

## Brighton & Hove Cultural Framework – Draft

### Daring to be Different



'Image courtesy of Modern Toss'

#### Introduction

Brighton & Hove is known internationally as hotbed of creativity. It is of the epicentre of one of the most dynamic and innovative creative clusters in the UK at the forefront of advances in artificial intelligence and augmented reality, as well as being home to hundreds of artists and creative producers. It hosts over sixty festivals a year, including the largest annual arts festival in England. Artists and creative people are drawn to live and work in the city because of its fantastic setting between the sea and the South Downs, its much-loved Georgian Architecture and heritage, and its liberal and cosmopolitan attitude, epitomised by its diverse day and night life. As well as being home to 35,000 students, the city boasts a strong civil society with over 2,300 third sector organisations and one of the largest populations of freelancers and homeworkers in the UK.

However, despite its distinctiveness, the city does face a number of significant challenges, some shared with other UK cities, such as the impact of Brexit, growing inequality and problems

connected to an ageing population, and some caused by its unique geography, including relatively low productivity and very limited physical space for new houses or workspace. Other towns and cities in the South East are upping their game, realising the potential that new cultural infrastructure and activity brings in place-making, meaning that if Brighton & Hove doesn't continue to innovate and renew there is a real danger it will lose its productive capacity and creative edge.

This shared plan of action, co-created in a collaborative process involving hundreds of local people is an ongoing process to address the things that hold Brighton back. Whether it is addressing inclusion, creating more opportunities for young people to get into creative employment, helping improve health and wellbeing or ensuring that creativity is properly positioned as the driver of growth and inward investment, Brighton & Hove needs build on its track record as a bold first-mover, and ensure it continues to dare to be different.

The framework is wide ranging, with five themes including 'The Creative Coast' – an ambitious strategy and prospectus for public and private investment, engaging partners in and around Brighton, in maximising the economic potential that the city has to grow the economy in the South East through super-charging its creative and cultural organisations and businesses.

The Framework has a shared plan of action within an agreed direction for the city's cultural sector which:

- Enables residents (especially those furthest from opportunities) to develop, produce, participate in and benefit from cultural activities
- Supports artists, creatives and cultural organisations to develop their practice, businesses, reach and reputation
- Articulates Brighton & Hove's distinctive cultural offer for residents, visitors, investors and businesses
- Provides a foundation to develop a more strategic partnership approach to public art/public realm and heritage
- Creates cases for partnership investment and links to economy strategy

It is recognised that the responsibility for delivering the actions lies with all partners, dependent on their capacity and resources. Arrangements for governance and monitoring of progress are set out at the end of this document.

The Framework is part of a Strategy Family which includes the Greater Brighton Economic Strategy, Inward Investment Strategy, Health & Wellbeing Strategy and the Brighton & Hove Visitor Economy Strategy, Destination Management Plan and Events Strategy.

The ***Creative Coast*** is an initiative of the Greater Brighton Economic Board, to create a clear and credible identity for the region as a business location and drive value from our creative density, our proximity to London and our position as the UK's homeworker capital.

The Framework has five ambitions, which provide a shape for organising the actions. However, cultural activities are not tidily delineated and outcomes and actions may contribute to more than one of the ambitions.

#### Brighton & Hove Cultural Framework Ambitions

Our ambitions are:

1. to become a nationally recognised Centre of Excellence for the use of culture in promoting wellbeing and addressing health inequalities
2. to develop a best practice co-production model for neighbourhoods, with residents truly in the lead
3. to be the best place in Britain to be a homeworker or creative freelancer
4. to be an irresistible magnet for creatives, audiences, visitors and investors
5. to step up as the regional capital of creative productivity and spill-over innovation

## The Brighton & Hove Cultural Framework

Living Well	Rethinking Our Place	Brighton Experience	Bursting the Bubbles	Creative Coast
<ul style="list-style-type: none"> <li>- Develop a common language &amp; evidence based measurement framework</li> <li>- Address health and wellbeing priorities in the city</li> <li>- Develop <i>Pay it Forward for Culture</i> initiative across the city and link it to social prescribing</li> <li>- Seek investment to support the development and dissemination of good practice</li> </ul>	<ul style="list-style-type: none"> <li>- Prioritise cultural activity in East Brighton and Hangleton &amp; Knoll, linked to neighbourhood action plans</li> <li>- Work with residents to build interest &amp; capacity co-design cultural activities, and support artists and arts organisations to build good practice</li> <li>- Build on the collaborative and co-ordination established through Our Future City to extend the program</li> <li>- Review commissioning models at BHCC to align with the priorities of the Framework</li> </ul>	<ul style="list-style-type: none"> <li>- Explore a City artist-in-residence or city curator concept and potential for a "City of Pop-ups"</li> <li>- Develop an events strategy and make better use of our public spaces</li> <li>- Consider Purple Flag status/improved management of night-time economy</li> <li>- With partners develop public art, public realm and heritage strategies</li> <li>- With the tourism sector develop the Destination Management Plan and implement the VES</li> <li>- Work with the business, education and third sectors to implement the T&amp;I Strategy.</li> </ul>	<ul style="list-style-type: none"> <li>- Research needs of freelancers and barriers to growth including access to space, finance and business support</li> <li>- Galvanise networks to create an inclusive sector, improve clustering, innovation, capacity for leadership support and density of creative production</li> <li>- With HE, encourage cross-sector networking with health sciences, advanced manufacturing and visitor experience</li> <li>- Work with FE to develop modular cultural/creative apprenticeships, prioritising residents from the priority neighbourhoods</li> </ul>	<ul style="list-style-type: none"> <li>- Explore creative enterprise zones</li> <li>- Connect to the CI Sector Deal and Creative Clusters project</li> <li>- Explore Large scale production/meanwhile space.</li> <li>- Scale up fusion between cultural and wider creative sectors</li> <li>- Be the best home for creative SMEs in the UK</li> <li>- Develop a set of clear and deliverable investment propositions</li> <li>- Deliver an annual creative "summit" in the Autumn, to review progress, share ideas and plan for the future</li> </ul>

tom fleming / creative consultancy /

### A Word on Inclusion

A personal view....

*"By its very nature the arts sector is extremely multi-faceted with a widely held perception that perhaps more than any other industry it is naturally more welcoming of different cultures, lifestyles and sensibilities. This view is especially prevalent in Brighton & Hove - a city well renowned for its 'cosmopolitan' appeal and 'cultural diversity'. A rather less promoted reality is the exceptionally low level of take up of the cultural offer from many communities in the city - particularly those facing social or economic isolation. There is no denying that Brighton is experiencing the effects of recent globalisation and is indeed now very diverse. The demographic make-up has changed way beyond recognition from my first introduction Brighton's mono-cultural charms over 30 years ago. However, with the presence of such polarised communities and plethora of sub-communities the city can hardly be described as integrated.*

*Despite this, I can't imagine living anywhere else in the UK apart from Brighton, but my disenchantment at the increasing divergence between policy, PR and practice relating to inclusivity in the arts and the complacency that prevailed led me to seek opportunities as a cultural operator*

*outside the area and in fact outside of the country. Before I knew it, a short-term hiatus turned into 10 years!*

*So how come I now find myself back involved in Brighton's strategic planning for the cultural framework? The short answer is I got deeply inspired by a South African festival that was originally established to preserve Afrikaans culture! I'm still struggling with the irony but simple fact is they now have the most amazing model of social inclusion I've ever experienced. A model that has filled me with hope that absolutely anything is possible..."*

*(Jenni Lewin-Turner, Director, Urbanflo Creative)*

Early in the process of developing the framework, it was recognised that whilst the city enjoys an enviable volume and range of cultural activity, the limited diversity of practitioners, leadership, audiences, and participants in the city continues to constrain our ambitions. There is also a shared awareness of and desire to include a wider range of voices, hear different stories and do all we can to avoid insularity and elitism.

Therefore a new voluntary Inclusion Charter has been adopted by the sector. This articulates a level of challenge for continuous improvement as below.

We (the arts, creative and cultural organisations) will:

- Actively promote the importance of reflecting a diversity of life experiences in our
  - Governing body
  - Artistic practice (including learning & participation practice)
  - Employment practice
  - Audience development activities
  - Internal and external communications
- Respect the diversity of life experiences of our staff team
- Encourage dialogue within the organisation, and with our partners, audiences and funders about the importance of plurality in society
- Report annually on what we have done, and the difference it has made to our customers/communities, artists and staff

#### Balancing targeted and universal approaches

Cultural opportunities are a force for good, and should be universally available, regardless of age, disability, race, religion, sex, sexuality, gender reassignment, marital status, pregnancy.

However, different levels of need occur within our community, caused by socio-political relationships between population groups and social classes, and in the variations in the distribution of power, money and resources that result (including the quality and availability of employment, housing, transport, access to services, and social and cultural resources).

The Framework is therefore predicated on the principle of "proportionate universalism" which seeks to provide more support to communities of interest or geography which have the greatest need.

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## **THEMES**

### **LIVING WELL**

**Our ambition is to become a nationally recognised Centre of Excellence for culture in supporting wellbeing and addressing health inequalities.**

A personal view....

*“The relationship between arts, culture and wellbeing is a well-documented one, but is the extent to which our society exploits creativity to improve the wellbeing of the nation proportionate to the huge potential of the arts and culture to transform lives?”*

*Being sandwiched between the South Downs and the sea with little room to expand presents both challenges and strengths for our city. Brighton & Hove boasts the largest voluntary sector per capita in the UK, and a high concentration of arts & cultural organisations, many working in close proximity to one another given the city’s inherent challenges with space.*

*To remain competitive in this landscape producers and service providers must continually innovate, whilst in order to co-exist in such a densely populated ecosystem, collaboration has become a given. I believe that it’s this unique landscape and culture of collaboration that we have to thank for some of the world-class work in the city exemplifying the use of culture and creativity in Health and Wellbeing. The diverse cultural scene that our city is famous for is not only inspiring and enriching the lives of its residents and visitors but creative social-innovation projects are beating isolation, stopping violence and abuse and even reducing young people’s vulnerability to exploitation.*

*In some cases, dynamic cross-sector partnerships in the city are leading and inspiring best practice internationally whilst the council has started to think and invest differently in achieving its Public Health outcomes creatively.*

*Emerging movements like The National Alliance for Arts, Health & Wellbeing indicate a critical mass building. Now is the time for the city to ask itself what role it could play in this movement, how far we want the impact of our work and learning to ripple out and ultimately how we can continue to build on the considerable opportunity we have to transform yet more lives through culture, creativity & collaboration.”*

*(Adam Joolia. CEO, AudioActive)*

### **Rationale**

The recent All Party Parliamentary Group on Arts, Health & Wellbeing resulted in the publication of the Creative Health: The Arts for Health and Wellbeing report in July 2017<sup>1</sup>. This report, which was

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<sup>1</sup> [http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative\\_Health\\_The\\_Short\\_Report.pdf](http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_The_Short_Report.pdf)

commissioned in partnership with the National Alliance for Arts, Health and Wellbeing, King's College London, the Royal Society for Public Health and Guy's and St Thomas' Charity and funded by the Wellcome Foundation, Paul Hamlyn Foundation and the Arts and Humanities Research Council, set out comprehensive evidence and numerous examples of practice which demonstrate the beneficial impact of the arts to health and wellbeing.

"The conditions in which we are born, grow, work, live and age have profound effects on our health and wellbeing. Engagement with the arts and culture can have a positive impact on these social determinants, enhancing health, wellbeing and quality of life for people of all ages."

Brighton & Hove already has a strong body of practice in arts and health; the city is home to well-established practitioners and organisations. According to Public Health England<sup>2</sup>, priorities in Brighton and Hove include tobacco control, alcohol and substance misuse, improving mental health and wellbeing, and promoting healthy lifestyles throughout the life course. By working more collaboratively, the arts and culture sector could be more effective in helping to tackle these issues. Better dialogue between health and cultural practitioners would enable improved targeting of programmes. Cultural activities are commissioned, funded and supported by a range of partners, and their impact is evaluated with different tools. A common framework and vocabulary would lead to improved outcomes for local people.

### Our Actions

A joint working group has been established with public health colleagues and chaired by the Director of Public Health. The publication of the annual public health report in 2018 will focus on the contribution of culture to health outcomes and will act as a springboard to developing joint activity and the development of a five year plan to establish the city as a Centre of Excellence for Culture, Health and Wellbeing.

In the first instance, we will;

- Develop a common language with the health and wellbeing sector, and a common measurement framework based on evidence based reporting,
- Target and co-ordinate our work to address health and wellbeing priorities in the city
- Develop the *Pay it Forward for Culture* initiative (led by Brighton Festival), across the city's arts provision, and link it to social prescribing
- Promote the contribution of culture to health & wellbeing
- Seek investment to support the development and dissemination of good practice

### **Rethinking our Place – Culture in East Brighton, Hangleton & Knoll**

**Our ambition is to develop a best practice co-production model for neighbourhoods, with residents truly in the lead.**

### Rationale

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<sup>2</sup> <http://fingertipsreports.phe.org.uk/health-profiles/2017/e06000043.pdf>

Brighton & Hove is known as a creative place, with a propensity for cultural participation and many capable and well-resourced communities, organisations and actors. But this is not the universal picture. Some communities, neighbourhoods and individuals have limited participation in culture owing to their financial situation, their life expectations, social networks, knowledge of what is provided and where, access to education, geographical isolation or other factors, such as lack of motivation or alienation from cultural activities organised for them by others. These are often the same residents who face barriers to other life chances and living in areas identified as having high levels of deprivation.

Cultural engagement and participation work has been developed across the city over many years, yet current approaches still struggle to engage those residents most in need of support to access, create or enjoy cultural activities on their own terms. A more coordinated and sustained focus on enabling communities rather than “doing to” them, would produce a vibrant cultural life relevant to a wider range of residents. It would also build programmes and audiences which are more inclusive, and help to diversify the cultural leadership of the city.

Neighbourhood planning and community development work is becoming well established in these districts, with two areas in particular (East Brighton and Hangleton & Knoll) having made significant progress in establishing local priorities, and building local networks. Brighton Festival’s Your Place initiative with Brighton People’s Theatre in these two locations has provided firm footings for developing a year round programme co-designed by residents in these areas, to develop a Brighton model for the future.

#### Our Actions

We will develop effective co-ordination of our work, to support residents to lead, produce and enjoy cultural activities relevant to them, and make it easier for them to access and use our resources for culture.

In the first instance we will;

- prioritise the delivery of cultural activities to the neighbourhoods of East Brighton and Hangleton & Knoll, linked to established neighbourhood working arrangements and neighbourhood action plans
- work with existing assets and community groups in the two priority neighbourhoods to develop approaches with residents which build interest, capacity and skills to co-design cultural activities, and support artists and arts organisations to build good practice
- build on the collaborative fundraising and co-ordinated targeting of activities established through Our Future City to extend the programmes in the two priority neighbourhoods
- review commissioning models at BHCC to align with the priorities of the Framework

## **BURSTING THE BUBBLES**

**Our ambition is to be the best place in Britain to be a homeworker or creative freelancer.**

A personal view....

*“In the words of The Bard himself - the times they are a-changin’.*

*Ever since fashionable folk flocked to Brighton’s local beaches for a flagon of our ‘healing’ salt-water, the city has been a barometer for the latest trends. While downing a pint of blue stuff might not be one of the top reasons people live here anymore, the culture, community, and our habit for reinvention has meant we have always attracted radical change-makers.*

*Moving to Brighton is often about hope. Hope for cleaner air, more time with your family, a creative job, or just more freedom to be who you want to be. The city’s relationship with work and wellbeing is actually one of its defining features, so it came as no surprise to find out that we have one of the largest freelancer populations in the UK calling it home.*

*As a city, we care about work and not just as a means to an end. From the Brighton Living Wage campaign to the annual Meaning conference, in many ways we lead the conversation about what a good work-life balance might look like. As we deal with the rise of automation, the gig economy and an uncertain outlook from Brexit, these kind of conversations can ensure we build the right infrastructure and connections to amplify the things freelancers love - its transport links, creative network & culture - and help tackle its biggest problems - cost of space, loneliness & mental health. If we’re to see our children fit for 21st Century Brighton, this change of work needs a parallel change of education, we need a total re-think about how they get the work experiences they need to thrive - both these things go hand in hand and there are no easy solutions.*

*By 2025 up to 50% of the city could be freelancers. If we get this right, Brighton will continue to grow and innovate, becoming a world-class example of how people can be fulfilled by work AND lead a healthy, happy life. If we get this wrong, we risk losing a generation and at worst, becoming irrelevant as a city.*

*It’s up to us to make sure it’s the right decision.”*

*(Declan Cassidy, Head of Impact, MakerClub)*

### **Rationale**

Brighton & Hove one of the highest proportions of homeworkers in the country. Their flexible business models, based on self-employment, give the city increased resilience to a fluctuating economy. We want the city to continue to be a place which is a draw for its quality of life and where creative freelancers choose to be based, as well as one where they can work collaboratively and be economically productive.

Networking opportunities for the cultural and creative sectors do exist in Brighton & Hove, but these are found largely within sector “bubbles”. They tend to silo-based working and mitigate against collaboration or co-operation. Rather than encouraging a strong, inclusive and creatively productive

local ecosystem, they leave the workforce creatively isolated and professionally disconnected. Many people look instead to the capital for work.

The active facilitation of sector networking would open up opportunities for new and emerging talents, to encourage development of supply chains and to support a thriving culture of home-working. In addition, the development of new opportunities for cross-sector networks, especially between the creative and cultural producers and key growth sectors in the city (health sciences, advanced manufacturing, visitor experience) would support innovation and grow productivity. Engagement with further and higher education and the private sector has potential to support the research and development and manufacturing of spill-over innovation product (the “triple helix”).

The city is well-placed to develop a new modular model for apprenticeships, linked to its life-style draw for home and freelance workers and the availability of a wide range of SME’s specialising in high growth creative and cultural disciplines. This would help to address first entry barriers, and provide a progression route into the creative economy for young people growing up in the city. Both strands of work will contribute to the inclusivity imperative.

### Making a Start

We will burst the bubbles which separate the various creative sub-sectors and independent operators and connect them with each other and with potential partners in high growth industries. The drivers of home-working, the needs of freelancers and the opportunities for increased productivity are not well understood and further research is needed to identify the support and development actions to facilitate growth. We will pilot a modular approach to SME based apprenticeships.

- research needs of homeworkers/freelancers and barriers to growth of home businesses in the creative and cultural sectors including access to space, finance and business support
- galvanise networks in order to create an inclusive sector, with improved clustering and potential for innovation, capacity for leadership support and density of creative production
- together with partners from HE, encourage cross-sector networking opportunities and informal opportunities for meet-ups with the health sciences, advanced manufacturing and visitor experience sectors
- work with Further Education providers to develop modular (cross organisational) cultural/creative apprenticeships, prioritising residents from the East Brighton and Hangleton & Knoll neighbourhoods

## **THE BRIGHTON EXPERIENCE**

**Our ambition is to be an irresistible magnet for creatives, audiences, visitors and investors.**

A personal view....

*“Culture is experienced in the present; it defines our own existence and justifies our very sense of being human. Time is short in the spectrum of a single human life and culture affirms our existence to future generations. Being human is at the heart of culture, we leave echoes of our culture through the media of language, art, knowledge and architecture; these voices are foremost of our time and define our communities.*

*As citizens of culture, our identity is influenced by the built world that surrounds us, from the shores to the countryside, our landscapes are packed full of opportunity. Throughout history architecture has profoundly and persistently reflected the culture of its time. Today one can see the life of the community expressed in architecture and hopefully if these spaces are well-designed, they will positively affect the people within them.*

*We occupy a unique city that is geographically landlocked, surrounded by a range of bountiful natural landscapes, alongside an intertwined urban setting that is sewn together from buildings of various historical eras. This is rewarding, but currently this is skewed more towards preserving the past rather than shaping the present.*

*We are the custodians of our cultured past and innovators of the present, and so we must be mindful of a paradoxical approach. The balance of looking back whilst moving forward and allowing for evolution of new ideas and new ways to inform culture is key.*

*The geometry of the city has grown out of agriculture, through industry and fixed in a grid of density. There is a need to innovate new building models and typologies, being brave in thinking about ‘heritage’ as a stepping stone to a present architecture rather than a fixed moment. Its very nature ‘fixed’ prompts a building stock which is limited, much of the time narrow and compartmentalized. It’s time to look at our urban landscape through a new lens, be open to new ideas and ask ourselves bigger questions about how we want to live and contribute to culture.*

*Brighton is a perfect place for individuals, groups, and grass roots programmes to flourish. Yet businesses that are growing, or want to grow are limited by space, which creates a barrier to attracting investment. It is imperative that architecture and culture work hand in hand to develop and respond to current and future needs so that we can drive productivity, inward investment and ultimately, culture.*

*The cultural framework is a place to rethink the way culture and creativity is organised, the way the city is planned, the way education is delivered, and the way we interact with each other and communities, the way the public realm can be distinctly Brightonian, the way communities can have a voice in shaping developments, the way culture can promote a healthy and inclusive community – our human right.”*

*(Grant Shepherd, Director, Alter & Company Architects)*

## Rationale

The cultural offer of Brighton & Hove has and is central to its success, and serves to make the city an attractive place to live, work and visit. The inherent character of the place – the Brighton Experience – has a clear impact on the impression we make on opinion-formers in the wider region, nationally and internationally. It is equally important to our residents, whose sense of identity is influenced by the physical environment, our rich heritage, the natural assets of the coast and South Downs, the city's sense of fun and tolerant attitude; the opportunities for enjoying a different (and better) kind of life.

To unleash its potential to help attract and retain creatives (especially graduates), tourists, students, businesses and trade, we will position ourselves through a clearly defined narrative, based on our creative density, our proximity to London (with cheaper live/work costs), and high quality of life.

We will develop our brand for culture, tourism and inward investment, bringing together the Cultural Framework, Destination Management Plan and Trade and Investment Strategies, at the same time closely targeting efforts to attract, develop and deliver events which align with our high growth markets.

## Making a Start

We will need a clearly understood brand strategy, shared with all our city partners.

We will also need to “walk the talk” - improving the way in which we manage and promote our place, especially as a destination for tourism, ensuring a quality of public realm and managing our heritage assets effectively, as well as providing a safe and enjoyable night-time economy.

In the first instance we will;

- Explore a City artist-in-residence or city curator concept and potential for a “City of Pop-ups”
- Develop a focussed events strategy linked to strategic priorities and make better use of our public spaces
- Consider Purple Flag status/improved management of night-time economy
- Develop a public art and public realm strategy with partners
- Develop a Heritage Strategy with partners
- Work with the tourism sector to develop the Destination Management Plan and implement the Visitor Economy Strategy
- Work with the business, education and third sectors to implement the Trade and Investment Strategy

## **CREATIVE COAST**

**Our ambition is to step up to lead as the regional capital of creative productivity and spill-over innovation.**

### Rationale

Brighton is creatively supercharged. Outside of London, it is one of the most significant centres for the creative economy in the South East. From its recent designation by NESTA <sup>3</sup>, as a “Creative District” with the highest intensity of ‘creative embedded’ companies in its Travel to Work Area of any cluster in the UK to its long established knowledge economy, providing 57,000 jobs, its 35,000 students, strong civil society, rapidly growing ICT/Digital sector and reputation for fusion – science, technology and arts convergence – there is depth and breadth to its creative ecology.

Like any creative cluster, continual change and evolution are vital if it is to maintain its leading edge, whether that is pioneering VR and AR or furthering its reputation as one of the UK’s leading centres for artistic production. The geographic factors that combine to help make Brighton a disruptive creative test-bed, including its proximity to Gatwick and London, the coast and the desirable locations of the South Downs also present challenges. Property and workspace can be expensive and limited, supply chains with the local economy are relatively weak, there are skills gaps and recruitment challenges and not enough opportunities for local young people to get on.

Brighton is not an island – its cultural and creative strengths serve audiences and businesses regionally, nationally and internationally. Continuing to thrive will require new forms of public and private investment, and a fresh joined-up approach from regional partners so that existing strengths, spillover effects and new opportunities can be aligned in a proposition that better captures the economic and cultural reality of the creative coast.

Brighton and Hove has a variety of cultural organisations and operators, ranging in scale from the largest (the Council’s Royal Pavilion and Museums Service and Brighton Dome Brighton Festival) through well-established mid-scale companies, to micro businesses and sole traders. In addition, there are cultural producers which are based in Brighton and Hove and operate widely outside the city, whether regionally, nationally or internationally. These organisations attract funding from the public and private sector, and want to support the wider cultural sector of the city by sharing their assets, skills and soft resources – including platforms. In this way, smaller and less well-resourced operations could increase the impact of their work. This call for Brighton & Hove to be “more generous” extends beyond the city borders, and could help to support a flourishing ecology across the Greater Brighton footprint.

### Making a Start

In the first instance (as part of our collaboration on developing the Creative Coast concept with our regional partners) we will;

- Build stronger “horizontal supply chains” through clustering and networks that connect existing and potential hotspots

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<sup>3</sup><https://www.nesta.org.uk/publications/creative-nation>

- Explore the potential for creative enterprise zones – providing opportunities to businesses to grow in the Creative Coast in new locations
- Connect to the Creative Industries Sector Deal and Creative Clusters project – through a strategic framework with a clear vision for growth
- Identify large-scale production space/meanwhile space – to provide the next generation of producers with room to experiment
- Scale up approaches to fusion between cultural and wider creative sectors – to further Brighton’s leading role as a test-bed for disruptive innovation
- Build capacity for collective tendering between SMEs – in private and public sectors
- Link with Higher Education (research) and the private sector (production) to support creative innovation – maximising the potential of the region’s knowledge economy anchors
- Be the best home for creative SMEs and freelancers in the UK wherever they are based on the creative Coast – by providing specialist support, co-working space, grow-on space, training, networking, access to funding and markets.
- Develop a set of clear and deliverable investment propositions across the Creative Coast for new infrastructure which will support the continued growth of the sector and grow the regional economy.
- Continue the programme of creative “Provocations” in partnership with Brighton University, which connect the creative sector to big issues facing the city and region
- Deliver an annual creative “summit” in the Autumn, to review progress, share ideas and plan for the future

