

# SOUTH EAST CREATIVE ECONOMY NETWORK (SECEN)

10 JULY 2019

The Marlowe Kit, Canterbury

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## **Attendees:**

Alexander Riley, South East LEP  
Alison Fogg, Colchester Amphora  
Claire Bunyan, University of the Arts London  
Dalia Halpern-Matthews, Creating Cultural Capacities  
Deborah Shaw, Marlowe Theatre  
Emma Wilcox, Thames Estuary CDF  
Helen Russell, South East LEP  
James Wilkinson, South East LEP  
Jane Harris, University of the Arts London  
Joe Hill, Towner Gallery Eastbourne  
Katharine Stout, Focal Point Gallery / Southend BC  
Katie McGown, Canterbury Christ Church University  
Lisa Ricketts, SECCADS / Thurrock Council  
Liz Moran, Gulbenkian Theatre Canterbury  
Lorraine Smith, Folkestone & Hythe District Council  
Lucy Medhurst, Ideas Test  
Marina Norris, SACCADS / Thurrock Council  
Matthew Norwell, Thames Gateway Kent  
Peter Alder, East Sussex County Council  
Peter Bolton, Kent Music  
Rachel Brown, Space Studios London  
Richard Holdsworth, Chatham Historic Dockyard  
Sharon Spicer, South East LEP  
Stewart Drew, De La Warr Pavillion / TES  
Sujun Fieldhouse, Southend Borough Council

## **Apologies:**

Adam Bryan, South East LEP  
Anne Knight, Medway Council  
Beatrice Prosser-Snelling, Artswork  
Damian Etherington, Hastings Borough Council  
Gabrielle Forster-Still, Royal Opera House, Purfleet  
Gillian Youngs, Canterbury Christ Church University  
Helen Browning-Smith, Eastbourne BC / Lewes DC  
Helen Markwick, Wealden District Council  
Jo Nolan, Screen South  
Jon Linstrum, Arts Council England  
Julia Payne, The Hub, Colchester  
Kelly Matthews, Royal Opera House, Purfleet  
Lorna Fox O'Mahony, University of Essex  
Richard Beales, Artswork  
Rob West, CCSkills  
Roxie Curry, Royal Opera House, Purfleet  
Sally Staples, East Sussex County Council  
Sharon Phillips, GFE South  
Steph Fuller, Ditchling Museum  
Victoria Pomery, Turner Contemporary

## **Chair:**

Sarah Dance, Sarah Dance Associates

### **1. Introductions & apologies**

Sarah Dance welcomed attendees and thanked The Marlowe for their hospitality. Apologies received from Co- chairs Lorna Fox O'Mahony and Sally Staples.

### **2. Review of previous minutes/actions**

Minutes from previous meeting agreed as a true record; matters arising covered in the meeting agenda.

### **3. Introduction to the Marlowe Theatre by Deborah Shaw, Chief Executive**

- Main Theatre 1200 capacity, 160 capacity studio space. Built on the site of the old theatre, opened 2011, driven by the incredible vision of Canterbury City Council.
- Trust established 2018. Looking for new Trustees, visit [marlowetheatre.com/about/jobs/trustee](http://marlowetheatre.com/about/jobs/trustee) to apply.
- The Marlowe Kit, the location for the meeting, is 800 years old and the subject of a Pioneering Places programme in East Kent. It needs further investment and is building a reputation for storytelling.
- The Theatre aims to span the divide between subsidised and commercial theatre. Its operating model is sustainable without subsidy and delivered economic impact of £40m last year.
- It supports production companies and looks to support interventions in every aspect of regional theatre making.
- The Marlowe is developing apprenticeships. It also offers placements – previous trainees have gone straight into major companies, meeting a need and skills gap.

#### 4. Performing Productivity by Professor Jane Harris & Dr Claire Bunyan (presentation)

- Successful expression of interest submitted to the Strength in Places Fund which has provided funding to develop the full bid.
- Work is now underway on the full bid, due to be submitted 18 September 2019.
- Performing Productivity: Screen, Stage and Performance Production and Technology for Economic Growth in the Thames Estuary Production Corridor.

##### Project Purpose:

The 2012 Olympics showcased the power of the full value chain underpinning the experience economy. Delivered primarily in Stratford, East London, the opening ceremony alone attracted a global viewership of 900 million and the Games as a whole delivered revenues of £2.5 billion (LOCOG, 2013). The event also demonstrated the unique ability of the creative and visitor sectors to define place and create a new narrative about the UK as a great place to live, work and visit. This project aligns with regional plans to extend eastwards the legacy of the Olympics, acknowledging the strong cluster of creative industries evident in the South East. These creative industries are now forging partnerships with the visitor tech sectors, creating even greater economic opportunity. With £200 million invested in large scale production facilities (TEPC, 2019) there is now an opportunity to build on the existing cluster through permitting creative industries agency over new technologies, creating R&D outputs, enhancing skills, improving local livelihoods, formally connecting sectors across the experience economy and creating a global centre of excellence and innovation.

The academic frameworks to deliver the skills necessary to nurture this growth are emerging in the area with the recent arrival of UAL, UCL and V&A in the East of London, along with the healthy growth of TEPC-based Queen Mary, Goldsmiths, Essex and Kent Universities – and innovative SE and FE provision. Significant inward investment has already been achieved with more planned (e.g. Madison Square Gardens Sphere in Stratford, a new entertainment complex in Swanscombe and Dreamland in Margate). Yet, collaborations between these and other stakeholders from across the region are in their infancy and many opportunities are lost (e.g. the chance to maximise spend from international visitors in London by engaging them in sampling the creative activities in the region). There is now a unique opportunity to accelerate collaborations and coalesce research-informed interventions in production and consumption that leverage the full value of the experience economy.

Across the corridor as a whole, there is: lack of integration within and between disciplines and sectors to maximise impact; limited perception among residents of the value of job opportunities in the experience economy; limited skills availability (despite the good levels of educational provision at FE and HE levels); lack of physical facilities suited to this new industrial activity; limited mechanisms for assessing economic and social value; and evidence that IP in the creative sectors is being underutilised, leading to lost opportunities – over 90% of firms have not valued their IP (IPO, 2015).

The project aims to leverage R&D to intervene at each stage of the experience economy value chain – from creative initiation and production through to delivery, consumption and dissemination. Through research, it seeks a new definition of productivity applicable to the creative sector: a new creative productivity framework will capture the value added through R&D activity, and measure the economic growth and productivity gains across the experience economy, including the creation of entirely novel and high value performance experiences that increase impact across existing and new global markets.

Activity will focus across the Thames Estuary Production Corridor, anchored by the following aims:

- To broker productive relationships within and between organisations in the TEPC to deliver, through R&D, innovations across experience economy industries.
- To engage businesses and policy makers in the creation of a new narrative about the TEPC and wider UK as a global leader in experience economy activities and attracts new investment in these areas.
- To refine mechanisms to amplify consumer demand across the experience economy and assess the productivity gains of this activity that reflect its social and economic value.
- To create predictive frameworks that support the optimisation of cluster development, leading to sustainable growth of the experience economy.

#### What happens next:

1. Full bid to be circulated to SECEN partners.
2. Letters of support required by 09 September – Claire Bunyan to be in touch.

#### **5. SELEP Local Industrial Strategy by Helen Russell (presentation)**

- SELEP needs data/evidence and delivery plans from the Working Groups. It is engaging with partners to define propositions.
- Creative Economy sector needs to now connect into the process for developing the SELEP LIS. This will be managed via SECEN.
- We need to build the evidence base, collect the data to help make the case.

#### **LIS is the new buzzword. What is a LIS, why is it important to us as a sector?**

Here's some government info on the LIS (it's useful to tap on some of the links at the bottom to see what different regions are up to):

[www.gov.uk/government/news/local-industrial-strategies-to-drive-growth-across-the-country](http://www.gov.uk/government/news/local-industrial-strategies-to-drive-growth-across-the-country)

*Not much creative economy in there.* Does that matter? It will guide decision making for regional funding via the Local Enterprise Partnerships (LEPs.) We need to be in it to fund cultural and creative economy infrastructure and skills.

More here: [www.gov.uk/government/topical-events/the-uks-industrial-strategy](http://www.gov.uk/government/topical-events/the-uks-industrial-strategy)

Here's the Greater Manchester LIS which is being viewed as a trailblazer (and which, FYI, includes 'Digital, creative and media: A leading European digital city-region'):

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/808579/greater-manchester-local-industrial-strategy-single-page.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/808579/greater-manchester-local-industrial-strategy-single-page.pdf)

Connections to other SECEN work – a review of the SECEN Prospectus, being led by East Sussex CC, will provide the core for creative economy input into the LIS.

#### What happens next:

1. Send creative industries data / evidence / reports to [sarah.wren@kent.gov.uk](mailto:sarah.wren@kent.gov.uk) and we will collate.
2. Marina Norris, leading on the Prospectus review, said we should bring together the consultation for the LIS and the Prospectus review.
3. Chairs & key officers of SECEN to continue to liaise with SELEP on this. DCMS also offering help and support.

#### **6. Digital Skills Partnership by James Wilkinson**

- SELEP is one of the successful LEPs. Announcement and explanation of what a Digital Skills Partnership is here: <https://digitalskillspartnership.blog.gov.uk/2019/03/15/three-new-local-digital-skills-partnerships/>
- James Wilkinson is new in post at SELEP and starts on 15 July. James will continue to liaise with SECEN, ensure synergy and work with us to enable the continuing development of digital skills across SELEP.

#### **7. Space Studios: Arts and Tech by Rachel Brown (presentation)**

- Space studios started in the 1990's to work across arts and technology – the only NPO delivering this.

- Current programme: residencies are about art and emerging technologies; public events e.g. AI and digital citizenship; workshops. [www.spacestudios.org.uk/art-technology-index](http://www.spacestudios.org.uk/art-technology-index)
- Generates a different audience for Space; also an audience that travels to come to events.

## 8. SECCADS (now called South East Creatives) by Lisa Ricketts (presentation)

- New name and branding [www.southeastcreatives.co.uk](http://www.southeastcreatives.co.uk) #southeastcreatives
- New website due in next couple of months
- Locally: hubs and coordinators appointed. Workshops and mentoring start in September.
- Grants programme already live and taking applications [www.southeastcreatives.co.uk/wp-content/uploads/2019/06/grants.pdf](http://www.southeastcreatives.co.uk/wp-content/uploads/2019/06/grants.pdf)
- Uni of Essex has started the business placements.
- Customer journey starts with the Local Coordinators.
- First step is to fill in the Eligibility Form – it is a bit of a hurdle. But needed for European funding.
- It will provide lots of data and can map supply chain spend.

### What happens next:

1. Stewart Drew and Joe Hill asked to meet with Space Studios locally.
2. More public facing information needed. Lisa to co-ordinate.
3. It was noted that the eligibility process for applying for grants can be challenging. It was requested that the website make it clear that that help is available to fill in forms etc.
4. Emma Wilcox asked for a strategic approach and be aware of CDF overlaps.
5. Sarah Dance emphasized the importance of legacy and how this programme delivers this, e.g. website. This shouldn't be a hit and run programme but build on the LEP-wide infrastructure that is being created around the project.
6. The SECCADS Local Cultural Hub present – DLWP and Towner – said they were building expectation in the sector that would need meeting, Lisa said there are options to extend the programme.

## 9. Update on work packages

- **England's Creative Coast:** Sarah Dance said that the artists were to be announced the following day, 11 July. See <https://englandscreativecoast.org/2019/07/11/englands-creative-coast-commissioned-artists-are-announced/>
- **SELEP Workspace Plan:** Marina Norris has been commissioned by East Sussex County Council to produce the consultancy brief. There will be read-across with other pieces of work, notable TEPC and the CDF programme.
- **Talent Accelerator:** briefing received from Tony Witton, Kent CC as follows: the ESIF bid mentioned at the March SECEN meeting brought together a number of partners. Due to the short deadline, we were not able to submit but building on that momentum to submit a bid to a new ESIF call launched this week. Anyone interested should contact [tony.witton@kent.gov.uk](mailto:tony.witton@kent.gov.uk). The bid deadline is 26<sup>th</sup> September.
- **Renewing the Prospectus:** Marina Norris is leading on producing the consultancy brief.
- **Thames Estuary Production Corridor:** The summary of the main report 'Vision for Action' will be circulated this summer. Emma Wilcox is welcomed as the new Project Director for the Kent and Essex CDF programme. Emma will report progress at the next meeting.

## 10. AOB

- None raised.