spoken by pupils attending local schools and, in addition to English, the main languages spoken by residents are Polish, Bengali and Chinese.

Employment

The local economy has diversified away from reliance on the Dockyard and the Royal Navy towards new industries, particularly technology and tourism. To meet the growth in the population the city will need to provide 10,000 new jobs and 18,000 new homes, and it is expected that there will be increased employment in information, communications, health and social care, leisure and hospitality.

It is a city of extremes; at one end of the scale it has a highly skilled workforce in leading edge technology and advanced engineering companies and, at the other end of the scale, significant percentages of the population have few or no qualifications. Around one quarter of adults have poor numeracy and literacy skills and 39% are not qualified to GCSE level. In one third of wards over 30% of residents have no qualifications at all. Employment levels in Portsmouth are low, particularly in areas of the city such as Charles Dickens, Paulsgrove and St Thomas wards. Unemployment overall is higher than average (4.1% compared to an average of 3.2% for the South East) and resident earnings are lower than average.

Overall indicators of poverty in the city have worsened and Portsmouth is ranked 57th most deprived out of 326 local authorities in England (where 1 is the most deprived), with 15% of the city's population experiencing income deprivation.

These economic and social disadvantages all contribute to a lack of aspiration and confidence within many communities in the city.

Higher Education

Recent research produced by the HEFC demonstrates that the proportion of young people who progress on to Higher Education varies widely within Portsmouth's electoral wards, from 8.3% in Paulsgrove, to 59.7% in St Jude, demonstrating that socio-economic background and even where a young person is born has a huge impact on future opportunities in life. Overall 23.6% of young people in Portsmouth progress to Higher Education, considerably lower than the South East average of 36.6%.

Challenge for the cultural sector

This data immediately raises key questions for the cultural sector. Portsmouth is an increasingly diverse city but one where whole communities are facing significant disadvantages, coupled with low income, unemployment and a lack of opportunity. The core issues of the city are clearly poverty, health, educational attainment and low skills. The cultural sector is responding to this challenge and trying to focus on the most marginalized and vulnerable communities but what is going to be the most effective way to address these issues in future? Is the city providing sufficient opportunities for young people in particular to engage with, and participate in, cultural activity? Is a step change needed and, if so, where does the lead come from?

4.2 The City and the Creative Economy

'Modern Britain is a global creative powerhouse...the creative economy is one of our most important export industries, accounting for almost 10% of the UK's GVA and around 2.5m jobs. Culture and the arts can make a massive positive difference across all aspects of city-life, but this is now under threat. A decade of austerity has left the financial model, which underpins culture in British cities, creaking at the seams. It will soon be in crisis. New solutions and radical changes are needed, recognizing the simple truth that the traditional approach to funding and supporting culture in the core cities is broken.'

Councillor Huw Thomas. Cultural Cities Enquiry. April 2018

There are key changes taking place within Portsmouth, which provide an important context for this piece of work – the financial challenges facing the City Council, the significant growth and increasing profile of the University, the increase in tourism and the growing importance of the creative industries.

The City Council

Austerity has hit the city hard and the City Council has had to make savings of £72m since 2010; it is currently looking at further cuts of £12m over the next three years. Local authorities across the country have been either reducing grants to arts organisations or removing them altogether, and there is pressure on Portsmouth City Council to look for savings of around £1.5m from its cultural budget. The City Council owns most of the cultural infrastructure in Portsmouth, including the Guildhall and the Kings Theatre, and continuing financial pressures mean that there are likely to be additional issues around meeting the future maintenance requirements for these buildings.

The City Council led Portsmouth's bid for UK City of Culture 2021, and though this bid was unsuccessful the feedback from the assessors suggests that the city has the potential to achieve City of Culture status in the future.

The University of Portsmouth

The significant growth of the University of Portsmouth has had a significant impact on the city's reputation, its infrastructure and its demographic profile. The University is currently attracting 1,500 staff and 22,000 students to the centre of Portsmouth, and around 4,000 of these students are from overseas. The vast majority of students are resident in the city and

the housing requirement generated by this is driving a high proportion of current development in Portsmouth.

The University's students and graduates play a crucial role in the creative and cultural life of the city and many of these graduates remain in Portsmouth as part of its creative workforce, making a significant contribution to the local economy. University courses include fashion, graphics, photography, illustration and creative technology including computer animation, games and music technology, digital media, television, broadcasting and film production.

Tourism

A further significant change in the last ten years is the growth in tourism to the city, driven by improvements such as the enhanced retail and restaurant offer at Gunwharf Quays, and by the increasing number and breadth of events, such as the Louis Vuitton America's Cup World series which attracted 134,000 visitors to Portsmouth, the Victorious Festival (120,000 visitors), the arrival of the new aircraft carrier last summer, or the annual Great South Run which attracts over 20,000 competitors. In 2017 a record 9.4m people visited Portsmouth.

Tourism provides around 9% of the jobs in the city (2014), and direct expenditure from tourism amounts to nearly £601.6m worth of income to local businesses. This sector has huge potential to grow, but it is being held back by a shortage of hotel space and a lack of conference and event facilities.

Creative Industries

Recent research by NESTA (Creative Nation 2018) suggests that Portsmouth is growing faster than the UK average in terms of creative industries' employment and businesses and is in the top 15 towns in the UK showing an increase in creative industries between 2007 –14. The industry may still be relatively small with around 3,000 people working in arts, entertainment and recreation, but at 2.9% of the workforce it is marginally higher than the South East average of 2.6%.²

In 2015 there were 550 companies and organisations in Portsmouth working in the creative industries, similar to Southampton (545) but larger than in Basingstoke (520) and Winchester (485). Altogether they account for 7.9% of businesses in Portsmouth, higher than in Southampton (7%) and considerably higher than the average number of creative companies across the Solent LEP of 6.8%. But any assessment of the importance of this sector to Portsmouth should acknowledge that the creative industries generate an economic value that spreads far wider than the sector itself, both as part of a wider supply chain and as a driver of business for other sectors. The creative sector as a whole consistently outperforms the rest of the economy, and this growth has been significant across the region. Between 2010-15 for example the number of creative businesses in the Solent area grew by more than 1,400 and the number of people employed by creative businesses grew by approximately 6,000 (representing over 30% growth over five years).

4.3 The Cultural Sector in the city

The consultation process clearly demonstrated the extraordinary drive, determination and creative energy that exists across the cultural sector in Portsmouth. But too often this talent

² Employee jobs. ONS Business register and employment survey 2017).

and ingenuity is not fully recognized, either within Portsmouth or externally. There is a lack of acknowledgment at the progress that the sector has made as it continues to develop new talent, to engage with diverse communities across the city, to build audiences from both within the city and from outside, and to support the regeneration of the city through the redevelopment of cultural venues. The sector needs to make its case continuously, both within the city and outside, if it is to win the widespread support and new sources of funding that it will require if it is to flourish in the future. And it needs robust data and a convincing communications strategy to deliver this case effectively.

Resilience

The sector has proved to be resilient in response to reductions in funding and it has responded to financial challenges by restructuring and by being prepared to adapt and change. The sector has consistently shown a strong civic role, working collaboratively to address the issues of the north/south divide in the city, and developing initiatives to encourage greater engagement in Portsmouth's disadvantaged communities. But there has been no overall city-wide strategy for the sector and though collaboration has increased recently, for example with initiatives such as the 'Journeys Festival' and 'Jumpstart' in schools, most cultural organisations continue to work independently on artist and skills development, marketing and fundraising. And there has been no serious attempt to share back office functions or to examine other ways of reducing costs such as joint purchasing.

Arts Council funding

The cultural sector in Portsmouth has not been as successful as other neighbouring cities, such as Southampton, in attracting Arts Council funding either for capital projects or from the Grants for the Arts programme. The total investment from the Arts Council in Southampton between 2015 -2018 was £14,165,593 compared to £2,073,524 invested in Portsmouth over the same period. This imbalance is partially a result of further investment in Southampton's new Studio 144 but it is also due to the fact that during that period there were four National Portfolio Organisations (NPOs) in Southampton³. Grants for the Arts awards to Portsmouth's cultural sector were less than half those awarded to the sector in Southampton.

Improvements to cultural buildings

However, despite this low level of funding there has been an extraordinary change in the cultural sector in the city over the last ten years, not least as a result of a series of capital projects involving the New Theatre Royal, the Kings Theatre, Aspex and the Guildhall. Aspex Gallery, Portsmouth's principal gallery and one of the south west's leading visual art spaces, moved to the Vulcan Building in Gunwharf Quays in 2006, and from this base it has continued to support emerging artists and to develop audiences for contemporary visual art. The £2m renovation of the Kings Theatre in Southsea has restored this beautiful Matcham designed theatre and allowed it to become one of the major presenting venues in the region, hosting tours of 'Mamma Mia' and 'Evita' later this year. The New Theatre Royal, also designed by Matcham, has recently completed a £20m development project in partnership with the University of Portsmouth to restore and expand the Theatre's backlot and create a new Creative Learning Centre. The NTR is now well positioned to present mid scale as well as small scale touring work, including drama, comedy, dance, family and community events, and has recently presented a diverse range of companies including Shared Experience, Ballet Black and English Touring Opera. Portsmouth's third theatre

³ Art Asia, John Hansard Gallery, Nuffield Theatre and Turner Sims. Southampton City Council Museums and A Space Arts joined the Arts Council's NPO portfolio in April 2018 with a further investment of around £350K. Source: Arts Council England April 2018

company, Groundlings Theatre, opened in 2010 in the shell of an eighteenth century school near the Dockyard to provide extensive theatre skills training and engagement programmes both for young people and for adults.

Music

New organisations have added to the cultural mix in the city, notably the Portsmouth Cultural Trust at the Guildhall, and BH Live, now running the Pyramids and the council's leisure centre network, including the Mountbatten Centre. The city's cultural offer has also been broadened by a number of creative entrepreneurs, including Strong Island and Victorious, which was recently nominated for Best Major Festival alongside the Isle of Wight and Glastonbury festivals. Since its debut in 2012 the Victorious Festival has tripled in attendance size with 120,000 visitors attending in 2016. These new organisations have added to the strong music scene that always existed in the city, so this summer Portsmouth plays host not only to the Royal Marines Band and the Bournemouth Symphony Orchestra under Chief Conductor Kirill Karabits, but also to artists such as Gary Barlow and Morrissey at the Guildhall as well as to the formidable musical line-up at the Victorious open-air festival which includes Kaiser Chiefs, Paloma Faith, Paul Weller, Brian Wilson and the Prodigy. And making a major contribution to the city's musical life is the Portsmouth Music Hub, the Cathedral, the Portsmouth Festivities, the Pyramids, the Wedgewood Rooms, the Guildhall and local organisations such as the Portsmouth Philharmonic and Southsea Community Choir and Orchestra. New musical talent is also being encouraged in the city alongside technical and backstage training for young people supported through the Portsmouth Cultural Trust's 'Get Into Music' initiative. The Urban Vocal Group, for example, has recently completed the 'Breaking Through' project which enabled six young local singers aged 15 – 18 to write, record, perform and promote original music, working with established artists such as Jerry Williams, a young successful indie pop singer songwriter from Portsmouth.

Further opportunities will develop from the new 250 seat concert hall which is planned to open next year at Portsmouth Grammar School. The Grammar School, which regularly works with the London Mozart Players, has developed a national reputation for commissioning new works by contemporary composers, including Sir Peter Maxwell Davies, Alexander L'Estrange, and Jonathan Dove. And new opportunities both for local artists but also for touring companies are likely to arise from the Portsmouth Cultural Trust's exciting masterplan for redeveloping the Guildhall, which will include a new gallery and a small-scale theatre and performance space.

Community arts groups

Portsmouth has a strong network of community arts groups such as the African Women's Forum, currently presenting an amazing range of events to celebrate Mandela's centenary, involving primary and secondary schools and a massed community choir, and the Portsea Events Group who staged their first carnival last year.

Portsmouth Football Club

Portsmouth Football Club is also an important part of this changing story. In 2013 the Club became the largest supporter-owned club in Britain, selling in 2017 to Michael Eisner. The Club continues to play a crucial role in the community and has created an independent charitable trust which works with 6,500 young people each week during term time, as well as running after-school clubs and skills training centres in the city.

World-class Heritage

Portsmouth's combined cultural offer has both national and international significance and it is important to stress that the major driver for visitors in the last ten years has been the city's world-class heritage, and especially the Historic Dockyard. In the recent Royal Society of Arts' Heritage Index Portsmouth was ranked 12th out of 325 local authorities in England for heritage assets⁴. The Mary Rose, with its unique collection of Tudor history, is itself an international brand, demonstrated by the impact of the recent relaunch of the new museum, which reached 2.2bn people worldwide. The Dockyard has been transformed in recent years and the offer continues to strengthen as a result of the consolidation of the National Museum of the Royal Navy on the site, soon to be joined by the Royal Marines Museum. Since 2009 visitor numbers have grown from 350,000 to 950,000 and there is every chance that this could reach 1 million people in the next year or so. The economic impact of the Historic Dockyard is extraordinary, contributing £110.4m to the local economy every year. And the city's national and international heritage offer has been strengthened further earlier this year by the re-opening of the D Day Museum as the D Day Story ahead of the 75th celebrations in 2019.

Literary Heritage

Portsmouth has also focused on its astonishing literary heritage to raise the profile of the city and to encourage reading in local schools and communities, using the museum, the network of libraries, and specific events such as the annual BookFest. Portsmouth is home to the Charles Dickens Birthplace Museum and the Arthur Conan Doyle Collection, and there are exciting plans to develop these connections further as the 'City of Stories'. The Council is also exploring the potential for a new centre for Sherlock Holmes in Southsea, which would provide opportunities for local people to explore their literary heritage.

Cultural Regeneration

The City Council recognizes, and is committed to, a culture-led approach to the regeneration of the city and Portsmouth's approach to cultural regeneration has proved to be successful, using heritage buildings as a home for small start-up creative enterprises. A perfect example of the city's approach to regeneration is the Hotwalls project, which has shown how a heritage asset can be used in an innovative way to create employment, support the creative industries and drive tourism and economic growth. In 2014 the City Council secured £1.75 million from the Coastal Communities Fund to refurbish the vacant buildings at Point Battery for artist-maker studios and a high quality cafe. This regeneration has transformed a dusty and largely forgotten area by the old military barracks into a buzzing creative quarter with 13 working artists' studios. The Council estimates that the Hotwalls project has created approximately 14 permanent jobs, attracting 60,000 extra visitors to the area every year, and is supporting the surrounding business and visitor economy. This project has been followed by the recent opening of a new facility for digital creative business start-ups in the Cell Block Studios, a regeneration project situated in the Victorian Naval Prison in the Dockyard, funded by the University and the Portsmouth Naval Base Property Trust.

The City Council, the University, Arts Council England and the Heritage Lottery Fund, have all been instrumental in steering, funding and implementing the changes in the sector over the last ten years. And audiences have grown in response to this stronger and more varied

⁴ RSA Heritage Index 2016

cultural offer, both from within the city and from outside. Greater confidence meant that last year the city submitted a bid for UK City of Culture in 2021, and though Portsmouth did not make the competition shortlist the process of bidding has started an important dialogue about the future direction of culture in the city.

4.4 Audiences

Ten years ago research showed that the city's largest demographic grouping, Post Industrial Families, were under-represented in audiences for cultural activities or as visitors to Portsmouth's heritage sites. Significant progress has been made as a result of a series of collaborative programmes to reach these under-represented groups and communities, and it is extremely encouraging to note that the latest audience research (May 2018) using booking data from cultural organisations, museums and libraries in the city demonstrates that this trend is continuing. A summary of this latest research is included in this report in the Appendix and it shows that Portsmouth continues to be ahead of the average for cultural organisations in the South East across the four Audience Spectrum groups of low engagement. This trend is also clearly demonstrated if applied to Mosaic demographic groups.

Audiences for cultural events and for heritage sites are now significant. As noted above the Historic Dockyard has recently announced record visitor numbers and is expecting to break through to 1m people a year. The Portsmouth Cultural Trust has steadily built its audience for a varied programme of work and seen a 63% increase in the number recorded users of the Guildhall, from 161,000 to 260,000 people over a 5-year period. Portsmouth's city museums now regularly attract 300,000 people a year with a further 360,000 people visiting the Mary Rose Museum. A large percentage of these visitors are coming from outside Portsmouth specifically for these events (Guildhall: 50%, Victorious: 80%) contributing to the local economy. Victorious, for example, has recently undertaken an economic impact study and demonstrated that the Festival makes a total contribution of £5.8m to the city.

But clearly there is still a significant opportunity to grow audiences, both within the city and within the 60 minute drive time catchment area, and more could be done to celebrate what is being achieved and to promote Portsmouth's cultural offer if the city adopted a more collaborative approach to audience development and marketing.

4.5 Regional context

Scale

According to the Collaborative Culture Report, published by the Southern Policy Centre in 2018, the Central South region, which stretches from Poole to Portsmouth is home to 61 professional performing arts venues and public galleries, 7 of which have a capacity of over 1000 seats, and 58 museums. The area has 29 National Portfolio Organisations. In addition there are numerous smaller venues and community spaces used for music, performance and exhibitions.

Political Devolution

Local councils are currently exploring options for working together and the unitary authorities of Portsmouth City Council, Southampton City Council and Isle of Wight Council have submitted a proposal to the Secretary of State for a Solent Mayoral Combined Authority.

Southampton

Any future cultural strategy for Portsmouth has to recognise the significant changes taking place in the immediate region. The recent opening of the £30m arts complex, Studio 144, in Southampton, comprising the new John Hansard Gallery, City Eye and Nuffield Southampton Theatre, will further raise the profile of the city's cultural sector, and has already attracted the backing of the Arts Council, which is currently investing around £4m a year into the city. Studio 144 completes the cultural quarter in the square joining the City Art Gallery, the SeaCity Museum, the Guildhall, and the Showcase Gallery. Southampton has recently indicated that it will bid for City of Culture in 2025, and this bid will be co-ordinated by the Southampton Cultural Development Trust.

Hampshire Cultural Trust

The other key development in the region is the Hampshire Cultural Trust, which was set up in 2014 to operate arts and museum facilities previously operated by the County Council and Winchester City Council. The Trust is currently operating 26 arts venues and museums, including Basing House in Basingstoke, Gosport Discovery Centre and Westbury Manor Museum in Fareham. Each year the Trust engages with around 780,000 residents and visitors.

Isle of Wight

The Arts Council has agreed to make the Isle of Wight a Priority Location, and will be working closely with the Isle of Wight Council and a number of local arts organisations including the New Carnival Company, the Quay and the Ventnor Exchange.

Outdoor events in Newbury and Winchester

Large outdoor community events and arts projects are a feature throughout the region, not only provided by the New Carnival Company but also by the 101 Outdoor Arts Creation Centre in Newbury and the Hat Fair in Winchester, an annual festival of outdoor arts which regularly attracts 60,000 visitors to the city.

Regional competition

It is also important to recognise that Portsmouth's three theatres have to compete for product and for audiences with a number of successful venues within their immediate catchment area including the Mayflower in Southampton, the Nuffield Theatre, The Spring in Havant, the Theatre Royal in Winchester and the two theatres in Chichester.

The strength of the region's cultural offer provides a fantastic opportunity for Portsmouth's creative sector to develop strategic partnerships to support artistic development and programming. It also means that there is a huge potential audience within one hour's drive time of the city. But of course increased competition also suggests that all Portsmouth's cultural organisations will need to continue to focus on the quality of the offer and the quality of the experience if they are both to retain and develop audiences from across the region.

5. The Creative Census and the Creative Industries

'There needs to be a more co-ordinated approach to outlining the creative industries and how they can better work together. More promotion needs to be done to communicate to local business how important design and the creative industries are and what talent is available in the local area.' Anglepoise Ltd. Portsmouth Creative Census 2016

Portsmouth's Creative Census

Around 240 businesses contributed to the Creative Census, which was compiled by the University of Portsmouth in 2015 and funded by the University and the City Council. 87% of these businesses were based in the PO1-PO6 postcode area and the largest sectors included Photography, Graphic Design and Print Design. Other key findings were:

- 58% of creative businesses in Portsmouth are sole-traders
- The majority of creative businesses in Portsmouth are recent start-ups
- 72% of respondents anticipated growth

There was a consensus for more centralized support as well as for a comprehensive directory of local creative skills and practitioners to enable people to easily source local companies. The Census also suggested that the University and the City Council needed to be more proactive, raising the profile of the creative industry and using local talent when they outsourced work. Skills development and more local short training courses would also be welcomed. Respondents also felt that a collective body would be helpful to campaign for local services and facilities and for greater recognition. Many artists asked for more affordable studio space, while a third highlighted the need for more space to exhibit and sell work, acknowledging that public events such as festivals offered a great show case for their work. Interestingly they also suggested that there was a need to raise the profile of Portsmouth as a creative city.

University of Portsmouth

It was encouraging that the Census identified that a large proportion of respondents (36%) were graduates from the University of Portsmouth. The large number of graduates indicates that Portsmouth is an attractive option for its creative start-ups, perhaps because it is still relatively cheap to live and work in the city, and firmly suggests that focusing on ways to retain or incentivise creative graduates from the University and from the universities in the region could be a key element of a future plan to build the creative industries in the city. The four Hampshire universities produce around 10,000 creative graduates each year.

Key sector for support

'Shaping Portsmouth' has already identified that the creative industries are a key sector for support in the city along with advanced manufacturing, marine, aerospace, environmental technologies, transport and logistics.⁵ But it has proved hard for the city to progress any of the suggestions arising from the Census and, at the moment there is no comprehensive plan to develop the creative industries in Portsmouth.

⁵ Shaping Portsmouth. A Strategy for Economic Growth and Prosperity. Portsmouth City Council 2011

Portsmouth needs to encourage this sector not only to flourish but also to grow, and should be doing more to encourage graduates from local universities to set up creative businesses in the city. Though these businesses are likely to be SMEs, collectively they will make a significant contribution to the city's economic growth in future years, and if the city is serious about developing the creative sector it should redouble its efforts to respond to the suggestions raised by practitioners in the Census.

6. Key findings from the Cultural Strategy consultation process

From my conversations with over 50 creative practitioners in the city there is a clear consensus that Portsmouth's future cultural strategy should be:

- Bold and inspirational.
- Independent.
- Practical.
- It should challenge the stereotype of Portsmouth – we are no longer solely a naval town, however important that is to our heritage.
- It should build on what we have already achieved.
- It should not take resources and funds away from existing organisations that are struggling to survive
- It should be for the people of Portsmouth, not just for visitors.
- It is for everyone, not just for those people who are already engaged with culture.
- And it should be for the whole of Portsmouth, not just for the well-provided southern part of the city.

There is also a strong belief that the strategy should not be agenda driven; it should be about shared ambitions, and the sector should organize itself around these ambitions. It has also been suggested by a number of people that the strategy could focus on creating cultural opportunities for young people, artistic excellence and audience development.

There is broad agreement that:

- Portsmouth is already a 'City of Culture' but it needs to make more of its cultural assets.
- Portsmouth's cultural offer has improved significantly over the last ten years, and that the City Council, the University, ACE and HLF have made a major contribution in supporting this development. Commercial entrepreneurs have also played a key part in this process, including BH Live, Strong Island and Victorious.
- The growth in the visitor economy to 10m visitors each year is crucial to the prosperity of the city, though there is concern that more could be done to raise the profile of the creative sector to the day-time and overnight visitor market.
- The city's cultural offer has a significant national and international reputation, including The Mary Rose, the Victory, the new D Day Museum, the Museum of the Royal Navy, Conan Doyle, Charles Dickens, and the Historic Dockyard, as well as the recent addition of the Victorious and Mutiny Festivals into the cultural calendar, and that this should not be underestimated. The Museum of the Royal Navy, the D Day Museum and the Mary Rose must be active partners in any future cultural strategy

for the city, otherwise Portsmouth will not be making the most of its world-wide reputation.

- There is a need to overcome the barriers between 'leisure', 'sport', 'culture', 'libraries', and 'heritage', and we should make the most of the opportunity which exists across the broader leisure sector to engage with a much wider audience on a regular basis.
- Portsmouth needs a new sector initiative – the current status quo is not going to provide the step change that is required or deliver the necessary improvement in quality, range and diversity that consultees believe is appropriate for a city of Portsmouth's scale and importance, both regionally and nationally.

But there are also key issues which the city and the cultural and creative sectors needs to address:

- What is the city's identity? Is it still a naval town? If not, does 'A Great Waterfront City' reflect what the city is and where it is going? And what part does culture play in the city's future?
- What is the role of PUSH in supporting the creative industries in Portsmouth?
- Local authorities face an on-going increasing demand for support for adult & children's care services at a time when councils are experiencing significant funding reductions meaning that local authorities are having to make really hard choices about the hugely important but non-care services.
- Are there ways in which the wider cultural sector can think differently about their expectations of local authorities so collaborative working can produce a value greater than the sum of the individual parts?
- Though the sector has worked collaboratively on various projects in recent years it is noticeably poor at long-term collaboration and sharing resources – and it finds it hard to sustain these collaborative projects. There is an acknowledgement from all consultees that there is too much silo working, and that this is exacerbated by the decline in public funding.
- Wider networking, both across the region and nationally, is also poor – there is still a tendency to focus inwards rather than outwards. Few organisations appear to have regional and national partnerships.
- There is a general feeling that a) we could do more with what we already have and b) we would achieve more if we worked together rather than competitively.
- There is an understandable concern about the south/north divide and a real worry that engagement remains low in many areas of the city.
- The sector is aware that ACE and HLF funding is likely to get harder to secure in the future and that there is an urgent need to identify new funding streams over the next 5 years.

- The sector itself does not have the capacity to drive forward a new strategy – individuals are too busy trying to ensure that their own organisations survive.
- A lack of city-wide cultural planning and co-ordination means that the sector is in danger of missing opportunities for collaboration, both internally and externally.

7. Priorities for Portsmouth’s cultural sector over the next 5 years

There is a growing consensus that the three most important issues that the city should focus on over the next five years are leadership, collaboration and advocacy. If the City Council is not in a position to provide a proactive leadership role then the city itself must take responsibility for its cultural and creative future. And this responsibility goes wider than the cultural sector itself because of the importance of culture and creativity in place-making, education, health, the visitor and night-time economy, regeneration, investment, employment, business relocation, and on the quality of life of the city’s residents. Any new initiative must reflect this wider role that culture plays in the city’s health and development.

This prompts a number of key questions:

Who is going to take the lead to ensure that the creative sector in Portsmouth flourishes over the next five years and in the future?

How can we support greater collaboration, not only internally within the city, but also externally with partners in our immediate region?

How can we engage with a much broader audience of residents and visitors to the city?

At the moment there is no single organisation or group with the responsibility to provide the wider strategic leadership, the co-ordination, the networking, the advocacy, or the fundraising that the sector needs to move forward.

7.1 Immediate priorities for the next 5 years

It was clear from the consultation process that the city needs dynamic and visionary leadership to develop a more strategic approach to cultural development. There is a need for leadership to:

- Co-ordinate city-wide cultural planning
- Deliver major collaborative projects
- Create new cultural events
- Attract funding from a range of sources and bring new investment into Portsmouth
- Develop networks and find new partners and collaborators, both within the city and regionally, nationally and internationally.
- Support the smaller cultural and community-based organisations that need advice and help, particularly with projects and with funding applications.
- Provide a proper strategic context for funding bids to increase the city’s success rate with ACE, HLF and others
- Raise the profile of what is being achieved in the city

- Co-ordinate audience development and marketing campaigns to broaden the city's audience
- Ensure that Portsmouth plays a leadership role in the development of the creative economy in the South of England, and makes connections with other cultural towns such as Bournemouth, Basingstoke, Southampton and Chichester.
- Strengthen links between culture and other sectors including business, health, education, tourism, digital technology and city planning
- Develop a clear strategic plan for the city to build its creative industry sector and to set achievable targets for growth over the next 5 years.

7.2 Further issues that need to be addressed by the sector

The cultural sector has also suggested that there are other priorities for the next five years including:

- Artist development, particularly with those practitioners currently outside the loop. This is very evident in the feedback from the Portsmouth Creative Census in 2016.
- Skills development, especially for young people growing up in the city. We need to demonstrate how the cultural sector can support skills development crucial for employment, including building personal confidence, communication, team working, and creative problem-solving.
- A more co-ordinated, and long term, programme of cultural activity in schools in the city. There needs to be a much closer relationship with teachers of art, drama, music, dance, creative writing and design.
- More diverse cultural activities across the city, and a much stronger relationship with community and voluntary organisations.
- Succession planning for cultural leaders, and a greater focus on encouraging the younger generation to consider a career in the creative sector.
- A much closer relationship with local business. We need to create opportunities for stronger partnerships between cultural organisations and companies based in Portsmouth.
- Greater focus on the major local and national anniversaries. Is the city making the most of the national and international D Day celebrations in 2019?
- Technology should be playing a much more prominent role in cultural development and we should harness the skills of local technology companies to support this process.
- There is a need for a clear international strategy for the city. The city has extensive international connections, through the port, the University, museums, business and the Royal Navy, and there is a need for greater clarity on how the creative industries could contribute to this process.

It is also clear that people working in the sector may require new levels of training, both to compete effectively and to support efficient collaboration. Consultees have mentioned the

need for support to improve governance, develop partnerships, introduce collaborative working, source new funding streams, explore outsourcing, and understand the opportunities provided by new technology.

8. Suggestions for future cultural events and activity

There is no shortage of exciting ideas emerging from the sector, and some of these suggestions begin to address a number of these priorities, including the focus on young people, artist development, profile raising, and addressing the north/south divide in the city. Suggestions raised by the creative sector include:

- The Bournemouth Symphony Orchestra is keen to work with Portsmouth schools which currently have no links with cultural organisations. This could involve using the 'In Harmony' Project model, which has been successfully piloted by the Royal Liverpool Philharmonic and other orchestras in cities across the country.
- Awarding an international art prize every year/two years.
- Invite international artists to work in Portsmouth, perhaps using blank areas in the city as a canvas.
- A celebration of Portsmouth's heroes— Dickens, Conan Doyle, Brunel etc.
- Greater use of the shipping container in Eldon Building in the university
- A Box Park for artists, restaurants, retail and bars. The Park could have a different focus each year involving dance, visual arts, film and theatre. There could be an interesting potential link with Portsmouth's own container port.
- Light projections on buildings throughout the city – changing every month.
- Develop Arts Awards so that they reach every school. We need to celebrate the achievements of award-winners more publicly.
- Use the city's international connections more effectively and build programmes and activities around these connections. The new D Day Museum, for example, has huge potential here.
- Could we use empty buildings for art exhibitions, for example University buildings in the holidays? Could the Historic Dockyard provide space for artists?
- Culture is now part of the library remit. Could we use our library network as spaces for events, performances and exhibitions, even more than we are currently doing? How could they be used to improve engagement with communities where we don't have cultural facilities?
- Greater focus on Early Years provision. There is an opportunity to engage with families and children at that crucial time before school attendance starts. We should try and find ways to improve young children's confidence, speech and interest in books before they start school.
- Greater use of the leisure centre network, now coordinated through BH Live.
- Could we make better use of our outdoor spaces and our seafront for cultural activity?

9. How do we provide strategic leadership for the cultural sector in Portsmouth?

There is no existing organisation in the city which could take on the responsibility for providing strategic leadership for the cultural sector, so it is clear from the consultation that we will need to develop something new. This new initiative should be light and efficient, flexible enough to respond to an ever changing landscape, and as inexpensive as possible. And, of course, it has to be economically sustainable.

We have looked carefully at other models of strategic cultural partnerships in Bristol, Sunderland, Southampton, Plymouth, Gloucester and Leicester, and we recommend that Portsmouth should consider whether it is the right moment to create a new, independent, cultural partnership company to take on a strategic and leadership role in the city.

Portsmouth Creates

For the purposes of this report we have given this company a working title - *Portsmouth Creates*. The cultural sector may well suggest an alternative title over the next few months but it does provide the city with an opportunity for overall branding – *Portsmouth Creates... Music, Portsmouth Creates... Festivals, Portsmouth Creates... Jobs etc*, and provide a coherence to the range of work being produced in the city at any one time. The title reflects Portsmouth’s heritage as a city of makers but is also about Portsmouth now – a city which is making things happen in its own individual way.

Portsmouth Creates will only succeed if it can inspire potential funders and the companies and individuals working in the sector. It has to earn their trust. It must not be seen as a threat, an organisation which will divert scant resources away from their projects or activities. It should build on what the city is currently achieving and help it to go further. And it should make new things happen, providing further opportunities for the city’s talented creative sector. Portsmouth Creates could, of course, become the organisation which would co-ordinate a future City of Culture bid, though clearly the scale of the operation would need to be enhanced.

This company would develop the cultural strategy, initiate new projects, source funding and address the priorities listed above. It would also be important for the company to co-ordinate research and impact studies, perhaps in partnership with the University, so that we are clear about the value of culture to the city. We would expect that the cultural organisations in the city, as well as those working across the region, would be responsible for delivering individual projects, working in partnership with Portsmouth Creates.

It is important, though, that Portsmouth Creates doesn’t attempt to run cultural venues or festivals; it has to be unencumbered if it is to add capacity to organisations in the city. This freedom of manoeuvre is essential and well described by the urban commentator, Charles Landry, in his essay on The Connector:

‘Standing above the nitty gritty of the day to day... look at ‘what really matters’ and where opportunities lie...they can focus on bringing people, organizations, ideas and resources together and avoid getting involved in interest group politics. They take an eagle-eye view of things and rove over concerns and see lines of alignment, partnering potential and synergies between supposedly disparate things.’⁶

10. The Vision for Portsmouth Creates

⁶ Charles Landry. July 2015

The vision for Portsmouth Creates needs to be ambitious and confident. It should also be aligned with the vision for the city and with its culture and heritage. And it should be aligned to the strategies of its funding partners. A draft vision might look like this:

Portsmouth has always been a city of doers, a city of makers, a city of creativity and innovation. Portsmouth Creates is a new independent strategic partnership set up specifically to support people and organisations working in the creative sector across the city. It will build on the city's extraordinary achievements and heritage by supporting the development of the creative industries and by working closely with the cultural sector to ensure that everyone in the city has the opportunity to participate in, and enjoy, a diverse and exciting range of cultural activity. Portsmouth Creates will focus on cultural planning across the city, developing innovative regional, national and international networks and new sources of funding to support the cultural sector's programmes for developing opportunities for local artists and audiences. It will also work with the sector to sustain cultural initiatives that encourage aspiration and participation in the city's diverse communities. And it will demonstrate that Portsmouth is now a city of extraordinary creativity and innovation, a city with a world-class cultural offer, which can be enjoyed by everyone.

11. Portsmouth Creates' future strategy and priorities for the first five years

The key challenge for Portsmouth Creates is to secure an agreed sense of purpose and a shared strategic direction between the city's heritage organisations, the Historic Dockyard, the creative industries, the cultural organisations, the University and the City Council – this is essential if Portsmouth is to persuade current and new funders to invest in the city.

Portsmouth Creates needs to find a way of maximizing the strengths that already exist – the venues, the audiences, the networks, the relationships with funding bodies, the international connections – and harness them for the wider benefit of the city. This can be achieved if the new organisation focuses on long-term city-wide planning, capacity building, providing support to community organisations, networking, profile-raising, and access to new sources of funding.

It is essential that Portsmouth Creates focuses on supporting projects that will contribute to the long-term social as well as economic regeneration of the city, and that it should target investment to those who most need it.

The company should set itself a target of delivering at least one major and sustainable project in Year 1, leading to at least three or four projects in Years 2 and 3.

Portsmouth Creates' strategic priorities

The company's future strategy needs to align with the strategies of the City Council, the University, the Cultural Partnership, the Cultural Education Partnership and the individual cultural organisations, but we expect that Portsmouth Creates' strategy will coalesce around shared ambitions. Consultation with the sector suggests that the key priorities for Portsmouth Creates are as follows:

- 11.1 Improve long-term cultural planning across the city, to maximize collaboration and ensure that there is sufficient time to develop partnerships and to source new funding opportunities.
- 11.2 Focus on supporting the development of the creative industries in the city, and develop a long-term plan for building this sector with the City Council, the University and with other partners.
- 11.3 Actively encourage artist development throughout the city, addressing gaps in provision and ensuring that there is proper support for young people starting out in the creative profession.
- 11.4 Support the most marginalized communities in the city by providing fundraising and networking advice as well as help with the planning of local cultural events and activities
- 11.5 Work closely with the sector to plan both new initiatives and citywide 'milestone events' which would include comprehensive public engagement programmes.
- 11.6 Develop new sources of funding to support cultural activity and engagement, and support funding bids from local cultural organisations, including initiatives to grow the number of NPOs in the city.
- 11.7 Develop new partnerships, both within the city and externally, and support the creation of networks with regional, national and international partners.

In addition to the strategic priorities above Portsmouth Creates should work closely with the sector to support current initiatives around engagement, marketing and advocacy, international development, and encouraging local business to support the arts in the city. The sector would be looking for support around the following:

Engagement

- A firm belief within the sector that every child in every Portsmouth school should have an opportunity both to experience and to participate in cultural activity. Though the sector has some strong relationships with a number of schools there is a general feeling that much more needs to be done and that there should be a much stronger network with art, drama, music and creative writing teachers across the city. Portsmouth Creates should work closely with the Portsmouth Cultural Education Partnership and build on the research undertaken by Laura Saunders in 2017.
- Explore how the library and community centre/leisure centre network could be used to proactively engage with parts of the city currently under-represented in cultural engagement.
- Investigate ways of ensuring that young people in Portsmouth are aware of career opportunities in the creative sector. Portsmouth Creates should get alongside the

Creative Industries Federation, which is leading on the Creative Careers Campaign as part of the government's recent Creative Industries Sector Deal.

Marketing and Advocacy

- Greater collaboration around audience development and marketing, together with the development of a comprehensive communications plan to raise the profile of the cultural sector and to change both internal and external perceptions of the value of the creative industries in Portsmouth.
- Exploring the role of digital technology, for example Virtual Reality, in artist development and in building relationships with current and potential audiences.
- Support the current initiatives undertaken by the City Council and the University to collate baseline research to make the case for the arts and the creative industries in the city.

International Development

- Provide greater clarity as to the city's international strategy and the role of the creative industries in contributing to this strategy. There is huge potential to explore how Portsmouth's current international connections, for example through the Royal Navy, the University, Brittany Ferries, the Mary Rose, D Day Museum, the Conan Doyle Collection, ArtReach and the BSO, could be utilized to promote the city overseas. The city has twinned status with Caen in France and Duisburg in Germany as well as friendship links with Haifa in Israel, Maizuru in Japan, Portsmouth Virginia, Sydney and Zhuhai in China.

Local business support for the arts

- Develop a much stronger relationship with local business so they are actively involved in the future development of culture in the city. We need to explore how CSR could extend opportunities for funding and relationship building, along with volunteering, mentoring, skills development and space provision (for example gallery space in office buildings or small lunch-time performances in foyers).

12. Governance

Steering Group

If potential funders agree that Portsmouth would benefit from the development of a new strategic cultural partnership then it would make sense for the city to set up a steering group to take this idea forward. Portsmouth Creates is likely to be a charitable trust since it

will need to receive funds from a range of sources, but the exact company structure will require careful consideration over the next few months. The steering group would consist of representatives of the City Council, the University of Portsmouth, Arts Council England, the Heritage Lottery Fund, Victorious, the Cultural Partnership, the Cultural Education Partnership and Shaping Portsmouth, and it would have a number of specific objectives:

- To review the recommendations around vision and priorities for Portsmouth Creates outlined above, and to start to shape the organisation and agree its relationship with the cultural sector
- To agree the core funding for Portsmouth Creates, preferably for the first 3 years. The lessons learnt from other cultural partnerships suggest that success will be dependent upon the engagement of a strong set of partners who are committed financially to the project on a long-term basis. Business support will be a crucial part of this process and Portsmouth Creates needs to find a way of engaging with local business
- To agree on the appropriate company structure and to register the company
- To agree on the size of the Board and the skills and expertise required to deliver the vision for the company
- To agree on the job descriptions for the Chair and for trustees
- To start the recruitment process for a Chair for Portsmouth Creates
- To start the recruitment process for members of the Board
- To appoint solicitors to apply for charitable status for Portsmouth Creates
- To draw up the job descriptions and agree the financial package for the Director and the Business Development Manager
- To start the recruitment process for the Director and the Business Development Manager
- To put in place a temporary financial system to cover the initial costs involved in setting up the company

Once the Board is established the steering group would hand over the running of the company to the trustees.

The Board

We suggest that Portsmouth Creates should be run by a board of no more than 12 trustees, consisting of representatives of the main financial partners and a nominated representative of the Council alongside engaged and proactive individuals drawn from local business, education, health, the cultural sector, the creative industries, sport, local communities, visitor attractions/tourism, museums and heritage. The Trust should reflect the diversity of the city and should encourage applicants with the following skills: finance, legal, marketing, fundraising, producing, partnership development, education/skills training and new technology. We recommend that the Trust should also make every effort to appoint at least two trustees who are under 30 years old, so that Portsmouth Creates begins to reflect the demographic of the city. There could be a link here with other initiatives and groups in the city such as the Voice of Young People and the Council of Portsmouth Students. The application process for trustees should be open to everyone and there should be a formal appointments process. Trustees would be appointed for a fixed term.

The Chair

The board would have a high profile, independent chair, and ideally this would be someone with national or international connections. The chair should be passionate about the transforming role of culture within a city and should be prepared to put in the time to

establish Portsmouth Creates as a major player within the region. The board may find it helpful to appoint a locally based Vice Chair and a Treasurer to support the work of the Executive team as required.

Board Meetings

The Board of Portsmouth Creates would meet at least four times a year, with the Director and Business Development Manager in attendance. We also suggest that it would be important for members of the Board to meet with relevant committees, such as the Cultural Partnership and the Cultural Education Partnership, on a regular basis.

Advisory Committees

Portsmouth Creates may decide that it would be helpful to establish a number of Advisory Committees to focus on specific outcomes of the strategy, for example an Artist Development Committee which would help to shape a cohesive approach to encouraging talent in the city, and a Museums in Portsmouth Committee to address a possible bid for NPO status with the Arts Council. We also suggest that it considers whether a Culture and Funding Forum could also be helpful so that there is an open discussion on current bids and to agree a strategy for joint bids for collaborative projects.

Board Responsibilities

The Board will have the responsibility to provide clear leadership and strategic direction for Portsmouth Creates as well as oversight of, and support for, the Executive team. The trustees will have a shared, and an individual, responsibility to provide active support for fundraising, and advocacy and lobbying for the cultural sector in the city.

The Executive Team

The Board would appoint a Director, who would provide the appropriate leadership for the cultural sector, both across the city and externally. This could be a freelance post initially, for 3 days a week, with the option of moving to full-time if there is sufficient funding available. The Director would be responsible for devising the strategy and the business plan for Portsmouth Creates in collaboration with the Board and with key sector organisations such as the Cultural Partnership and the Cultural Education Partnership. The Director would also be responsible for liaising closely with organisations and individuals from the cultural sector and the creative industries who are currently not 'at the table', as it is vital that their voices are heard too. The Director would be required to develop close relationships with major funders including Arts Council England and the Heritage Lottery Fund to ensure they can clearly understand Portsmouth's strategic direction.

The Director would be supported by a full-time Business Development Manager, who would focus on developing new funding opportunities both for Portsmouth Creates but also for the cultural sector in the city. The Business Development Manager would work closely with the development teams in cultural organisations, with the City Council, and with the University, to prevent duplication and to build on existing relationships with funders, trusts and foundations and with the corporate sector. Initially the organisation would need to raise funds to cover the two salaries, running costs and expenses, but in due course would then focus on developing new sources of revenue to support Portsmouth Creates' projects.

Budget

We would expect that a workable budget for Portsmouth Creates would be £150K in Year 1, to cover the cost of two salaries and expenses as well as funds to support cultural activity. We suggest that this budget should rise to £175K in Year 2 and £200K in Year 3 to support

new activity as well as the cost of project staff on short-term contracts to deliver these new initiatives. It is essential that this money is additional and that no cultural organisation loses out financially as a result of this new initiative. As a guide we understand that Southampton Cultural Trust's income for 2016/17 was £180K in unrestricted and restricted funding.⁷

Hosting of Portsmouth Creates

Portsmouth Creates could be hosted by the University or by one of the cultural organisations, perhaps on an annual basis, and this would have huge advantages in ensuring that the cultural partnership team was able to understand the issues facing individual companies. Back office functions, such as payroll or legal support, could be handled by one of the partner organisations.

Training

Portsmouth Creates could provide opportunities for placements and internships for local people considering a career in the cultural sector. Working with two other organisations, such as Victorious or Portsmouth Festivities, it would be possible to design a comprehensive internship for someone interested in event management, for example, or production. An intern could work for 4 months with each organisation.

Timetable

We suggest that it would make sense to see this initiative as a five-year project initially, as we need to prove that it is the right answer for Portsmouth. If this approach is agreed, the Board of Portsmouth Creates would have responsibility for delivering activities from 2019 – 2023. This timetable should allow for the city and the funders of Portsmouth Creates to decide whether something more permanent should be created or not. A decision should be made at the end of year 4 as to whether Portsmouth Creates should continue.

13. Engagement with local business

'Learning through culture and the arts leads to creative thinking, confidence and problem-solving – all skills which are prized by employers and which young people need. If we fail to offer our young people the opportunity to participate in the arts and culture, then we fail to support them in becoming the leading thinkers, innovators, creative business and community leaders of the future.' Lord Puttnam

We would recommend that, in due course, Portsmouth Creates engages closely with local business. It is interesting that 18.5% of the funding for Hull City of Culture came from the private sector, including corporate supporters. A consortium of 22 organisations, the Bid Angels, each contributed £17,000 each. If Portsmouth Creates decides to focus on a major educational initiative, for example, it should certainly approach Portsmouth's business community for financial support. The case needs to be made that corporate social responsibility can make a significant difference in supporting the city's cultural organisations to deliver programmes of real value and impact in Portsmouth's local schools and that this is critically important for the children of employees and for future recruitment.

⁷ Arts Council initially provided £90K to the Southampton Cultural Trust over the first three years of its existence. It has recently been awarded £140K for the next 18 months.

The case for support is clear. In 2011, the Cultural Learning Alliance undertook a national consultation to identify evidence for the benefits of cultural learning⁸. The Alliance found that:

- Learning through arts and culture improves attainment in all subjects
- Participation in structured arts activities increases cognitive abilities
- Students from low income families who take part in arts activities at school are three times more likely to get a degree
- Employability of students who study arts subjects is higher and they are more likely to stay in employment
- Students who engage in the arts at school are twice as likely to volunteer and are 20% more likely to vote as young adults

There are also additional benefits to cultural learning, including:

- Practical skills development in creativity and cultural activity, e.g. arts, photography, literacy etc;
- Engaging with children in non-conventional ways, allowing those children and young people who do not engage so well with traditional or conventional teaching methods an opportunity to shine;
- Raising aspirations in the arts and creative industries;
- Developing and enhancing general skills, including confidence, problem-solving and interpersonal communication.

The cultural sector is working collaboratively to provide exciting and enterprising work in Portsmouth's schools, but too often it is project funded and the momentum is lost when the funding comes to an end. The city needs to consider whether a new long-term initiative is needed to ensure that every child in Portsmouth has the opportunity to participate and engage with cultural activity.

14. How will the creative industries and the cultural sector in the city support, and contribute to, this new initiative?

It is crucial that the City Council, the University of Portsmouth, funding bodies, and existing organisations, including Shaping Portsmouth, the Cultural Partnership and the Cultural Education Partnership, feel closely involved with this new initiative and can get behind Portsmouth Creates from the outset. This will only work if the sector accepts that the current status quo is unlikely to provide the long-term planning and the additional funding which is now vital to underpin the growth of culture in Portsmouth. Though Portsmouth Creates will be an independent organisation it can only function effectively if it has properly earned this trust from the sector, and it will have to strive hard to ensure that this trust is maintained.

⁸ The Case for Cultural Learning: Key Research Findings, (2011)

As noted above we suggest that a steering committee is formed which will include representatives from the major funders and the relevant committees so that they can shape Portsmouth Creates from the outset. The steering committee should also examine how the creative industries and the cultural sector can contribute to discussions around strategy and funding. A new Culture and Funding Forum, which is open to everyone, could be an appropriate opportunity for Portsmouth Creates to report back on progress and discuss future strategy with creative practitioners and with people working outside the sector.

15. Cultural Partnership Examples

'Cities will prosper through new leadership and partnership between public, private and voluntary sectors; between local, national and international government; between regional agencies and the city. Crucially they need partnership between the politics of the city and those that lead and manage it.' John Gardner. American Political Scientist. Managing Partnerships 2008.

'Southampton has proved that cultural enterprise partnerships can work. It is time for the creation of a national network of cultural enterprise partnerships that combine the expertise and resources of different elements of local and regional life, not just for single projects...but for rolling programmes.' Arts Industry. May 2018

Portsmouth can learn from other cities, which have developed cultural partnership companies to provide the type of leadership and co-ordination that we need. There are a host of examples but for this report we have focused on four – Bristol, Gloucester, Sunderland and Plymouth.

Bristol

Bristol has one of the oldest cultural partnerships in the country and has recently celebrated its 25th birthday. It is financially supported by the City Council, the two universities and by the Bristol Chamber of Commerce. Bristol Cultural Development Partnership's mission is:

To build a better Bristol by making an outstanding city of ideas; to create, make available and celebrate great art for all; to ensure that artists, culture and Bristol contribute to the great issues of our time; and to offer everyone a chance to play a part through partnership working.

As the directors of the partnership, Andrew and Melanie Kelly, write in their anniversary report:

The Bristol Cultural Development Partnership aims to implement a few projects directly; influence as many organisations and individuals as possible to develop joint projects through coordination of initiatives, fundraising and marketing; and inspire widely so that all can participate and take pride in what the city does and has achieved. In this way, significant projects are created, with maximum impact, for relatively modest support from public funds. BCDP does the early work that few others are able to do – bringing together the partnerships, establishing the case for the project, raising funds. This means that organisations and artists can get on with the work they are best placed to do. It also strengthens the cultural sector and artists as funds raised by BCDP go to organisations, projects and artists directly – something we agreed from the start.

The Bristol Cultural Development Partnership has been extraordinarily successful in galvanizing the city's cultural organisations and in attracting external funding into Bristol. In the first seven years of its existence, for a cost of £600K, BCDP helped to generate £100m of investment into the city.

The Partnership has clearly made a significant impact in the city. For example it brought together the BBC, Aardman Animations, local film companies, Watershed and the universities to create the 'Brief Encounters Festival' that focuses on short film and animation and which celebrates Bristol and film-making internationally. It also co-ordinated Bristol's first citywide reading project – the Great Reading Adventure - with the support of Penguin, the Bristol Evening Post and Aardman Animations. The Great Reading Adventure aimed to bring people together and raise standards of literacy by encouraging everyone in the city to read *Treasure Island* at the same time. And BCDP has organized numerous events and projects throughout the city including the Brunel 200 Celebrations in 2006, the Legible City project, which reinforced Bristol's sense of place, the Festival of the Future City, and the Festival of Ideas in association with The Observer.

Bristol Cultural Development Partnership's core funding is:

Business West £50K

Arts Council £50K

Bristol City Council £35K

Bristol University £25K

University of the West of England £25K

The contribution from the universities increases significantly if special project and research money is included.

Gloucester

The Gloucester Culture Trust is one of the most recent cultural partnerships in the country, set up in 2016. It is a strategic organisation and its role is to enable, facilitate and fundraise for projects, and then either to create partnerships or commission other organisations to deliver these projects. In the last 18 months the Trust has secured £1.49m funding from the National Lottery Great Place Scheme over a period of three years, in addition to establishing an innovative partnership with the Roundhouse in London with a further £200K from the Paul Hamlyn fund. The Trust also receives funding from the City Council and Arts Council England.⁹

Current projects include setting up a hub to incubate creative businesses in association with the University of Gloucester and The Growth Hub in the town, and working with regeneration projects to explore how artists might address social issues around health, education and housing.

Sunderland

The Sunderland Cultural Partnership was established in 2012, at a time when one third of the shops were closed, unemployment was at 8% and only 9% of school-leavers in the town went to university. The Partnership was led by the University of Sunderland and Sunderland City Council with support from Arts Council England, and worked with key cultural organisations such as the MAC Trust to create an ambitious new vision for culture in

⁹ Arts Council funding to the Gloucester Culture Trust was initially £50K a year, matching a similar amount from the City Council.

Sunderland. The following year it was awarded £2m from the Arts Council's Creative People and Places programme for 'Cultural Spring', a 3 year project to get more people in Sunderland and South Tyneside to experience, and be inspired by, arts and culture.

Sunderland Culture also launched the city's bid for the City of Culture 2021, securing a well-deserved place on the final shortlist.

Plymouth

Plymouth Culture was set up as an enabling organisation with a particular interest in the areas of low engagement and diversity. The trust is focused on providing administrative support, funding applications, promotion, training and networking. Arts Council England is the major funder, providing 75% of the revenue, along with the City Council and the University. City Council funding was initially around £400K over 3 years, and for this money Plymouth Culture estimates that they brought in £1m in revenue to the city and £3m in capital projects.

Plymouth Culture is currently co-ordinating the Mayflower 400 celebrations, which will take place in 2020, providing guidance on funding, working with other sectors including education and business, and supporting international networking with The Netherlands and the United States.

16. Hull, City of Culture

'Culture brings people and people bring cash.' Phil Redmond, Chair of UK City of Culture

The long-term economic strategy for Hull focused on the twin ambitions of making Hull a world-class visitor destination and a hub for renewable energy industries. The town's bid for UK City of Culture was a key part of this process, and seen as a catalyst for transforming perceptions of Hull and attracting new investment.

Hull City Council held the designation Host City and was the accountable body within the overall partnership framework, but Hull 2017 was set up as a separate company with responsibility for co-ordination and delivery. This meant that they could attract professional staff with expertise in cultural management, fundraising and communication to handle the year's activities.

The initial results of the year of City of Culture are very impressive and set a high benchmark for cities bidding in future:

- more than 9 in 10 residents took part in at least one cultural activity in 2017.
- annual visitors to Hull exceeded 6m for the first time in 2017, contributing £300m to the local economy.
- 800 new jobs in the visitor economy and cultural sector since 2013
- 640,000 tickets for cultural events to 100,000 people, generating £8.37m, a 13.7% increase in ticket revenue
- projects in 100 schools involving 56,000 children and young people
- a 346% increase in funding for cultural activities from ACE Grants for the Arts
- a 21% increase in NPO funding, an additional investment of £3.4m over next 4 years

- fundraising raised £14m more than original target of £18m
- attracted new funding for cultural venues including the Ferens Art Gallery (£5.4m) and Hull New Theatre (£15.9m).

it is also important to note how Hull 2017 worked collaboratively with the cultural sector in the city and focused on art form development. The Hull Independent Producer Initiative, for example, enabled several local companies to present work at the Edinburgh Fringe and also supported successful funding bids for these organisations.

A new Culture Company has recently been set up to ensure that the momentum of the City of Culture is maintained, and to continue to support cultural participation and engagement.

17. What are the potential pitfalls, which Portsmouth Creates must avoid?

*'The major issue arising again and again is the predominance of silo thinking and lack of collaboration within and between sectors. Despite years of stressing the need for joined up thinking cities are a long way from working though issues or potential together. Many work in multi-disciplinary ways where each profession or area of expertise provides their input, but rarely in trans or inter-disciplinary ways.'*¹⁰

We have to be very careful about expectations that somehow Portsmouth Creates can address not only all the issues facing the cultural sector but also the problems that arise as a result of a lack of collaboration between other sectors, as outlined by Charles Landry above! We must also avoid overloading this new organisation with an enormous agenda and the trustees will need to be very clear from the outset about what can be achieved with a small staff and tiny resources.

We can learn from other cultural partnerships, which in the early days suffered from:

- A lack of clarity and purpose. Though strategy was agreed annually it was not necessarily clear what each partner would get out of the partnership.
- Governance. Again a need to clarify roles, rights and responsibilities. Also there have been issues arising from changing political membership and the turnover of staff in partner organisations.
- Funding. Core costs may have been covered but staff can spend too much time chasing funding for other projects.
- Partnership co-ordination. In some cases it has proved difficult to galvanise partners to attend regularly planning meetings leading to missed opportunities.
- Issues around evaluation. How will the cultural partnership be measured? Is it based on an assessment of economic return to the city? New sources of revenue? The number of new projects? Feedback from the cultural sector? Levels of engagement in particular areas of the city? Or all of these?

¹⁰ Charles Landry. Creative Cities Index

But of course Portsmouth Creates can also learn from a host of good practice across the country. It is essential, for example, that the trustees familiarize themselves with the Arts Council's Creative People and Places scheme which supported a range of projects involving people who do not engage with the arts.

'Overall the Creative People and Places network has learnt that it must provide breadth and choice in different routes to engagement. Excellence cannot be tied to one kind of activity, be it participatory or spectacular, intimate or large scale. Neither of these factors or artforms appear to be as important as locality and relevance in attracting audiences new to the arts. Ensuring artists have the right skills, approach and values for the specific project and context is vital, as is avoiding 'artspeak – a barrier to many people.'

Creative People and Places Learning 2016. Mark Robinson

18. Conclusion

*'Portsmouth is the home of the Royal Navy and our nation's new carrier, the birthplace of great British authors and world leading engineers, the greatest football club in the land...Portsmouth's success gave Britain a competitive advantage that has persisted into the modern era; we are a city of doers and a city of makers.'*¹¹

We have been very conscious that Portsmouth needs to develop its own model which raises aspirations, provides new opportunities and addresses the pressing social and economic issues in the city, but there is no doubt that it can learn from successful cultural partnerships in other parts of the country and from the example of Hull and the recent City of Culture experience.

The cultural partnership model provides a dedicated and independent company which can focus on strategy, fundraising, networking and profile-raising while adding capacity to the city's cultural organisations to help them to deliver new events, widen engagement, build audiences and encourage artistic development. The cultural partnership organisation should also provide an important link between the cultural sector and the creative industries within the city and with other communities including the local authority, the university, local business, education, health and the charitable sector.

If Portsmouth does decide to set up its own cultural partnership the City Council will have a critical role to play. It will need to help establish the partnership and support the Chair and the trustees over the initial period, but it will also be a crucial partner in Portsmouth Creates, providing strategic advice, connections, for example with the business sector, and funding support. The City Council's involvement in Portsmouth Creates will also be essential if the partnership is to attract financial support from the University, from Arts Council England and from local business.

Portsmouth is certainly a city of doers and a city of makers. Now is the moment for the city to work together to support a real step-change for artists, for the creative industries, for

¹¹ Stephen Morgan MP for South Portsmouth, maiden speech in the House of Commons. September 2017

cultural organisations, for audiences, for residents and for visitors. Portsmouth Creates could help the city to deliver this important step-change.

'Culture and design seems to be reaching more people and a wider demographic, cultural events are widespread and accessible – social media must have played a large part in facilitating this. Where we have such strong design, photography and digital media currently – seeing people's success in these areas is inspiring to others to take part and be creative. Creativity is spreading in Portsmouth!' Alice Snell. The Graphic Design House, Creative Census 2016

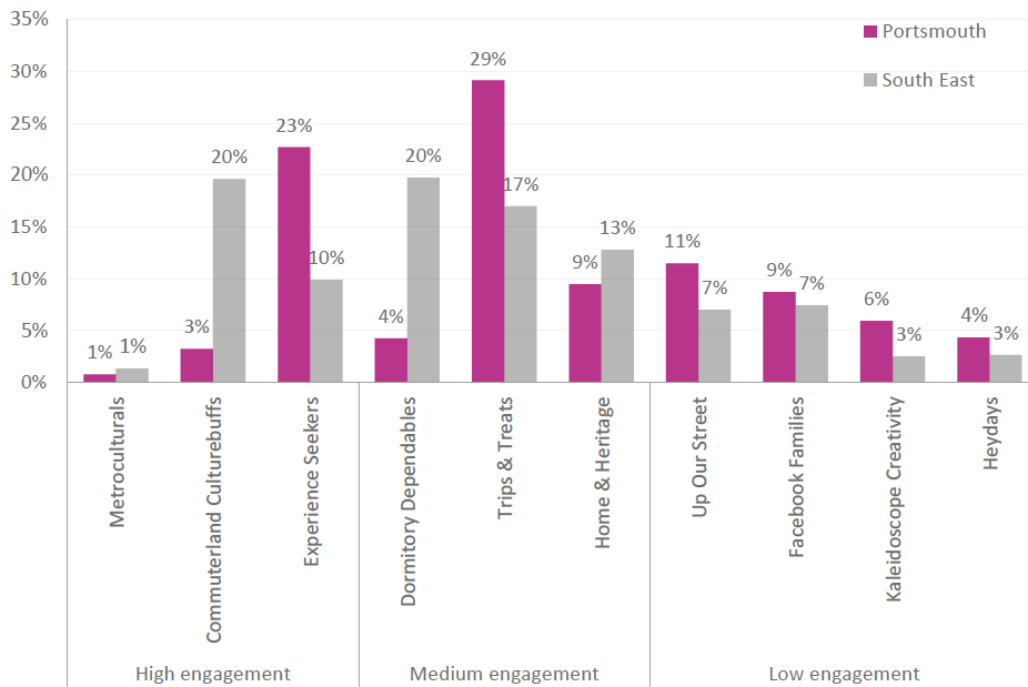
Appendix

Portsmouth's Audience Research Results. May 2018. The Audience Agency

Note the levels of engagement with groups that rarely participate in cultural activity.

Audience Spectrum Profile

Segment name	Portsmouth adult population		South East	Index
	Count	%		
Metroculturals	1,319	1%	1%	58
Commuterland Culturebuffs	5,523	3%	20%	16
Experience Seekers	38,770	23%	10%	229
Dormitory Dependables	7,280	4%	20%	22
Trips & Treats	49,813	29%	17%	171
Home & Heritage	16,182	9%	13%	74
Up Our Street	19,625	11%	7%	163
Facebook Families	14,926	9%	7%	117
Kaleidoscope Creativity	10,154	6%	3%	235
Heydays	7,417	4%	3%	164
<i>Unclassified</i>	2,568	-	71,295	-
Base	171,009		7,290,206	



Mosaic Group Profile

Group name	Portsmouth adult population		South East	Index
	Count	%		
A City Prosperity	1,300	1%	1%	70
B Prestige Positions	2,632	2%	14%	11
C Country Living	0	0%	7%	-
D Rural Reality	0	0%	5%	-
E Senior Security	15,256	9%	10%	90
F Suburban Stability	8,025	5%	6%	75
G Domestic Success	6,820	4%	13%	31
H Aspiring Homemakers	24,473	14%	11%	126
I Family Basics	13,206	8%	7%	105
J Transient Renters	26,314	16%	4%	401
K Municipal Challenge	13,016	8%	1%	553
L Vintage Value	9,611	6%	5%	123
M Modest Traditions	5,277	3%	3%	107
N Urban Cohesion	8,063	5%	3%	150
O Rental Hubs	35,250	21%	10%	218
<i>Unclassified</i>	4,174	-	141,727	-
Base	169,243		10,128,325	

Portsmouth's Culture and Creative Strategy Consultees

Paul Woolf
Dru Moody
Scott Ramsay

Chair, Kings Theatre Southsea
Chair of Aspex. Ex Chair of Destination Management Partnership
Chief Executive, New Theatre Royal

Jo Bushnell	Chief Executive, Aspex Gallery
Paul Gonella	Strong Island
Andy Grays	Chief Executive, Portsmouth Cultural Trust
Trevor Keeble	Dean of Creative and Cultural Industries. University of Portsmouth
Mark Graham	I Love Dust
Steve Courtneil	Pie and Vinyl
Stephen Baily	Director of City and Culture. Portsmouth City Council
Claire Looney	Partnership and Commissioning Manager. Portsmouth City Council
Peter Taylor	Artwork
Helen Bonser-Wilton.	Chief Executive. Mary Rose Trust
Linda Symes	Previously Cabinet Member for Culture, Leisure and Sport. PCC
Josie Dalling	Business Development Manager. PCC
Josh Brown	Portsmouth Poetry
Charles Freeman	PUSH/Creative Network South
James Ralls	Victorious
Terri Stannard	Victorious
Dougie Scarfe	Chief Executive. BSO.
Lindy Elliott	Libraries and Archives Services Manager. PCC
Andrew Buchanan	Studio and Programme Manager, Art Space
James Priory	Headmaster Portsmouth Grammar School and Chair of Portsmouth Festivities.
Stef Nienaltowski	Director, Shaping the Future.
Mike Lyons	Director of Sport and Leisure, BH Live.
Ben Ffrench	Chair, Portsmouth Cultural Partnership
Andrew Kelly	Bristol Cultural Partnership
Adam Gent	Relationship Manager. Arts Council England
Clare Titley	Director Philanthropy and South West. Arts Council England
Roger Ching	Chair, D Day Trust.
Cheryl Buggy	Ex CEO, Express FM
Claire Sambrook	Senior Lecturer, CCI, University of Portsmouth
Simon Eden	Southern Policy Centre
Marie Costa	Chair, African Women's Forum
Jane Mee	Director. Portsmouth Museums
Charlie Fletcher	Urban Vocal Group
Adrienne Pye	The Audience Agency
Cllr Stephen Morgan	MP for South Portsmouth
Cllr Steve Pitt	Cabinet Member for Culture, Leisure and Sport. PCC
Claire Woollard	Producer. Journeys Festival
Sarah Cheverton	Editor-in-Chief. Star and Crescent
John Rawlinson	Executive Director. Visitor Experience National Museum of the Royal Navy
David Hill	Director, Artreach
Mark Pemberton	Economic Growth Manager, Portsmouth City Council
James Gough	Director, Southampton Cultural Development Trust
Jacque Shaw	Public Relations Manager. National Museum of the Royal Navy
Erica Smith	Director, Portsmouth Festivities
Richard Stride	Director, Groundlings Theatre Company
Tobias Robinson	Theatre Manager, Groundlings Theatre Company
Bernie Topham	Chief Operating Officer. University of Portsmouth
Pippa Bostock	Collaboration Manager. University of Portsmouth

James Rodliff
Paul Griffiths

Visitor Operations Manager. Mary Rose Trust
Head of Operations. Mary Rose Trust

There was further consultation with members of the Cultural Partnership at two meetings in February and April 2018.

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