



Figure 1: Imagining the space, artificial augmentation of the actual proposed space.

1.0 Introduction and Vision

The allocation of **£20 million in Plan for Neighbourhoods (PfN)** funding presents a generational opportunity for Torquay's regeneration. However, this investment arrives in a context of deep-seated community cynicism with **61% of residents** feeling they **cannot influence local decision-making**, a statistic that underscores a significant trust deficit between the community and the processes of civic change. This proposal directly confronts this challenge.

This document outlines a collaborative, evidenced proposal to establish a new space as a creative anchor for Torquay, delivered by partners with combined decades of experience in leveraging arts and culture as tools for positive change, national credentials in funded alternative festival development, and a track record of facilitating community connection to place. It details the project's alignment with expressed community needs, the PfN pillars and its ability to capitalise on existing work; a preliminary delivery plan; and its projected impact.

1.1 Collaborative Approach

Following the facilitated workshops the partners in this proposal fully embraced the Town Board's desire for highly collaborative approaches to phase two applications.

Artizan Collective CIC arranged conversations with the applicants that had been grouped under a cultural heading by the facilitators. This proposal has been redrafted and developed based on those conversations with shared themes enhanced where appropriate and a partnership approach being taken between **Artizan Collective CIC**, **Prospect Brixham CIC**, and independent producer **Jamie Lewis Hadley**.

In addition, the **International Agatha Christie Festival** acknowledge the mutually supportive nature of this application to their own proposal, recognising the development of a cultural incubation space of this nature as providing vital infrastructure for the commissioning of artists, production of works, and community engagement, with the creation of an Agatha Christie trail. Likewise, we recognise the wider impact that commissioning a trail would have on the long-term sustainability of a space such as this, and the contribution it would make to Torbay's

cultural ecosystem. We are grateful to IACF for their support and input into this approach and if both projects progress, would look forward to supporting delivery of the trail.

Also during this time, we took advice from **Creative UKs “Devon Create Growth”** team, to tailor our approach based on their expert knowledge of local and regional creative industries needs, and to ensure the application is best positioned to secure additional investment.

The overall revised approach sees a capital redevelopment of a physical space, combine with strategic aspirations for culture, and high quality cultural and community programming, for an overall portfolio that is secure, sustainable, and impactful.

1.2 Project Statement

*This proposal seeks investment to deliver a **South Devon Creative and Cultural Incubation Space** which will provide a new home for Torbay’s arts and creative industries to professionally develop and deliver impact within local communities. Providing space for skills development, co-curation, community engagement, and collaborative working, the space will anchor our creatives and creative industries and foster regeneration in our towns.*

Embedded into this updated proposal is a range of activation work that is both enabled by the new space and also will help establish its place within the town, wider neighbourhoods, and Torbay’s communities.



Figure 2 Imagining the space, artificial augmentation of the actual proposed space.

1.3 Partner Statements

Introductory statements from the three partners provide their aspirations for the overall project, alongside their delivery roles and own justification for the collaborative approach.

1.3.1 Prospect Brixham CIC

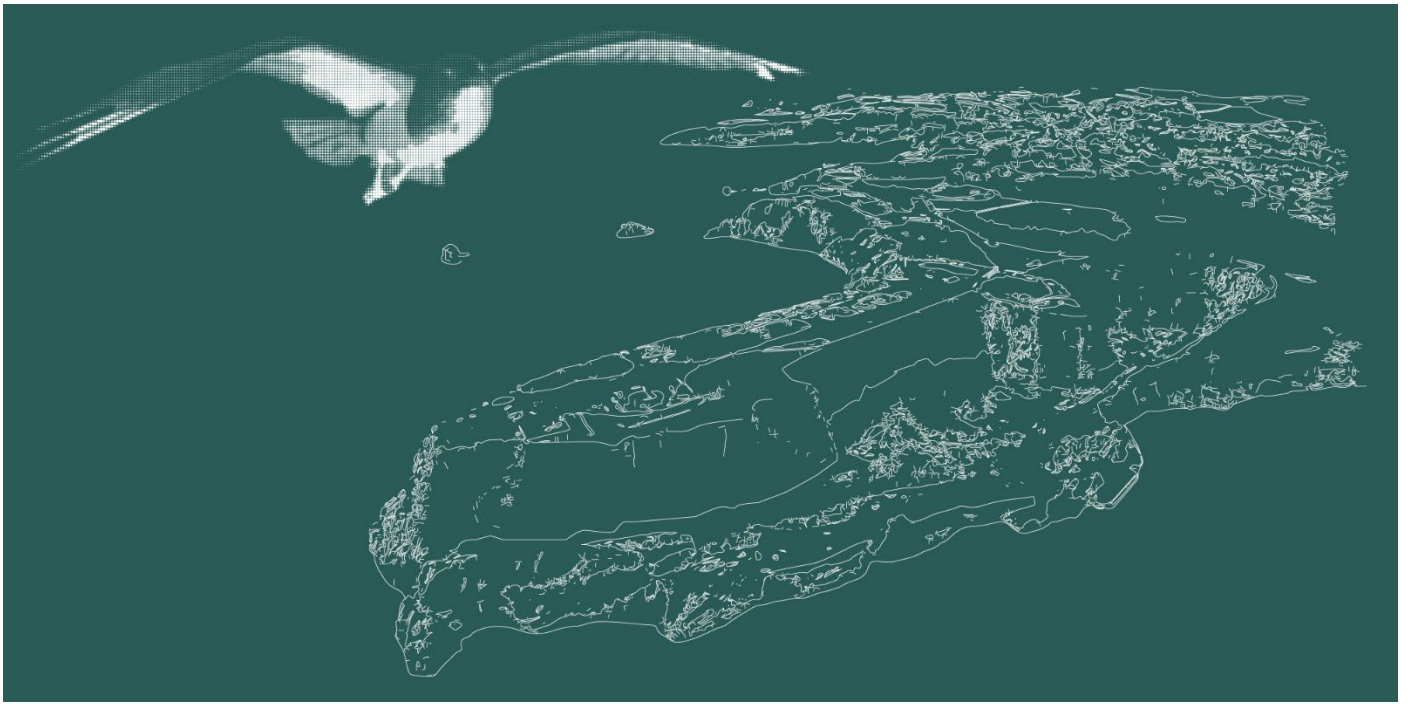


Figure 3 Prospect Brixham CIC Identity

Our aspiration is to establish meaningful connections between what will be a physical and cultural anchor and the wider communities of Torquay, bringing activity out of its four walls, to meet people where they are.

We will do this by drawing connections between a network of additional ‘anchor points’, in the form of heritage buildings. Each of these sites carries its own stories, material qualities, meanings, and social and cultural contexts, rooted within the neighbourhoods and places of wider Torquay.

This proposal as a whole represents an opportunity for collaboration between partners, where each of the three has their own independent identity and physical presence, yet works together and benefits from the others. Together, these elements form a cohesive whole that is greater than the sum of its parts. Each partner contributes distinct strengths and perspectives, creating a multi-disciplinary framework that enriches the overall project.

Building on the materials and methods developed through Brixham’s Missing Pieces project (a Round 2 initiative funded by the Torbay Local Heritage Grant Fund), we will co-design a place-specific project grounded in a networked approach - strengthening connections between people and place across Torquay.

Creative practice will be central to this approach. Using selected heritage-listed buildings from Torquay’s extensive list as a ‘way in’, participants will be invited to explore and respond to these sites through photography, street drawing, audio recording, and community research. This process will consider connections across time - past, present, and future - between different parts of the town and its diverse neighbourhoods, drawing on participants’ local knowledge and lived experience.

We will collaborate with organisations such as FotoNow to deliver workshops and activities that support learning, participation, and skills development. With the support of Historic England, we will contribute to the online listed buildings record through our continuing collaboration on the Missing Pieces project. Previous experience has demonstrated that participants value not only the creative outcomes but also the social aspect of these activities.

This new anchor location, with its dedicated spaces for collaboration, exhibition, and hosting creative production, will serve as a natural focal point for this work - promoting this activity and introducing new audiences to the opportunities offered by the space. We see the network of connections and growing community that emerge as helping to inspire further creative initiatives across Torquay’s neighbourhoods, leading to a richer, more diverse, and more sustainable creative ecosystem across the town.

1.3.2 Jamie Lewis Hadley



Figure 4 CUT Festival: The Art of Barbering, produced by Jamie Lewis Hadley, Photo: Lorna Simpson

As an independent producer/curator with a background in large-scale festival and cultural event delivery, my aspiration for Festival of Torquay 2027 is to create a moment of civic pride and cultural ambition that celebrates the town's past, present, and future. The project draws inspiration from the original Festival of Britain and reimagines it through Torquay's distinct histories, landscapes, and communities - exploring botany, industry, craft, leisure, design, and geology as lenses through which to tell new stories about place.

My early proposal identified the festival as a major public arts event activating Torquay's seafront, harbour, town centre, and cultural venues with commissions from both nationally recognised and local artists, all presented free at the point of access. It is designed to build visibility for Torbay's creative community, employ and develop local producers and technicians, and attract significant visitor engagement - generating both cultural and economic value for the town.

Through this Plan for Neighbourhoods collaboration, the festival now forms part of a much wider ambition to establish a permanent creative infrastructure in Torbay. The proposed new space provides the production, fabrication, and collaborative environment needed to develop, test, and incubate festival projects year-round, while the festival in turn provides a major live pilot for the space's creative and technical capabilities. This reciprocal model ensures long-term sustainability: the space supports the festival's delivery, and the festival showcases the potential of the space, drawing in partners, funders, and audiences.

My delivery priorities therefore focus on building this shared ecosystem - connecting artists, technicians, venues, and residents through a visible, ambitious, and locally rooted cultural programme. Working within this partnership allows me to embed Festival of Torquay in the fabric of the town's regeneration, ensuring that both the event and the new space leave a meaningful, enduring legacy of creativity, skills, and community pride.

1.3.3 Artizan Collective CIC



Figure 5 Torbay Student's Exhibition 2025, Artizan Collective CIC, Photo: Grace Hannah

The timing of the Plan for Neighbourhoods fund represents a critical opportunity to fast-track the development of a creative space that we have already been exploring with local partners. Our initial proposal identified a long-term dormant high street site with the potential to become a multifunctional creative hub: a place where making, learning, and collaboration could sit side by side. This fund offers the means to accelerate that ambition, transforming the site into a physical and social incubator for the creative industries - a place that delivers tangible outcomes for local people, the cultural sector, and the wider town centre economy.

Our vision for the space is to establish a permanent, inclusive base for talent development, community participation, and professional growth - supporting artists, producers, and creative practitioners at all stages. It will provide studio, workshop, and shared production facilities that enable experimentation and collaboration, and will host ongoing CPD programmes for local creatives, embedding skills exchange and career progression within a sustainable local infrastructure.

Crucially, this proposal has been developed in collaboration with Prospect Brixham CIC and Jamie Lewis-Hadley, ensuring that cross-sector partnerships are embedded from the outset. Prospect's expertise in heritage engagement and community capacity-building brings a vital layer of civic participation and placemaking, while Jamie's Festival of Torquay 2027 provides a major delivery platform to pilot the space's production capabilities and demonstrate its long-term value. Together, these projects form a coherent ecosystem - connecting community engagement, creative industries incubation, and large-scale cultural production.

This joined-up approach ensures that investment through this fund achieves both immediate visible impact and long-term sustainability. The space becomes not just a venue, but an enabling structure - rooted in local place, supporting professional opportunity, and catalysing the next generation of creative growth in Torbay.

2.0 Strategic Alignment

Given the wide statistics around community cynicism, any project must be deeply rooted in the identified needs of the community, balanced against the core objectives of the funding programme.

2.1 Response to Community-Identified Needs

Many of the project aspirations in this proposal have been longstanding prior to the funding announcement. It builds on the shoulders of existing work that has already been responding to significant engagement and understanding of community need. The space development proposal was already underway, Prospect Brixham have trialled their model in other communities, and Jamie has already begun delivering small scale creative interventions in the town.

The significant alignment therefore with priorities identified by over 1,200 residents, community groups, and businesses in the Plan for Neighbourhoods Engagement Report, is testament to the authentic connection of this project to the town.

Community Priority	Identified Issues	'The Hidden High Street' Project Response
Physically Improving our Town Centre	"Too many empty shops," "run down public realm," and a high street that is "too long" and needs repurposing.	Reactivates a long-dormant, centrally located unit in the priority zone of the town, converting a long-term liability into a visible public asset and increasing footfall for neighbouring businesses. "Confidence anchor" for key development partners to enable temporary and permanent "satellite activity" in secondary dormant spaces.
Safety and Visible Disorder	"Feeling unsafe," "anti-social behaviour," and the need for positive activity to complement policing efforts.	Creates positive, family-friendly, year-round activity from day to evening. This visible presence helps foster a safer, more welcoming environment, complementing Operation Town Centres. Brings communities back to the town centre, supports disadvantaged individuals, and encourages hope and renewed pride, all of which contribute to reducing crime and the effects of crime.
Physically Improving our Neighbourhoods	Unmaintained/rundown spaces, neglected communities, lack of connection, need for increased pride	"People who have a space they can be proud of tend to be more mindful of the area." Creative and cultural regeneration is a tried and tested method for revitalising towns and neighbourhoods. Designing a space that the impact emanates out from.
Improving Work and Skills Opportunities	Lack of skills development, particularly for marginalised groups, and a need for pathways into employment.	Provides free, targeted workshops for deprived communities and a structured skill pathway, creating paid micro-enterprise opportunities for local people to lead classes and earn an income. Sustaining the creative economy through provision of spaces and resources needed for creative careers. Talent pathways for young people to engage in creative careers.

2.2 Alignment with Plan for Neighbourhoods (PfN) Objectives

The project can also be demonstrated to deliver against all three strategic objectives of the Plan for Neighbourhoods programme.

Thriving Places The project is a direct investment in the physical fabric of the town, contributing to social and economic vitality of the town centre. By bringing a vacant unit back into productive use, it tackles the issue of a vacancy-prone retail core, contributing to turning the tide on a low footfall, low engagement high street. It becomes an asset in a “retail plus” high street, contributing activity through a year-round programme of workshops, exhibitions, and events, as well as offering animation of the public realm, and strengthening the high street by diversifying its offer beyond traditional retail.

Stronger Communities Through its delivery, this project's primary social objective is to rebuild trust and social capital, and contribute to increased pride being felt by communities. In creating a collaborative and inspiring space for creative engagement and production, it looks to directly confront the 61% of residents who feel disempowered and the local social trust score of -5%, which is below the England average, by fostering a sense of belonging and a space to be heard. It provides a platform for repairing fractured community ties and creates the conditions for a more cohesive and resilient society.

Taking Back Control The project empowers and inspires residents with tangible skills that support economic agency, and through the return of an active high street they can live, work and play in. Skills pathways don't just train, but offer a direct route to earning an income and establishing a micro-enterprise. This combined with targeted creative careers for support for young people, hands more choice, and more opportunity, into the hands of our communities.

2.3 Data-Driven Justification

The case for this project is reinforced by local data, which highlights a series of interconnected challenges that its delivery can contribute to addressing.

- **Commercial Vacancy:** Torquay's commercial vacancy rate is **18.6%**, significantly higher than the England average of 12.3%, underscoring the need to reactivate empty units.
- **Crime & Safety:** The rate of anti-social behaviour in Torquay (**28.4 per 1,000 population**) is nearly double the England average (14.8), validating the need for positive community-led activities that increase public safety.
- **Skills & Economy:** Only **47.1%** of Torquay's working-age population holds a level 3+ qualification, well below the South West average of 57.9%, highlighting a critical need for accessible skills development.
- **Deprivation:** Over **50%** of Torquay's neighbourhoods (LSOAs) are in the top 20% most deprived in England for Employment, making the project's focus on paid opportunities for marginalised communities essential.

2.4 Response to Community Feedback

Community feedback also specifically supports the approach, articulating the need for:

- **Repurposing Vacant Space:** A suggested solution was to repurpose existing buildings in the town centre for community-based shops and workshops. The proposal achieves this by bringing a long-dormant high-street site back into use as an accessible studio/classroom, workshop, and event space.
- **Addressing Contemporary Culture:** Residents noted a tendency to trade on bygone 'heritage' rather than contemporary culture, suggesting a need for more emphasis on contemporary culture and events. The projects focus on a flexible creative space, targeting marginalised communities and supporting production skills development, offers a contemporary, future-focused cultural asset, whilst supporting engagement work looks to reframe built heritage assets in new contexts and conversations.
- **Physical Displays and Activity:** Issues raised included a lack of community-based shops and workshops and a lack of art displays/galleries.

3.0 Project Delivery: A Collaborative Cultural Hub



Figure 6 Imagining the space, artificial augmentation of the actual proposed space.

This section details the operational plan for the project. The project's core strength lies in its identified physical space, and existing conversations with the Council's core development partners about the role of "anchor sites" in enabling further high street activations. Through this engagement with existing development approaches, the project ensures that the PfN investment is maximised.

3.1 The Anchor Space

The transformation of a dormant high-street unit into a dynamic, multifunction creative space will provide the basis for the projects programmatic delivery. It will shift a latent liability into a visible public asset, offering a year-round programme of activity in a central, accessible location. The space will be independently led by existing local creative expertise and will function as:

- **Accessible Facilities:** Open-access studios/classrooms, a shared workshop, and a flexible event space designed for contemporary production.
- **Inclusive Programming:** A primary focus on free, targeted workshops for marginalised and deprived communities, ensuring those most in need can participate and benefit.
- **Skills & Enterprise Pathway:** A structured skills programme that enables participants to progress from learning a skill to earning an income by leading paid introductory classes for others.
- **Empowering the Next Generation:** A creative youth talent programme will reinvest in creative career pathways, and partnerships with existing experts in youth focused delivery, such as Sound Communities, will be harnessed.
- **Public Engagement:** A year-round, visitor-facing programme of events, open studios, and exhibitions designed to animate the high street, increase footfall, and normalize the discovery of culture in unexpected places.
- **Impactful Delivery:** A development ground for contemporary programming and at scale events production.

- **Collaborative Ecosystem:** A provider of collaborative creative workspaces for the benefit of sector networks and their individual members, such as the Heritage Forum, Torbay Creative Industries Steering Group, Digital Torbay, as well as creative freelancers.
- **A Network of Islands:** A critical anchor for other town centre creative interventions and aspirations to repurpose vacant spaces.

Crucially, a specific physical space has been identified, and active, supportive discussions are underway with the property's agent, making this a tangible and deliverable project ready to proceed swiftly upon funding approval.

3.2 The Engagement Programme



Figure 7 'Get Snapping' photographic workshops, August 2024, delivered by Prospect Brixham CIC

As the space evolves essential engagement activity will start to map its space within the community to maximise its long-term impact. This activity will also be leveraged to have a wider impact and engage communities in appreciation of the town's heritage aspect.

Using Torquay's rich heritage assets and built environment as starting points, it will enable residents to explore their relationship with place, contributing to a shared understanding of how our physical and cultural infrastructure shapes identity and opportunity.

Delivered by Prospect Brixham CIC, whose founding directors are architects with extensive experience in participatory design and engagement, this strand will:

- **Place-Based Participation:** Use Torquay's listed and heritage buildings as prompts for storytelling, creative exploration, and practical activity, connecting people to the histories of their neighbourhoods.
- **Building Local Capacity:** Develop confidence, skills, and relationships through participatory workshops that encourage residents to re-imagine the role of heritage in regeneration and future design.

- **Informed Decision-Making:** Generate a locally driven evidence base to guide future capital investment decisions, ensuring that regeneration reflects community priorities and insight.
- **Cross-Sector Collaboration:** Partner with local organisations such as Torbay’s Community Builders and regional universities to deepen engagement and extend reach, linking community participation with creative and educational outcomes.
- **Youth and Skills Development:** Target young people through creative skills and heritage awareness activities, helping them build confidence, curiosity, and civic pride.
- **Interconnected Delivery:** Operate as both an outreach and research arm of the wider creative space, ensuring that the physical hub remains porous and responsive to community needs.

This engagement programme will strengthen the project’s social foundations, ensuring that the new creative space and its wider network are shaped by - and for - the communities they serve.

3.3 Piloting Outputs



Figure 8 CUT Festival: *The Art of Barbering*, produced by Jamie Lewis Hadley, Photo: Hick Duarte

The *Festival of Torquay 2027* will serve as a large-scale pilot for the creative space’s production capacity and collaborative potential. Inspired by the *Festival of Britain* and reimagined through Torquay’s unique landscapes, histories, and communities, the event will test and showcase the full scope of the project’s infrastructure and partnerships.

Through this collaboration, the festival becomes both a catalyst and a proving ground for the long-term model of creative production in Torbay. It will:

- **Major Cultural Pilot:** Deliver a two-week public arts festival across Torquay’s seafront, harbour, and town centre, combining large-scale sculpture, temporary installations, and exhibitions in partnership with local venues including Artizan Collective Gallery, Torre Abbey, and Torquay Museum.
- **Integrated Infrastructure:** Use the new creative space as a year-round incubation site - developing commissions, fabricating works, training production teams, and coordinating delivery.

- **Showcasing Local Talent:** Present regional artists alongside nationally recognised practitioners, raising local visibility while connecting Torbay's creative community to wider cultural networks.
- **Skills and Employment:** Employ and mentor local producers, technicians, and designers, providing on-the-job training and creating pathways into sustained creative employment.
- **Civic and Economic Impact:** Drive visitor engagement, civic pride, and local spending through high-profile, accessible cultural experiences that highlight Torquay's creative identity
- **Sustainability and Legacy:** Demonstrate the capacity of a permanent creative infrastructure to deliver at scale, attracting ongoing investment and establishing the town as a credible site for major cultural production.

By positioning the *Festival of Torquay* as both outcome and testbed, this partnership embeds sustainability, visibility, and ambition at the core of the Plan for Neighbourhoods proposal - ensuring that the infrastructure investment delivers far-reaching and lasting cultural return.

3.4 Working in Partnership

The project is submitted with the confidence of a mapped network of strategic partnerships that will contribute to delivery.

- **CAMP Membership Network:** CAMP is the regional profession development organisation for artists and creatives. A collaboration is being explored to offer bursaries to Torquay artists to join the CAMP network and to embed the networks work into the local area. With an existing significant regional influence across Devon and Cornwall, this partnership will support embedding professional development into the programme, expand CAMP's role in the area, and raise Torquay's profile as a hub for creative professional development. CAMP is currently delivering an artist mentoring programme in Torbay called KINections and this collaboration would expand on their work.
- **Torbay Guild of Artists:** The space has potential to become a physical home for the Torbay Guild of Artists, providing regular exhibition and workshop space. This partnership will build the Guild's capacity and support the development of events such as an English Riviera Open Studios.
- **Independent Creative Expertise:** A number of independent creatives are being consulted on the delivery of specialist areas of the project including in media and digital, sculpture and 3D practice, and producing.
- **Milligans Ltd:** An ongoing relationship with the Council's core development allows us to understand the delivery strategy for the town centre regeneration and ensure we map our approach to it to maximise delivery. They have expressed a keen interest in the development of this space with this model and have also put consideration into the value of an anchor location in unlocking temporary interventions in other vacant sites.
- **South Devon College:** Crossover with South Devon College skills programmes such as their on-site training for carpentry students to help develop the space, and once developed, will also provide vital mentoring and experience opportunities or their creative courses.

4.0 Outcomes and Key Performance Indicators (KPIs)

The project is designed to deliver clear, measurable outcomes that directly address the challenges outlined in the Strategic Alignment section. Its success will not be anecdotal; progress will be tracked against a set of defined Key Performance Indicators (KPIs) to ensure accountability and demonstrate a tangible return on investment for the community.

Based on trialled models and local expertise, the project has the following projected reach and participation outcomes for its first year of operation:

- **Community Visioned:** Documented and archived record of engagement with the spaces evolution with evidence of connection into **minimum 50%** Torquay's defined neighbourhood areas.
- **Local Skills Development:** Approximately **350–500** local participants attending free, targeted workshops.
- **Economic Empowerment:** **20–30** individuals progressing through skills pathway.
- **Public Engagement & Footfall:** Approximately **2,000–3,000** attendances through the public programme of open studios, exhibitions, and events.
- **Programming Output:** **1 core large scale event delivered** with supporting cultural programme

- **A Home for the Sector:** Average **75% studio occupancy** across the 10 year funding period and flexibly host **5 creative industries sector businesses**

Progress toward our strategic goals will be monitored using the following KPIs:

Outcome Area	Key Performance Indicator (KPI)	Method of Measurement
Town Centre Regeneration	Activation of a long-term vacant commercial unit in a priority high street location.	Occupancy agreement; photographic evidence of transformation and use.
Skills & Employment	Number of participants in skills pathways and earning income from delivering classes.	Programme registration data; participant surveys and testimonials.
Community Engagement	Number of individuals from marginalised/deprived communities attending free workshops, or connecting to engagement programmes.	Postcode data collection from participants; self-declaration on feedback forms.
Social Trust & Pride	Annual change in resident sentiment regarding their ability to influence their local area, contributing to an improvement on the 61% negative baseline.	Alignment with annual PfN/Council surveys; targeted participant feedback on feelings of agency and community connection.
Programming and Delivery	Number of events and programmes delivered, and the impact on audiences	Track attendance, record and evaluate activity.
Investment Secured	Additional £ raised through leveraging the PfN funding allocation.	Report on applications made and their success rate alongside other fundraising work.

4.1 Indicative Delivery

Year 1

Phase	Activity
Pre-funding	In line with the PfN suggestion of “pre-financing” to fully develop a proposal, a pre-funding phase that would start with a review of access and basic safety infrastructure to enable access to the space, and continue into viability design would be undertaken. This would maximise the security, success, and rapid deployment of the project. Prospect Brixham CIC would accurately map out funding requirements for delivery of engagement work, and Festival of Torquay would scope commissioning fees required to enable festival development in 2026.
Occupy	Agree initial occupancy terms for the space and further develop viability model. Initial minimum safety fit out. Prospect Brixham CIC begin engagement programme whilst the space develops.
Engage, Design, Develop	Welcome audiences to the “naked” space for co-design activity and begin delivering events in the raw setting. Evolve this work from Prospect Brixham CICs initial audience development work.

Minimal Fit Out and First Phase Plan	Evaluate co-design activity and carry out white boxing. Secure minimal equipment for activating the space. Develop 4-year plan.
Co-Developing the Space and Pilot Programming	Agree occupancy with creative partners and begin fuller co-development of expert areas of the space (studios, workshops, co-working spaces). Begin pilot activity.
Evolve and Establish	Fuller development continues and Festival of Torquay (alongside other projects) continue to test and pilot the delivery from the space. Prospect Brixham CIC work evolves to incorporate the functional space.

5.0 Budget and Funding

The project budget will need significant further definition through the business planning phase but at this point is underpinned by a realistic phased budget designed for long-term sustainability. With the fast-paced process of partnering with other projects, expanding aspirations based on additional engagement evidence and the adjusted timelines, we have estimated an ideal safe value, but with further development would attempt to value engineer these figures.

Additionally, the proposal leverages multiple funding sources to maximize the impact of the Plan for Neighbourhoods investment, demonstrating a proactive and financially prudent approach to delivery.

5.1 We are requesting between **£500,000 and £750,000** over the initial four-year period with a weighting towards capital in the first year and then resource in the second year to deliver community engagement work and leverage against additional funding applications for the festival programme delivery. This capital figure has increased from our Phase 1 application to increase the quality of offering of the space and the breadth of services delivered to support culture and creative industries. It also reflects the significant programming embedded into the application as part of the collaborative approach sought by the board.

5.2 Phased Investment Profile

The proposed investment profile is designed to establish the space and build its operational capacity, before gradually tapering public investment as earned income streams grow.

- **Year 1:** An initial establishing capital investment of **~£200k–£350k** is requested with a smaller tranche of resource funding to enable engagement work and producing expertise.
- **Year 2:** Final capital investment of **~£100k–£150k** is requested to finalise the space based on co-design requirements with a larger tranche of resource funding to grow engagement work and develop the festival.
- **Years 3–10:** The funding model tapers over the 10-year period (e.g., to **~£50k–£80k** per year in Years 3-5), reflecting a planned progression toward financial sustainability, with a smaller stabilising contribution in later years to support community-priced activity.

5.3 Initial Funding Requirement: Site Viability and Access

Based on the Phase 1 invitation to request finances to help develop the proposal, to ensure the project can commence swiftly and safely upon full approval, an initial, smaller tranche of pre-development financing is requested. This funding is essential to conduct a site review and survey to determine safe access and to accelerate the development of key policies, including accessibility and safeguarding. This critical step de-risks the main capital investment and ensures the project is fully prepared for a rapid start.

5.3 Leveraging Investment: Current and Pursued Funding

The project is not solely reliant on PfN funding with approximately **£20,000** in in-kind support and has a conservative projection of an additional **£41,000+** in earned income and sponsorship within the first year, demonstrating strong foundational viability. A proactive fundraising strategy is already in place, with multiple grant applications in progress.

Funding Source	Status	Value / Description
In-Kind Equipment	Secured	~£20,000 of existing equipment and resources.
In-Kind Voluntary Expertise	Secured	Minimum £10,000 value of professional expertise.
Anticipated Studio Income	Projected	Conservative estimate of £2k–£3k per month.
Anticipated Patronage/Sponsorship	Projected	Conservative estimate of £5,000 in the first year.
Women's Foundation Grant	Applied For	£5,000 to support young women in skills development.
Better Communities Business Network Grant	Applied For	£2,250 for creative skills pathways for disadvantaged individuals.
Community Champions Grant	Applied For	£6,000 to support youth engagement activities.
Hugo Burge Creative Education Grant	Applied For	£15,000 (potentially for 3 years) for creative education.
Immersive Arts Fund	Applied For	£20,000 to develop community access to immersive arts.
Torbay Enterprise Fund	Tentatively Confirmed	£5,000 to support initial development costs.
Speculative Levelling Up Funding	Pursued	Potential to connect with secured council-administered capital funds.
Jerwood Charitable Foundation	Application Pending	Year-round fund and previous funder of partner work
Arts Council England (Project Grant)	Application Pending	Year-round fund and previous funder of partner work
Wellcome Trust	Application Pending	Year-round fund and previous funder of partner work
Arts and Humanities Research Council	Application Pending	Year-round fund and previous funder of partner work
Common Ground Award	Application Pending	£10,000 to invest in physical spaces, facilities and equipment.
National Lotter Heritage Fund Project Grants	Application Pending	To support Prospect Brixham CIC engagement delivery and previous funder of partner work
Heritage Places (Torbay Council)	Conversation Pending	To support Prospect Brixham CIC engagement delivery

6.0 Conclusion

This is a tangible, community and local expertise led, and shovel-ready project with a viable, identified physical location, making it a uniquely deliverable proposition for the Plan for Neighbourhoods fund. It is not a standalone initiative, but a collaborative platform meticulously designed to unify multiple cultural ambitions, creating a sum far greater than its parts. By directly responding to the data-driven needs of Torquay - from high vacancy rates and anti-social behaviour to low skills and a profound deficit in social trust - the project is strategically aligned with the core objectives of the Plan for Neighbourhoods. This proposal is therefore more than a request for funding; it is a direct, shovel-ready opportunity to invest in restoring pride, trust, and opportunity, catalysing lasting, positive change for Torquay.

Appendices

Appendix 1: Partner Information

1.1 Prospect Brixham CIC



Figure 9 Natasha Nicholson and Pamela Charlick, Prospect Brixham CIC, Photo: Annemieke Goldswain

There's nothing mysterious about data – data when it's processed, organised and structured becomes information: information can help us to ask questions, understand problems, make positive changes in our community and innovate. Sometimes it can even surprise us.

Prospect Brixham is a Community Interest Company formed to raise awareness about data and data rights, to make connections between people, to run events, workshops and the Data Challenge competition and to support the creation of the community-led Brixham Data Trust.

The first stage of the journey is a year-long pilot project to find out how local data can serve our community and to start building the framework needed to make that data work for us, through a new organisation – a community data trust.

The Brixham Data Trust will support collective decision-making about how to use local data resources. It will seek the community's views on how data can help placemaking and address environmental stewardship, health and wellbeing and net zero ambitions.

The pilot project is funded by Data Trusts Initiative. Throughout the project Prospect Brixham will be supported by its data services and technology teams at The Data Place, Plymouth and Mydex CIC.

Prospect Brixham is an opportunity to get involved in building the community's capacity to use and share data securely in ways that benefit local people and organisations.

To join in the conversation and help shape the direction of travel please get in touch hello@prospectbrixham.org and sign up to the newsletter for regular updates.

1.2 Jamie Lewis Hadley



Figure 10 Jamie Lewis Hadley, Commission for SPILL, Photo: Guido Mencari

Jamie Lewis Hadley is an artist, festival director and curator whose field of multidisciplinary and sociocultural artistic practice explores the fields of, among other things, medicine, professional wrestling and barbering. He has presented work widely across the UK, and around the world including South Africa, Brazil, North America, Canada and mainland Europe. He worked as a creative director for The Old Vic and Ideastap for the 'Coming Up' festival as well as receiving the Arts Admin Bursary in 2013. He has received funding and commissions from organisations including the Wellcome Trust, Arts Council England, Arts and Humanities Research Council, National Lottery Heritage Fund and the Jerwood Charitable Foundation.

In 2017 he curated and directed CUT Festival; a 10-day multidisciplinary art festival across multiple venues in London exploring themes of gender, social healing, race, community, identity and heritage within the context of contemporary barbering.

Jamie's work is committed to creating and curating visually striking and conceptually accessible artworks; opening the field of visual arts to as varied an audience as possible. He holds a Masters of Research in Theatre and Performance from the University of Plymouth, and was most recently published in *Performance Research: On Protest*.

1.3 Artizan Collective CIC



Figure 11 Artizan Collective CIC, Student Exhibition 2025, Photo: Grace Hannah

Artizan Collective CIC is non-profit visual arts organisation based in Torbay, South Devon. We operate two galleries and a studio hub, curating a year-round programme of exhibitions, residencies, and professional development that places artists and communities at its heart. Our mission is to support sustainable creative careers, widen access to the arts, and nurture new talent.

We champion artists locally and nationally, producing flagship exhibitions including the English Riviera Summer Open and Women's Open, programming largescale public art events including the Great Paignton Paint Out, and supporting commissioning through opportunities like our Geopark Artist Residency Programme. Alongside exhibitions, we deliver mentoring and skills development, most recently through CAMP KINections, a business fundamentals course for artists. These initiatives combine creative showcasing with training and progression, ensuring that participants not only make work but also gain the tools to build resilient careers.

Our objectives are to:

- Champion artists by providing professional platforms.
- Develop inclusive cultural programmes that engage diverse audiences.
- Support skills development for early-career practitioners.
- Strengthen regional creative infrastructure through collaboration.

We are rooted in a community often underserved by cultural infrastructure compared to urban centres, and we believe access to high-quality creative education is vital to addressing this imbalance. We see creative learning as a driver of wellbeing, confidence, and belonging, and our work is designed to open these opportunities to all.

As a CIC, all surpluses are reinvested into community and creative projects. We serve artists, audiences, and partners across South Devon and the wider South West. With Curating Futures, we extend this model to young adults (18-25), addressing the lack of structured pathways into curation and production and ensuring the next generation of arts professionals are skilled, confident, and supported to contribute to the UK's creative future.

Appendix 2: Imagining the Space

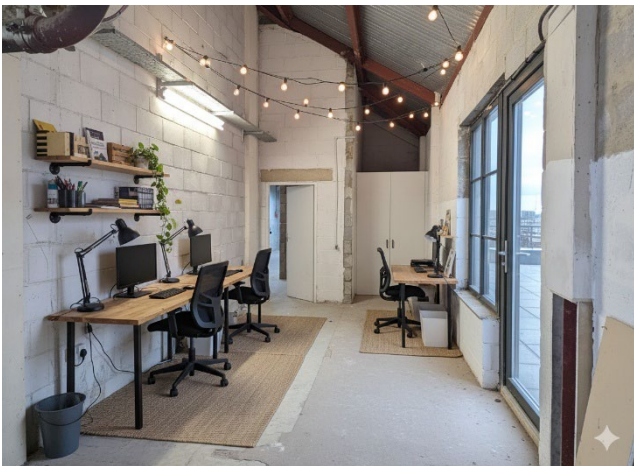
The following images are concepts only but are as far as possible faithful to the scope and scale of the proposed space.



Public welcome area and social space



Expanded social working space and entrance to main complex



Shared office



Creative Industries Collaboration Space



Main Space: Imagined Variation 1



Main Space: Imagined Variation 2



Workshop and class spaces



Immersive Suite (part of a separate core funding ask)



A view of the main space



A blank canvas

Appendix 3: Culture Theme Applications

The below applications were reviewed as part of the restructuring of this proposal.

Culture Theme Application Summaries

Hidden High Street Creative Space

Proposer: Artizan Gallery

Summary: This proposal brings a long-dormant high street unit back into use as a multifunctional creative space for community arts and skills. The centre will offer accessible studios, workshops, and event spaces, prioritising free, targeted activities for marginalised and deprived communities. The project includes a “train-to-teach” pathway, enabling participants to progress to paid teaching roles. The space will support skills development, social enterprise, and community engagement, while activating a priority high street location and supporting neighbouring businesses. The project is designed to be sustainable, with a tapering funding model and opportunities for earned income.

Indicative Cost: £100,000–£150,000 (year 1); £50,000–£80,000 (subsequent years)

Links to pre-approved intervention themes: Arts, culture, and creative industries; Skills and employment support; Town centre regeneration; Community engagement; Social inclusion

Torbay Creative Exchange

Proposer: Torbay Creative Industries Steering Group

Summary: The Torbay Creative Exchange is a flagship initiative to create a physical and digital hub for arts, culture, media, and creative industries in Torquay town centre. The Exchange will provide co-working and creative studios, a podcasting and media suite, gallery and event space, and training facilities. The project aims to cluster creative businesses, deliver year-round programming, and support skills development in partnership with South Devon College. The Exchange will also have a digital platform to highlight local talent and enable hybrid participation. The project is designed to position Torquay as a regional creative destination and support economic, community, and social impact.

Indicative Cost: £80,000 (annual revenue); capital TBC

Links to pre-approved intervention themes: Creative industries and digital skills; Town centre regeneration; Community hubs and facilities; Skills and employment; Arts and culture

Capacity Building Using Heritage Assets

Proposer: Prospect Brixham CIC

Summary: This project uses Torquay’s heritage buildings as a focus for community capacity- building, inviting residents to engage with their neighbourhood’s physical environment through storytelling, participatory activities, and practical workshops. The approach is based on successful work in Brixham and aims to reinforce local ownership, build social capital, and support decision-making about future regeneration. Activities include collaborative learning, creative engagement, and partnerships with local organisations and universities. The project will generate an evidence base for further funding bids and ensure that capital projects are designed for long-term sustainability and community benefit.

Indicative Cost: TBC

Links to pre-approved intervention themes: Heritage asset engagement and restoration; Community capacity- building; Education and skills; Social inclusion; Community-led regeneration

Heritage Construction Skills

Proposer: Natasha Nicholson & Pamela (Prospect Brixham CIC)

Summary: This project addresses a critical skills gap in heritage building techniques, which are essential for the repair, maintenance, and sustainable upgrade of Torquay’s many listed and historic buildings. The proposal includes

conducting a sector-wide survey and data audit to establish a baseline of current skills, followed by an awareness-raising campaign and close liaison with South Devon College to enhance training provision - especially in retrofitting heritage buildings for net-zero targets and cost-of-living mitigation. The project suggests using a listed building in poor repair as a live demonstration and training site, providing hands-on experience for local tradespeople, students, and building owners. Public engagement will be fostered through demonstrations, events, and exhibitions, aiming to establish Torbay as a centre of excellence for heritage construction skills in Devon. The project will also empower owners and stewards of heritage buildings with knowledge-sharing about repair, maintenance, and the process of gaining listed building consent. By building local capacity, the project will help keep investment and jobs within the area, support the local economy, and provide an evidence base for future funding bids.

Indicative Cost: TBC

Links to pre-approved intervention themes: Heritage skills and training; Heritage asset restoration; Skills and employment; Community engagement; Economic development; Education and opportunity

Connecting Places – Public Realm Activation

Proposer: Torbay Council

Summary: This project proposes arts-led interventions to activate public spaces and link new developments with existing communities. The focus is on creating street corners and linkages that foster pride in place, connect communities to green spaces and heritage assets, and support coordinated growth. The project will collaborate with creative practitioners and the community to deliver public art, events, and engagement activities. The aim is to create a more vibrant, inclusive, and connected town centre, supporting both residents and visitors.

Indicative Cost: £30,000 (initial funding)

Links to pre-approved intervention themes: Public realm improvements; Arts and culture; Community engagement; Heritage and green space activation; Town centre regeneration

Creative & Cultural Space for Young People

Proposer: Sound Communities CIC

Summary: Sound Communities proposes to establish a creative and cultural base in central Torquay, addressing economic inactivity among under-25s and high commercial vacancy rates. The centre will house alternative education provision, open-access creative sessions, employability programmes, and youth-led production arms (music, events, digital content). The project targets marginalised young people, supporting entrepreneurship, skills development, wellbeing, and community cohesion. The centre will also serve as a hub for outreach and engagement, reducing anti-social behaviour and supporting positive progression. The project is designed to be self-sustaining within five years and to create a vibrant, inclusive space for young people and the wider community.

Indicative Cost: £150,000–£200,000 (capital); £80,000–£100,000 (revenue, annual)

Links to pre-approved intervention themes: Youth engagement and skills; Arts, culture, and creative industries; Community hubs and facilities; Social inclusion; Economic development

Festival of Torquay 2027

Proposer: Jamie Lewis-Hadley

Summary: This ambitious proposal is for a major public arts festival to be held in summer 2027, marking 75 years since the Festival of Britain. The Festival of Torquay will explore themes such as botany, industry, craft, leisure, design, architecture, and geology, all within the context of Torquay's unique history and landscape. The event will use the seafront, harbour, town centre, and surrounding areas, presenting a mix of large-scale sculptures, smaller interventions, and exhibitions across cultural venues. The festival will highlight both local and nationally renowned artists, support local makers, and employ local producers and technicians. The aim is to create a bold new cultural narrative for Torquay, boost civic pride, and attract hundreds of thousands of residents and tourists. The project will also support local employment and provide free access to most events, ensuring inclusivity.

Indicative Cost: £150,000–£200,000 (early-stage estimate)

Links to pre-approved intervention themes: Arts, culture, and heritage festivals; Town centre and public realm activation; Tourism and visitor economy; Community engagement; Skills and employment in creative industries

Agatha Christie Heritage Trail

Proposer: International Agatha Christie Festival

Summary: This proposal seeks to modernise and expand the Agatha Christie Mile, creating a modern immersive experience for community and visitors. The project includes new way-markers, a digital app, sculpted benches, and a dedicated green space, celebrating Torquay's most famous literary figure. The trail will encourage walking, support the visitor economy, and promote local heritage. The project is a partnership with the English Riviera BID Company and Agatha Christie Limited, and is expected to generate significant economic and cultural benefits. The proposal includes both capital and revenue elements, with funding sought for installation, digital development, and ongoing maintenance.

Indicative Cost: £375,000 (capital); £32,500 (revenue, additional)

Links to pre-approved intervention themes: Heritage asset restoration; Tourism and visitor economy; Arts and culture; Public realm improvements; Community engagement

Appendix 2: Prospect Brixham Phase 1 Application

Prospect Brixham CIC August 2025

Proposal 1 for Plan for Neighbourhoods Funding: Torquay

Capacity Building Using Heritage Assets

Theme: Arts, culture and heritage

Please give a brief overview of what your proposal is in a maximum of 250 words

Capacity-building using Torquay's heritage assets

Our proposal uses Torquay's heritage buildings (specifically its listed buildings) as the focus of a capacity-building project, inviting people to look and engage with the physical environment in their own neighbourhood through storytelling and practical, participatory activities relating to the built environment and its social history. Our experience (from running this project in Brixham) has shown that using the histories of a place can reinforce people's sense of ownership of 'their place' and help them to think differently about its future.

Natasha and Pamela from Prospect Brixham CIC are architects, with experience of running participatory projects. We would identify organisations that are already embedded in Torquay's communities: we know the importance of building relationships and trust. We would welcome the support of Torbay's Community Builders.

Our 'Brixham's Missing Pieces' project received funding from Torbay's Local Heritage Grant Fund. It is supported by Historic England. We enjoy using collaborative and cross-disciplinary approaches in our work e.g. working with Sound Communities and FotoNow (Plymouth). We also think there are opportunities, through our existing connections, to engage with the regional universities to support capacity-building and engagement work.

We would use the Missing Pieces work as a base for building an engagement / decision-making process (with specialist facilitators e.g. Involve) about what changes are meaningful and needed in a neighbourhood. This community-driven evidence base and a deliberative democracy approach would underpin decisions about further capital funding emphasising the importance of the public voice within regeneration.

Why is the proposal needed and what would be the benefits? *

Include as much detail as possible including how this project would make a difference and the amount of people you expect to be impacted

The Neighbourhood fund for Torquay of £20 million over 10 years is to be allocated 25% for revenue and 75% for capital projects. Decisions on allocating spending will be made by the Place Partnership Board, informed by the voices of Torbay's communities. The capital projects that receive funding must be designed for long-term sustainability. The benefits must reach beyond the central area of Torquay - which was already attracted a lot of funding - into the residential neighbourhoods and the areas of greatest deprivation.

The project process we've outlined gives a route for people to take part in meaningful looking and learning about their place, gathering original insights/ data about place and creative engagement...and the social side/ relationships and building networks. This is the kind of capacity building that supports decision-making by the community. It also can provide an evidence base to support bids for further funding.

We can get started quickly because we have run a version of the base project before. We can adapt materials we have already designed and use our learnings. The project will work best if it is deployed in a 'neighbourhood' area where people live and work, where they feel connections and have lived experience of the streets and buildings. It could be deployed multiple times in different areas of Torquay, potentially with different collaborators to bring out different aspects.

There are around 368 listed buildings and scheduled monuments in the five wards of Torquay identified on the Neighbourhood Fund Map (Tormohun, Wellswood, Ellacombe, St Marychurch and Barton and Watcombe). There are a diverse range of buildings from prominent public buildings to modest houses, farms, lime kilns. Many of these are

within the most deprived LSOAs in these wards. The buildings all speak in different ways to Torquay's past, present and future, its geology, its economy, its sense of place, and community.

The Neighbourhood Plan Prospectus talks about the importance of building social capital for economic growth and 'community wealth building'. It says, 'Local change is best driven by those with the biggest stake.' The renewal required is 'more than just physical infrastructure, but also about ...bringing people back together and ensuring people see a visible improvement in their communities.'

We have referred to the Torquay local data profile, and can see where this project can potentially address some aspects e.g. building social trust, broadly raising aspirations, education and developing practical skills and confidence. We are particularly keen to engage young people in the project.

The proposal is placed under the primary theme 'Arts, Culture and Heritage', but this doesn't describe it well. The project must be across sectors and would include: Physically Improving Neighbourhoods and the Town Centre, Arts, Culture and Heritage, Education and Opportunity, Building a Stronger Community.

This could be a complementary project to the Work and Skills focus of Prospect Brixham CIC's heritage construction skills proposal for Torquay.

How many people will be impacted?

Given the short deadline, we haven't had time to go into this in detail. The project could be developed with a smaller or larger scope.

How much will it cost?

To be confirmed.

How can we help?

To be discussed

Are any finances needed?

To be discussed

Are you available? Yes

Appendix 3: Jamie Lewis Hadley Phase 1 Application

Festival of Torquay

Theme: Arts, culture and heritage

Please give a brief overview of what your proposal is in a maximum of 250 words

Capacity-building using Torquay's heritage assets

This is an expression of interest that still requires extensive R&D time, but I would love the council on board as early as possible.

I am proposing a new major public arts festival titled 'Festival of Torquay'. Seventy-five years after the original Festival of Britain and taking place over a period of two weeks in Summer 2027, the Festival of Torquay will explore the themes of the original project but within the context of Torquay; its histories, landscapes, communities, and future. These include, but are not exclusive to Botany, Industry, Craft, Leisure/Tourism, Design, Architecture and Geology.

The town is in desperate need of my ambitious vision, experience and energy. Building on my previous successes, I will utilise the whole of the seafront, harbour, town and surrounding areas including the pier, dock, gardens, arcades, flag poles, fisheries and the beach to explore multiple histories, heritage and experiences of local communities. We will radically utilise and expose public spaces – presenting artworks varying in scale: from large, impactful sculptures to smaller interventional works - bringing new life to the cultural landscape of Torquay. As well as public, outdoor works, exhibitions will be held across all cultural venues including Artizan Gallery, Torre Abbey, Torquay Museum and the Town Hall. The festival will showcase local artists and makers, as well as commission major contemporary British artists including Anthony Gormley, Tracey Emin, Julian Opie, Marc Quinn and many more. Additional funding and partners will include Arts Council England, Heritage Fund, Jerwood Foundation and local supporters.

Why is the proposal needed and what would be the benefits? *

Include as much detail as possible including how this project would make a difference and the amount of people you expect to be impacted

With the incredible investment and infrastructure being made in Torquay, there has never been a better time to celebrate these successes and exciting future through the medium of a major public arts festival.

The festival will show the residents of Torquay they are valued and worthy of hosting, experiencing and being involved in a ambitious festival – fulfilling the towns ethos 'pride of place'.

The location of the festival will mean maximum audience engagement – from both the town's residents and the massive tourist community – resulting in hundreds of thousands of people engaging with world class, exciting and empowering artworks and experiences. Additionally, as most of the artworks will be public, there will be no cost to the community – making the festival highly accessible.

The project will also support local artists and makers – through new commissions that explore the themes of the festival as well as curating works that have already been produced. Presenting these artists alongside major established contemporary artists will also offer a spotlight on their creative practice both regionally and nationally.

Lastly, the project will employ many local producers, technicians and designers etc. – ensuring funds are used to support local employment.

As mentioned, this project is in the early stages of research and development and I'm incredibly keen to ensure that the council are involved in this early stage in an impactful and meaningful way. I understand the festival is incredibly ambitious and I'm confident with the right team in place we could present something incredibly special with the potential for equally major public art projects in the future. The ultimate goal of the festival is to provide the groundwork to create a bold new cultural narrative for the town.

How many people will be impacted?

How much will it cost?

£150,000 - £200,000

The suggested project budget is a little vague due to the early stage of the project – therefore this is very much a ballpark figure.

I have a proven track record of securing project funding and have previously received considerable grants and awards from major organisations including Arts Council England, the Wellcome Trust, Arts and Humanities Research Council, National Lottery Heritage Fund and the Jerwood Charitable Foundation.

How can we help?

Simply meeting to discuss this project would be exceptionally useful - to better understand any limitations as well as to explore potential partnerships, collaborations and other useful connections. Confirmed support from the council will be beneficial in other funding applications.

Are any finances needed?

Some research and development funds would be useful to focus on building a network of experienced local cultural workers to support my artistic vision and practice. I have started this process by recruiting the highly experienced Chair of Torbay Culture and producer Jacob Brandon. We will work closely over 12 months and we will manage many aspects of the project, including building a local team, writing funding applications and developing partnerships with venues and sponsors. His expertise will also be essential in connecting and partnering with the local organisations and cultural institutions.

Are you available? Yes

Appendix 4: Artizan Collective CIC Phase 1 Application

1) Brief overview (≤250 words)

Hidden High Street: From Dormant Unit to Creative Space and Skills Centre

This proposal brings a long-dormant high-street site back into use as a multifunction creative space for community arts and skills. Believed unused for around two decades and largely unknown, the space will shift from latent liability to visible public asset: an accessible studio/classroom, shared workshop, and flexible event space – a centrally located creative space delivering year-round activity.

Delivery will be independently led by existing local creative expertise. This would be the site's first public-facing creative use, converting long-term vacancy into supported participation and skills development. There are active discussions with the private agent responsible for the property, who is supportive of community activation and has indicated flexible establishment terms. The programme will prioritise free, targeted workshops for marginalised and deprived communities, coupled with a structured "train-to-teach" pathway so participants can progress to leading paid introductory classes and earn income. It will embrace a 'search to see' approach – inviting people to discover contemporary practice in a once-hidden space. The concept has received positive feedback from the community representative on the Torquay Place Leadership Panel.

Proposed investment model: an initial establishing investment in the region of £100k+ in Year 1, followed by a tapering annual commitment across the 10-year period, aligned to the fund's 75% capital / 25% resource profile. Capital will focus on compliance, accessibility, and fit-out; resource will support project management, engagement and staffing.

Benefits and alignment: reopens a dormant asset; strengthens a priority high street location; contributes to arts and heritage; builds skills and paid opportunities; supports deprived groups; creates a visitor-facing programme of events and workshops; animates a new, discoverable creative space and normalises 'finding' culture in unexpected places; grows the local creative economy; and increases footfall and confidence for neighbouring businesses - supporting the Place Vision's aims to consolidate the retail core, expand street activations and deliver visible change.

2) Why is the proposal needed and what would be the benefits?

The Place Vision identifies an oversized, vacancy-prone retail core (especially along Union Street) and calls for new uses, more activations and events, and a stronger town-centre offer that builds inclusive growth and pride in place. A community-led creative venue with training, outreach, and public programming directly addresses these needs while complementing nearby Strand public realm upgrades and the Union Square scheme pipeline. Benefits include:

- **Reactivation of a dormant unit** with opportunities for day-to-evening, year-round use, supporting the strategy to **strengthen the retail core** and diversify uses.
- **Street activation** through workshops, exhibitions and small events, aligning with the Vision's push for markets, street food, and cultural activity.
- **Inclusive skills and progression:** free entry-level creative courses for marginalised residents and a "train-to-teach" pathway creating paid micro-enterprise for local people (supports inclusive economic aims referenced in the Plan/Equality section).
- **Safer, more welcoming centre by use and presence**, complementing **Operation Town Centres** and hotspot policing with positive, family-friendly activity.
- **Indicative first-year reach** (non-binding): c. 350–500 local participants attending free workshops; 20–30 trainees progressing to deliver paid beginner classes; public programme reach of ~2,000–3,000 attendances through open studios/exhibits/events, building footfall and confidence for neighbouring businesses.

Tourism uplift: adds a visitor-facing creative offer close to the harbour/Strand improvements and future Pavilion restoration ambitions.

3) How much will this cost (capital vs revenue)? Any funds secured?

Proposed investment profile (illustrative, aligned to 75% capital / 25% resource in early years):

- **Year 1 total:** ~£100k–£150k (e.g., £90k–£135k capital for compliance/access, DDA works, fire/electrics, ventilation, basic fit-out, furnishings; £30k–£45k resource for staffing, safeguarding/training, outreach, evaluation, future sustainable income development).
- **Years 2–5:** taper to ~£50k–£80k/yr as earned income grows (retain 75/25 split).
- **Years 6–10:** taper further toward sustainability with a small stabilising contribution for community-priced activity.

Secured funds: none at this stage; **in-kind equipment:** approx. £20k existing equipment and resources; **in-kind support:** minimum expected £10k value voluntary expertise (does not include anticipated general volunteer contributions) **anticipated income:** existing trialled models would indicate potential for immediate confirmed income £2-3k/month from potential studio incomes (conservative estimate); **potential for patronage and sponsorship:** conservative estimate £5k first year. **Unknown Local Authority Investment:** potential justification for further investment from local authority and development partners because of location. **Total:** £71k over first 12 months of opening.

4) How can you help? What support would we benefit from to bring a full business case together?

- **Access and confirmation of flexible terms:** initial agreements for occupancy and access with security and flexibility commitment.
- **Partners and relationships:** support making a case to relevant partners and enabling access to project development expertise.
- **Planning/licensing & events:** streamlining access to relevant licensing and collaborative approach to initial programming.
- **Place alignment:** clear understanding of likely impact of other development timelines in the immediate vicinity, particularly Fleet Street and Strand/Harbour.
- **Data & evaluation:** guidance to align with council indicators (e.g., events facilitated; cultural participation; town-centre footfall).

5) Are there any finances needed to help bring the proposal together?

Whilst the proposal could be brought about through entirely voluntary efforts, pre-development financing could enable more advanced surveying and concept design (RIBA 2 concept & cost plan) and could accelerate the delivery of added value offers such as accessibility/safeguarding policies at the point the project was approved.

6) Are you available in September and October to work this up into a business case?

Yes. We can collaborate across September–October to complete due diligence, confirm costs/scope, and finalise the business case.

Appendix 5: The Case for Culture:

The evidence base below does not just support our application, but considers a range of sources from a diverse body of authors that makes the case for cultural investment more broadly, and demonstrates how such investment achieves the priorities identified by the PfN engagement.

1. Economic and Regeneration Benefits

Cultural and heritage initiatives are frequently viewed as powerful catalysts for economic revitalization, attracting investment, increasing tourism, and generating local wealth.

- **Financial Performance and Value for Money:** Investments in heritage-led regeneration have documented benefits in terms of **job creation, private sector investment**, improved public realm, commercial floorspace, and dwellings.
 - The evaluation of the HSHAZ programme concluded that the overall programme delivered an "acceptable to medium" value for money, achieving a Benefit Cost Ratio (BCR) of **1.32:1**. The cultural strand specifically generated a BCR of **1.76:1**, classified as "Medium to High" value for money.
 - The programme was responsible for attracting over **£140 million of match-funding** from private and public sources.
- **Tourism and GVA Generation:** Major cultural events demonstrate substantial economic uplift:
 - The UK City of Culture title generated over **£100 million in additional Gross Value Added (GVA)** across two titleholders (Derry/Londonderry and Coventry).
 - Tourism volume in UK CoC host cities increased by an average of **22%** across the period of bidding and delivery.
 - In Derry/Londonderry, the UK CoC programme resulted in 2,740 additional full-time equivalent (FTE) job years and £97.1 million in GVA (constant 2010 prices). The Folkestone Triennial attracted 150,000 visitors in 2017, generating **£4 million in additional revenue**
 - Successful regeneration examples, such as the Hartlepool marina development and Historic Quay (a reproduction of an eighteenth-century seaport), saw tourist numbers increase from 517,000 to 751,000 and the economic impact of visitors rise from £22.8 million to £43.6 million between 1997 and 2005.
- **Catalytic Impact:** Heritage investment, such as restoring historic shopfronts, can act as a **catalyst** for wider regeneration. In several HSHAZ schemes, local businesses have been influenced to deliver their own heritage-led improvements after seeing the results of grant-supported projects (e.g., in Leeds HSHAZ). Heritage-led investment is key in demonstrating the returns available to investors, helping to overcome the "conservation deficit" (the gap between restoration cost and post-restoration worth).
- **Economic Diversification: Stimulating Creative Economies:** Cultural initiatives provide an economic and artistic stimulus, particularly supporting freelancers and local creative organisations. Regeneration schemes often renovate properties that are then made available to creative businesses at discounted rents, such as those supported by Creative Folkestone. Investment in culture helps diversify local economies and encourages talent to stay or relocate. Coastal towns like Margate and Folkestone have focused on attracting creative businesses using high-profile art galleries and attractive historic townscapes.
- Investment in culture helps diversify local economies and encourages talent to stay or relocate

<https://www.nottingham.ac.uk/clas/documents/visioning-and-creative-and-cultural-county/resources/hshaz-programme-eval-historic-england-2025.pdf> pg.ii, pg. 36, pg.37, pg.69, pg.79, pg.93

https://www.coastalcommunities.co.uk/knowledge_hub_files/An_Assessment_and_a_Challenge_Heritage_and_Regeneration_in_Coastal_Towns_in_England_R8SQ.pdf pg.6, pg.23, pg.62

https://assets.publishing.service.gov.uk/media/67fce7e5694d57c6b1cf8cb4/Paper_1_-_Evidence_Review_UK_Cities_of_Culture_Final.pdf pg.4

<https://publications.parliament.uk/pa/cm201719/cmselect/cmcumeds/734/73408.htm> section.4

2. Social and Community Restoration

Cultural interventions are explicitly linked to building social capital, enhancing local identity, and fostering community pride.

- **Social Cohesion and Wellbeing:** Arts participation, particularly through community-based projects involving **co-creation and cultural sharing**, is shown to facilitate relationships, group belonging, and solidarity. This resulting **social cohesion** may, in turn, serve as a mechanism for enhancing individual and collective **wellbeing**.
 - In the UK City of Culture, evaluation data showed that volunteering had a **positive impact on wellbeing**, with increased levels of life satisfaction reported by volunteers.
 - The HSHAZ programme fostered community cohesion through a renewed **sense of belonging**, improving people's lives.
- **Pride in Place and Identity:** Heritage and culture are crucial resources for defining and communicating a new competitive role for towns within the modern economy.
 - Cultural strategies contribute to a **strong sense of identity** and provide an atmosphere of optimism that acts as a catalyst for regeneration.
 - The preparation for the Sunderland City of Culture bid (even though unsuccessful) enabled a "really public conversation about the role of culture within a place," helping people to **imagine the future of their city**.
 - The HSHAZ interventions led to an **increased satisfaction with local building appearance** and helped stabilize positive perceptions, showing more resilience against declining trends seen in comparator areas.
 - Restoration work involving local people fosters **local ownership and pride**. Examples like the Tyldesley Tales project encouraged residents to participate in telling their stories, instilling pride and encouraging wider involvement in heritage preservation.
 - The "**Pride in Place Strategy**" explicitly recognizes the value of culture and heritage in restoring dignity and instilling shared pride in communities.
- **Community Engagement and Participation:** Cultural programming is a vital vehicle for community engagement and participation.
 - The public and engagement events delivered under the HSHAZ cultural strand attracted nearly **1.5 million visitors**.
 - HSHAZ achieved high volunteer engagement, with over **15,000 volunteers** involved across the capital and cultural strands.
 - In Derry/Londonderry (UK CoC 2013), **81% of all residents attended** an event, including 83% of those living in the most deprived parts of the city.

<https://www.frontiersin.org/journals/public-health/articles/10.3389/fpubh.2025.1589693/pdf> pg.1, pg.14, pg.15, pg.16, p6.17

[https://assets.publishing.service.gov.uk/media/67fce7e5694d57c6b1cf8cb4/Paper_1 - Evidence Review UK Cities of Culture Final.pdf](https://assets.publishing.service.gov.uk/media/67fce7e5694d57c6b1cf8cb4/Paper_1_-_Evidence_Review_UK_Cities_of_Culture_Final.pdf) pg.4, pg.26, pg.28

<https://www.nottingham.ac.uk/clas/documents/visioning-and-creative-and-cultural-county/resources/hshaz-programme-eval-historic-england-2025.pdf> pg.ii, pg.37, pg.38, pg.45, pg.71, pg.100, pg.106

[https://www.coastalcommunities.co.uk/knowledge_hub_files/An Assesment and a Challenge Heritage and Regeneration in Coastal Towns in England R8SQ.pdf](https://www.coastalcommunities.co.uk/knowledge_hub_files/An_Assessment_and_a_Challenge_Heritage_and_Regeneration_in_Coastal_Towns_in_England_R8SQ.pdf) pg.23, pg. 63

<https://publications.parliament.uk/pa/cm201719/cmselect/cmcumeds/734/73408.htm> section.4

<https://www.gov.uk/government/publications/pride-in-place-strategy/pride-in-place-strategy> Celebrating our communities and heritage 65-66; Giving communities a say in the future of their assets 136-137

<https://andtowns.co.uk/wp-content/uploads/2024/08/TCER-Report.pdf>

3. **Skills, Capacity, and Long-Term Legacy**

Cultural and heritage interventions support the necessary capacity building and skill development for sustained recovery, essential for long-term sustainability.

- **Skills Development:** Cultural activity is widely seen as key to developing **life-long skills**. Initiatives like the Coventry City of Culture's *Love Coventry* programme offered upskilling sessions for community groups in areas such as bid writing, audience development, and event management.
 - The cultural strand of HSHAZ provided a much-needed economic and artistic stimulus to local creative organisations and offered a platform for freelancers and businesses to promote their talent.
 - The UK CoC programme trained an estimated **7,500 volunteers**.
 - In Weymouth, restoration projects partnered with local Conservation and Stone Masonry Courses, helping to keep local skills alive.
 - The HSHAZ programme provided educational resources, such as comic books and history packs, which local schools incorporated into their curriculum, fostering greater awareness among young learners.
 - **Bridging the Evidence Gap:** Despite anecdotal evidence supporting skills acquisition through cultural engagement and volunteering, there is a recognized frustration that this often requires more **substantial, longitudinal evidence** for government recognition and support, with demand for more activity that tests these principles.
- **Institutional Capacity Building:** Heritage-led programmes enhance local governance and future delivery capacity:
 - The HSHAZ programme fostered strong partnerships between cultural partners, community groups, and local authorities, leading to improved coordination and strategic focus on heritage as a regeneration driver.
 - Consultations indicated that the HSHAZ programme served as a learning experience for local authority and community teams, leaving them **better positioned to deliver future regeneration schemes**.
 - Developing strategies, planning tools, and capacity building activities - such as new heritage statements, conservation management plans, and supplementary planning guidance - create the conditions necessary for **future heritage regeneration**.
 - **Sustaining Momentum:** Programmes can generate a lasting legacy by establishing new institutional structures and partnerships. The Sunderland City of Culture bid, though unsuccessful, led to the creation of Sunderland Culture, bringing together key local partners (University, City Council, MAC Trust). Furthermore, cultural consortiums created through regeneration initiatives often remain active and continue to secure funding for activities post-scheme closure.
- **Adaptive Reuse and Community Needs:** A primary goal is to re-use historic assets to meet contemporary needs, which is directly supported by the sources:
 - The restoration of historic buildings to accommodate new uses is essential.
 - Examples include converting and restoring buildings to create training flats for young homeless people or providing affordable housing (Great Yarmouth).
 - Adaptive reuse preserves heritage while meeting contemporary needs, yielding greater economic and cultural returns than mere cosmetic changes. For example, Harlesden HSHAZ reconverted an old HSBC bank into headquarters for Refugee Education UK, offering cultural events alongside support and education.

<https://www.gov.uk/government/publications/pride-in-place-strategy/pride-in-place-strategy> Pride in Place Programme 26;

<https://andtowns.co.uk/wp-content/uploads/2024/08/TCER-Report.pdf> pg.38

<https://www.nottingham.ac.uk/clas/documents/visioning-and-creative-and-cultural-county/resources/hshaz-programme-eval-historic-england-2025.pdf> pg.37, pg.59, pg.69, pg.70, pg.77, pg.78, pg.84, pg.88, pg.105, pg.116

https://assets.publishing.service.gov.uk/media/67fce7e5694d57c6b1cf8cb4/Paper_1_-_Evidence_Review_UK_Cities_of_Culture_Final.pdf pg.5, pg.22

https://www.coastalcommunities.co.uk/knowledge_hub_files/An_Assessment_and_a_Challenge_Heritage_and_Regeneration_in_Coastal_Towns_in_England_R8SQ.pdf pg.5, pg.30, pg.66

4. Evaluation and Policy Frameworks (The Towns Fund Context)

The sources provide crucial validation for the evaluation methodologies and strategic thinking underpinning large mixed-use regeneration funds.

- **Integrated Design is Crucial:** Evaluations highlight the importance of designing integrated programmes. While the HSHAZ programme sought to combine capital, community, and cultural strands, it was found that separating the management of these strands led to internal divides, suggesting that future programs should use **flexible frameworks for interweaving capital, community and cultural activities** from the outset.
- **Measuring Non-Market Value:** To fully capture the total value of culture, methods must go beyond standard market measures (like GVA) and employ techniques compliant with HM Treasury's *Green Book* guidance, such as **Social Cost Benefit Analysis (SCBA)**. These assessments utilize Willingness to Pay (WTP) studies to capture both **Use Value** (visitors/participants) and **Non-Use Value** (the wider public benefiting from its existence or preservation for future generations).
- **Need for Long-Term Perspective:** There is a persistent challenge in evaluating culture-led regeneration due to the focus on short-term data collection, which "cannot establish long-term outcomes". Given that the impacts of cultural experience often materialise over the long term, future interventions must prioritise **longitudinal research** to demonstrate sustained change.

<https://www.nottingham.ac.uk/clas/documents/visioning-and-creative-and-cultural-county/resources/hshaz-programme-eval-historic-england-2025.pdf> pg.85, pg.110

<https://www.artscouncil.org.uk/sites/default/files/download-file/Guidance%20Note%20-%20How%20to%20estimate%20the%20public%20benefit%20of%20your%20Museum%20using%20the%20Economic%20Values%20Database.pdf> pg.7

https://pure.manchester.ac.uk/ws/portalfiles/portal/278041091/The_social_life_of_measurement_how_methods_have_shaped_the_idea_of_culture_in_urban_regeneration.pdf pg.52

<https://www.mesoc-project.eu/sites/default/files/2023-06/mesoc-handbook-final-june-2023.pdf> pg.44, pg.115

Creative Industries Sector Plan Evidence

(https://assets.publishing.service.gov.uk/media/68920e22dc6688ed50878479/industrial_strategy_creative_industries_sector_plan_accessible.pdf)

1. Support Development of a Vacant High Street Space as a Professional Cultural Hub (Infrastructure & Regeneration)

The Sector Plan emphasizes the need for investment in infrastructure and the realization of potential in city regions outside London, directly supporting the physical development and activation of a high street space:

- The government aims to ensure the UK retains its long-standing international comparative advantage, which includes strengthening its **cultural infrastructure**. Pg 4, 7
- The plan commits to increasing direct funding for the sector and tilting government support towards the Creative Industries. Pg 5
- A major commitment is to **commit hundreds of millions of pounds of investment in creative clusters**, helping talent thrive and businesses move from start up to scale up - right across the country. Pg 5
- The overall approach recognizes that cultural infrastructure is key to underpinning the Creative Industries ecosystem. Pg 8
- The strategy supports **transformative capital investments in arts and culture infrastructure** to safeguard and modernise much-loved arts and cultural institutions across England. This builds on the new **£85 million Creative Foundations Fund**, supporting organisations to make buildings and infrastructure fit for future generations. Pg 52

2. Support Creative Professionals

The source highlights the unique structure of the creative workforce, stressing the importance of supporting freelancers and increasing resilience within the professional community:

- The Creative Industries workforce is characterized by its **highly skilled, flexible and dynamic** nature. Pg 22
- **Freelancers and creative workers** play a key role in the sector's dynamism, moving between sub-sectors. Pg 8
- A key objective is to increase the **productivity, resilience and diversity of the creative workforce, including creative freelancers**, to create the conditions for sustained economic growth. Pg 23
- The government intends to work with industry to develop and deliver the role of a **new creative freelance champion**, who will advocate for the sector's creative freelancers within government and be a member of the Creative Industries Council. Pg 25, 70-71
- The government will continue to support the industry's work to deliver the **Good Work Review action plan**, which aims to strengthen job quality across the sector and **support the self-employed**. Pg 25
- Creative UK, the UK's independent network for the Creative Industries, will lead work to create a '**single front door**' for creative firms, regardless of size, stage, or location, to access information on how to identify and **unlock private investment**. Pg 21

3. Lead Community Workshops and Activities (Grassroots & Social Value)

The strategy underscores the importance of the cultural ecosystem beyond major institutions, including grassroots and community-level access:

- A key approach is to **enable audiences to access the best of UK and international content, from community and grassroots venues**, to arena shows and international festivals. Pg 42
- The government will encourage a **mixed ecosystem that supports inward investment** from major international players, alongside a **vibrant independent and grassroots sector**. Pg 42
- In the music, performing, and visual arts sector, despite grassroots venues struggling (125 closed in 2023 alone), the government plans to support emerging artists with touring, performance, mentoring and export opportunities, and music businesses to strengthen **grassroots infrastructure**. Pg 50-51
- Public service content also delivers **significant social and democratic benefits**, demonstrating recognition of the non-economic value of cultural activity. Pg 45

4. Provide Creative Skills Development and Talent Pathways

Addressing skills gaps and building a resilient talent pipeline is a central pillar of the Sector Plan, providing strong alignment for any skills-focused hub:

- The strategy aims to **Build a resilient, skilled workforce fit for the future**, addressing the fact that nearly half of all Creative Industries vacancies are hard-to-fill due to skills shortages. Pg 9, 22, 23,
- The approach requires developing a **high quality, responsive, inclusive and targeted education, skills and training offer**, meeting the workforce requirements of the Creative Industries.
- The government and industry will deliver a refreshed **UK-wide £9 million creative careers service** to equip the next generation of young people with the ambition and knowledge to work in the Creative Industries. This is intended to raise awareness of creative careers and be designed in collaboration with employers to **support young people from all backgrounds**. Pg 23, 71
- Interventions will focus on supporting **increased access to quality specialist creative education provision across England**, particularly in high-growth regions. Pg 71
- The plan supports the introduction of **further regional creative skills bootcamps** and the introduction of **creative Higher Technical Qualifications (HTQs)** to support skills such as animation and audio-visual production. Pg 24

5. Provide Local Cultural Producing Infrastructure

The source details several initiatives that support the establishment of regional production and infrastructure hubs, crucial for supporting local cultural production:

- The government will commit **£100 million UKRI investment** to support the ambitious next wave of **R&D creative clusters** in new sub-sectors and **locations throughout the UK**, bringing together universities and SMEs to accelerate innovation. Pg 64

- The **£150 million Creative Places Growth Fund** will be devolved to six Mayoral Strategic Authorities (MSAs). This fund empowers Mayors to design tailored interventions, such as **providing production support services**. Pg 64
- Specific programmes, like the **£25 million Creative Futures programme**, will expand the CoSTAR R&D labs and two showcase spaces across the UK to demonstrate new innovations. Pg 64
- The Creative Industries are recognized as an **interconnected ecosystem of designers, creatives, artists and engineers across the UK**, most visible in **creative clusters**. Investment aims to maximize the value and impact of content, services, products and skills in **every corner of this country**. Pg 5
- Creative clusters are identified as places where sectors and creative disciplines combine, proven to be successful, and the plan targets 55 major clusters and 709 microclusters for further investment and growth. Pg 10

Supporting National Creative Aspirations

1. Alignment with *Perception and Potential* (P&P)

The *Perception and Potential* report highlights persistent perception gaps, particularly among younger adults and lower socio-economic groups, who are less likely to recognise the creative sector's economic value or view creative careers as viable. The report also notes that distance from creative hubs shapes scepticism about careers. Our application confronts these issues head-on:

- **Tackling Socioeconomic Divide:** The survey found that only 57% of those from lower socio-economic groups (DE) recognise the creative sector's economic contribution, compared to 72% of higher groups (AB). Our project directly addresses this by offering **free, targeted workshops for marginalised and deprived communities**, ensuring those most in need can participate and benefit. This aligns with the recommendation to expand outreach initiatives to engage young people from underrepresented groups and lower socio-economic backgrounds.
- **Bridging the Regional Disparity:** Creative career prospects are viewed less positively in smaller towns or rural areas (59%) compared to major cities (66%). By **activating a long-dormant unit in Torquay's priority high street location**, the project acts as a critical anchor outside of established creative hubs, supporting the need for national solutions to counter regional disparities in both opportunity and perception.
- **Reframing Creativity as an Economic Asset (Placemaking):** The public highly values creativity for social benefits like community building and wellbeing (61%) but less so for driving economic success and innovation (36%). Our approach leverages this strong public support for social value by making placemaking and community pride core outcomes, but immediately links this to **economic agency**. The project establishes a structured **"train-to-teach" pathway** that progresses participants from learning a skill to earning income through paid micro-enterprise, ensuring creativity's social value is treated as a strategic economic asset.
- **Empowering the Next Generation:** Only 54% of 18-24 year olds agree that the sector contributes significantly to economic growth. The 'Hidden High Street' mitigates this by focusing on **talent pathways for young people**, highlighting tangible career opportunities and supporting the need for interventions like stronger careers advice.

2. Alignment with *Delivering for Freelancers* (DfF)

Freelancers are essential to the creative industries (making up 28% of the workforce, double the UK average) but are structurally unsupported, facing barriers related to skills access, financial stability, and precarity. Our project directly implements local solutions to these systemic issues:

- **Addressing Career Precarity and Viability:** Public concern persists regarding the financial viability and stability of creative professions.
- **Supporting Freelance Infrastructure:** The project specifically aims to sustain the creative economy through the provision of spaces and resources needed for creative careers. It provides **collaborative creative workspaces** for local creative networks and **individual creative freelancers**, tackling the physical and networking challenges often faced by independent workers.

- **Enhancing Skills and Financial Literacy:** Freelancers often have reduced access to workforce development programs. Partnerships with organisations like CAMP help embed CPD into the space.

Source	Evidence Statement	Relevance to Application / Rationale
Perception & Potential	A clear majority of the public value creativity for the role it plays in building healthy communities, driving social change and improving wellbeing.	Supports the primary social objective of the project: rebuilding trust and social capital and contributing to increased pride.
Perception & Potential	Public recognition of creativity's role in placemaking is strong, but policy has often failed to treat it as core economic infrastructure.	Justifies the project's strategy of using culture/creativity (placemaking) as a core strategic economic intervention to reactivate a vacant unit and drive footfall.
Perception & Potential	People living in major cities... have a significantly more positive view (66%) of creative career prospects than those in smaller towns or rural areas (59%).	Provides quantitative evidence supporting the need for a targeted intervention in a non-major city like Torquay to counter regional disparity in perception.
Perception & Potential	Only 54% of 18–24-year-olds recognise the creative industries' contribution to the UK economy.	Validates the project's focus on Empowering the Next Generation through talent pathways.
Perception & Potential	Investment should focus on embedding creative opportunities directly within communities – building on local partnerships between schools, employers and cultural organisations – particularly outside of major cities and creative hubs .	Directly supports the project's delivery mechanism (local partnerships, community embedding) and location (outside major creative hubs).
Perception & Potential	Strengthening the evidence base on barriers and drivers through targeted longitudinal research should be a core priority for the UK Government.	Reinforces the importance of the project's focus on clear, measurable outcomes and KPIs (e.g., social trust, economic empowerment).
Delivering for Freelancers	Freelancers are critical to the UK's most dynamic and high-growth sectors... yet they remain structurally unsupported within government policymaking.	Establishes the necessity of the project's focus on Sustaining the creative economy and creating paid micro-enterprise opportunities for local people.
Delivering for Freelancers	Reduced access to skills and workforce development programmes, many of which target salaried employees or larger businesses [for freelancers].	Supports the rationale for the project's accessible, structured skills pathway , which directly benefits individuals operating outside traditional employment structures.

Evidence Supporting the Role of Culture in Regeneration, Skills, and Work

Source	Evidence Statement	Relevance to Application / Rationale
Perception & Potential	With the right interventions – from stronger careers advice and access to creative apprenticeships, to greater investment in teachers and schools – we can ensure that every young person sees creativity not as a risk, but as a real, rewarding path.	Supports the need for the project's Skills & Enterprise Pathway and its goal of reframing creative careers as viable and rewarding options.

Perception & Potential	[Creative education should] integrate financial literacy training into creative education so young people interested in working in the sector understand the nature of freelance work, contracts and business management before considering a career early on.	Supports the core function of the project's pathway, which enables participants to earn income and establishes a micro-enterprise, implicitly requiring financial literacy.
Perception & Potential	Expanding the number and visibility of creative apprenticeships, T-Levels and other vocational routes would create more accessible pathways to creative careers. These should account for non-traditional, portfolio careers , where individuals may combine training, freelancing and short-term contracts.	Directly validates the project's model of providing structured vocational training leading to freelance/micro-enterprise work.
Delivering for Freelancers	Embedding inclusion and addressing structural inequities must also be central to the Champion's role to help surface these gaps and ensure that policies and practices ensure that issues of fair treatment, financial inclusion and equitable opportunity for freelancers, particularly those from underrepresented groups, are addressed systematically.	Supports the project's focus on inclusive programming and paid opportunities for marginalised communities .
Delivering for Freelancers	The absence of a dedicated leadership function for freelancers within government has led to piecemeal initiatives and missed opportunities... the lack of strategic coordination risks undermining sector growth, competitiveness and international standing.	Justifies the need for local, coordinated initiatives like 'The Hidden High Street' to support the local creative sector and fill the structural gap.