

A Business Plan for Creative Islington

May 2009

tom fleming / creative consultancy /

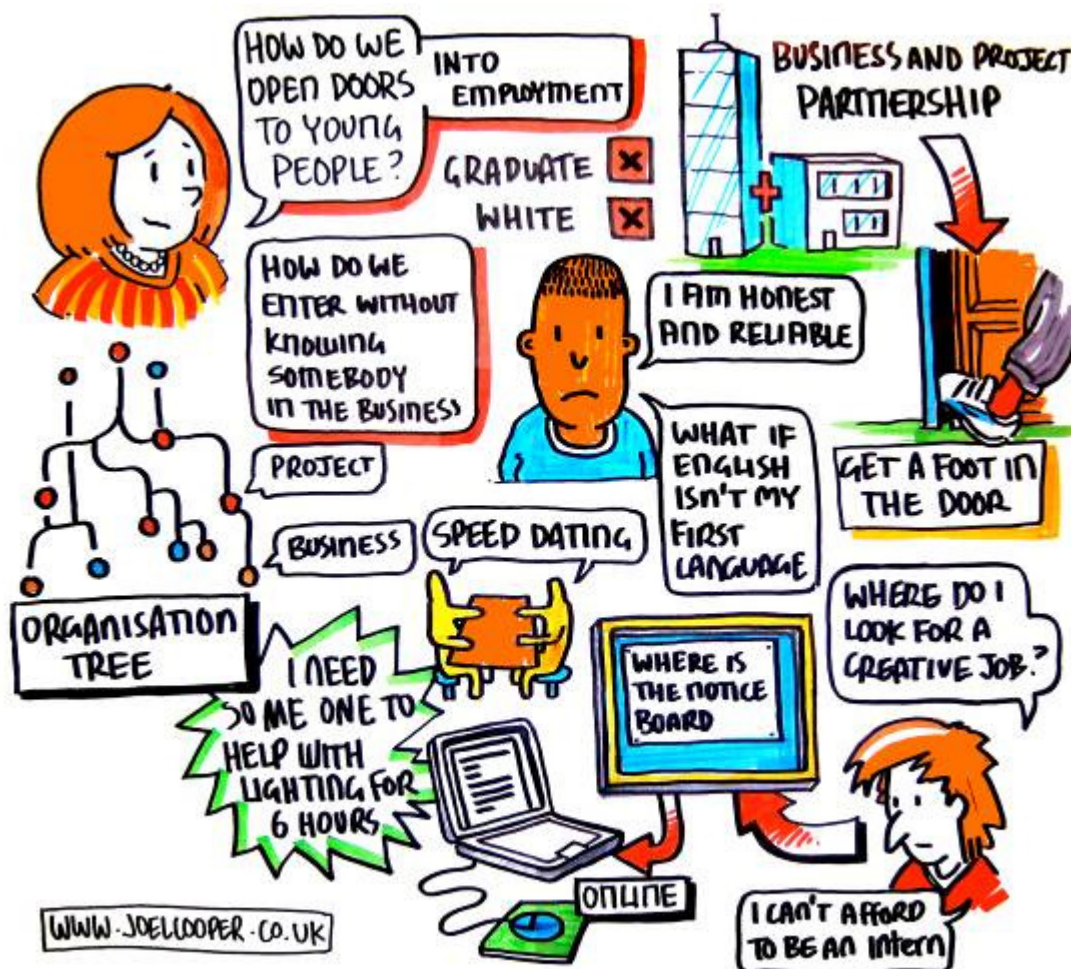


Illustration from Open Space event held in March 2009

Contents

Executive Summary	3
1. Introduction	10
1.1 Methodology	10
1.2 A Background to Creative Islington	12
1.3 Culture and Creativity – Strategic Drivers for Creative Islington	13
1.4 Culture and Creativity - Cross-cutting Themes for Public Policy	16
1.5 Culture and Creativity in Islington	24
2. Assessing Demand for Creative Islington	30
2.1 The Creative Islington Survey	30
3. Priority Themes for Creative Islington	35
4. Creative Islington – Structure and Legal Status	36
4.1 Proposed Legal Status and Rationale	36
4.2 Financial Structure	41
4.3 Proposed Structure and Strategic Location	43
5. Creative Islington – Operational Plan for Current Budget	44
5.1 Current budget and Conditions	44
5.2 Operational Work Plan for Years 1-3 with Current Budget	44
5.3 Work Plan for Creative Islington	46
5.4 Priority Actions for Creative Islington	53
Appendix 1: Indicative Tasks & Costings for 2008-09	54
Appendix 2: Indicative Tasks & Costings for 2009-10	55
Appendix 3: Indicative Tasks & Costings for 2010-11	56
Appendix 4: Indicative Tasks & Costings for 2011-12	57
Appendix 5: Budget summary	58
Appendix 6: Job Description for Creative Islington CEO	59
Appendix 7: List of Consultees	62
Appendix 8: Survey Questions	65

Executive Summary

In December 2008, Tom Fleming Creative Consultancy was appointed by Creative Islington to establish a clear and coherent three year business plan for the organisation. This is to articulate the organisation's vision and identity and outline a programme of appropriate activities in response to the needs identified by the cultural and creative sector of Islington and investment / strategic stakeholders.

Creative Islington was established in 2005 to provide a voice for Islington arts and creative industry sector. In April 2007, Creative Islington entered a period of hiatus following funding reviews. As a result, from April 2007 – July 2008¹, Creative Islington was unable to provide an activity programme or services.

Due to renewed commitment and investment from London Borough of Islington, the opportunity now exists to re-ignite and re-launch Creative Islington as a catalyst for growth and development providing mechanisms which enable the cultural and creative sector of Islington and to expand and flourish and maximise its role and value as a major asset to the Borough. In the short term it will **work closely with Islington Council**, supporting the development and delivery of the council's key priorities for culture in outlined in its Cultural Strategy currently under development. This will enable Islington Council to establish an effective and fit for purpose Cultural Strategy, ensuring that it connects effectively with the opportunities and challenges faced by the Borough's cultural sector.

The main aim of this Business Plan is to establish Creative Islington as a fit for purpose creative **intermediary organisation** capable of providing the type of connections, information services and brokerage offer required for a Borough with the distinctive asset and opportunity base of Islington. It works to:

- **Frame the development potential of Creative Islington**
- **Identify specific revenue opportunities** – from a local level to national programmes
- **Establish the partnership requirements of Creative Islington**, not least how it develops its relationship with the local authorities, delivery partners (such as Create KX), and regional partners (in particular LDA and ACE London)
- **Outline timing considerations and allocate resource and partnership requirements accordingly** – with a focus on the strategic position and function of Creative Islington in the short-term (first 3-6 months) and the medium to long term (from 6 months to 3 years).

A process of in-depth consultation has informed this Business Plan, with targeted interviews, a set of focus groups, a large 'open space event' at Sadlers Wells, and a survey, performing important roles as part of a mixed methodology.

¹ Although an application was submitted in February 2008, the funding did not come through and agreements were not signed until July 2008.

This business plan scopes the opportunity for Creative Islington: to become the trusted connector, broker, promoter and advocate for the cultural and creative sector of Islington. Creative Islington, as a not-for-profit and independent body, is well-placed to operate as a real leader for sector development that focuses on the best interests for cultural and creative activities in the Borough. Here, Creative Islington can adopt the proven attributes of the 'arms length principle' by supporting the Council to deliver its ambitions for culture and creativity, while supporting the cultural sector to thrive and become a better, more confident and effective asset for Islington and its communities. Put simply, Creative Islington can become a key partner for the council, a critical friend that serves in the best interests of the cultural and creative sector of Islington.

Culture and Creativity – Islington's Asset Base

Islington is a primary London Borough for creative activity at all levels. With its rich mix of cultural organisations and institutions of all scales and activities, its vibrant creative industries sector, its distinctive neighbourhoods, and - most of all - its talented people, Islington is an outstanding place for culture and creativity. However, this position cannot be taken for granted. As will be shown, cultural and creative sector of the Borough is vulnerable to the outward migration of activities – especially to east and north London.

Islington is also a place where there is renewed appetite for and strategic commitment to culture and creativity. The establishment by Islington Council of a Cultural Services Department means that an Arts Officer is in post for the first time in several years and a Cultural Strategy is forthcoming. This also means high level strategic commitment to the role and value of culture and creativity that will more effectively connect the work of different Council directorates and position culture and creativity to the mainstream of Council policy – such as in economic development, regeneration and planning. Therefore, an opportunity exists for the Council and the cultural and creative sector to work together to explore opportunities and overcome challenges, with Creative Islington operating as the intermediary.

Indeed, Islington's cultural and creative sector does lack a coherent, structured and strategic mechanism that enables it to connect more effectively to the Council and other local, regional and national partners, so that it can inform policy and benefit from that policy. Moreover, Islington's cultural and creative sector also lacks the means to connect its assets, engage its different strengths as a collective whole, and promote its many qualities – as a place to live, work and play; and as a place to participate in and contribute to cultural and creative activities. For example, Islington is home to 31 regularly funded organisations (RFOs) of Arts Council England – the second highest in London. Yet this huge asset is not currently being capitalised on as much as it might, whether in terms of the institutional reach of RFOs (e.g. to local communities), or in terms of how such RFOs can work more effectively together and with other cultural organisations (e.g. to develop a coordinated learning and skills offer).

Indeed, substantial opportunities exist in Islington to link together and deliver on multiple strategic agendas through culture and creativity in ways that increase the

capacity, confidence and connectivity of the cultural and creative sector, and bring cultural experiences to a wider range of communities. Opportunities exist to draw together the strategic agendas of the cultural sector and look at opportunities to align these with the strategic priorities of local, sub-regional and national agencies such as LBI, ACE, Learning and Skills Council. For example, potential exists to increase the scope and reach of the Creative and Media Diploma and Creative Apprenticeships Programmes through better partnership working between Islington's learning and skills institutions and its cultural organisations. This in turn will support capacity-building and knowledge exchange across the cultural sector and enable it to recruit from a pool of local talent.

A further factor is the current difficult economic climate: the dynamics of the creative industries and wider cultural sector are shifting, which raises new concerns on how culture and creativity - as assets for Islington - can be nurtured and supported. Many small creative businesses are struggling to develop a sustainable market; larger firms are releasing workers into the creative jobs market, which is increasing competition for scarce resources; and cultural organisations dependent on the public sector for resources and a 'market', are 'feeling the squeeze' as the credit crunch hits public investment, affecting funding and procurement opportunities. Therefore, now is an important time to explore ways to share efficiencies, connect resources and develop a complementary approach to cultural development and provision.

What is the Strategic Context for Creative Islington?

There are **four main strategic context areas** for Creative Islington, each of which frames its investment and partnership rationale:

A: The development needs of the local cultural and creative sector – which is under-connected, under-confident, and does not operate as a coordinated offer and asset for the communities of Islington (from visitors to long-term residents; students to inward investors). By connecting, exchanging knowledge and ideas, and coordinating a practical offer, the overall cultural and creative sector will be able to raise its game and provide a coherent asset-base to Islington.

B: The cultural and creative needs of Islington's communities – to develop participation, audiences, and opportunities to develop careers in the cultural sector and wider creative economy. This includes approaches to bridge the gap between the learning and skills sector and Islington's cultural and creative sector as a way to develop aspiration, skills and career paths. It also includes approaches to promote cultural and creative activity and experience for relatively deprived communities across the Borough, and embedding culture and creativity as core tools for social cohesion and healthy living.

C: The strategic priorities of London Borough of Islington – to ensure its policies and strategies mainstream culture and creativity as effective policy tools. This means adopting a holistic approach to place-shaping, so that a role is established for the cultural and creative sector of Islington in regeneration, economic development and planning. Key here is the role of culture in the Local Strategic Partnership, Local Development Framework, Corporate Strategy, and Local Area Agreement. To achieve this, Creative Islington will need to play a formative enabling role to ensure the

forthcoming Cultural Strategy has the influence and punch to position culture as a major strategic asset for the Borough across multiple agendas.

D: The strategic priorities of regional partners – to position Creative Islington as a major enabler and facilitator for the effective delivery of strategy and policy. For example, this Business Plan will outline how Creative Islington can help the RFOs of Arts Council England work as a more effective and embedded asset, and thus as better-value investments. It will show how Creative Islington can play a role in developing a sub-regional cultural and creative offer, working closely with Create KX, major institutions and ACE's Central London Partnership (such as to establish a coordinated cultural programme for the 2012 Olympic and Paralympic Games). It will also show how Creative Islington can advance the LDA's creative economy agendas and how it can play a role in increasing the provision of cultural and creative infrastructure and opportunity to outer-London, as championed in 'Cultural Metropolis' - The Mayor's Priorities for Culture 2009-12.

What is Creative Islington and what will it do?

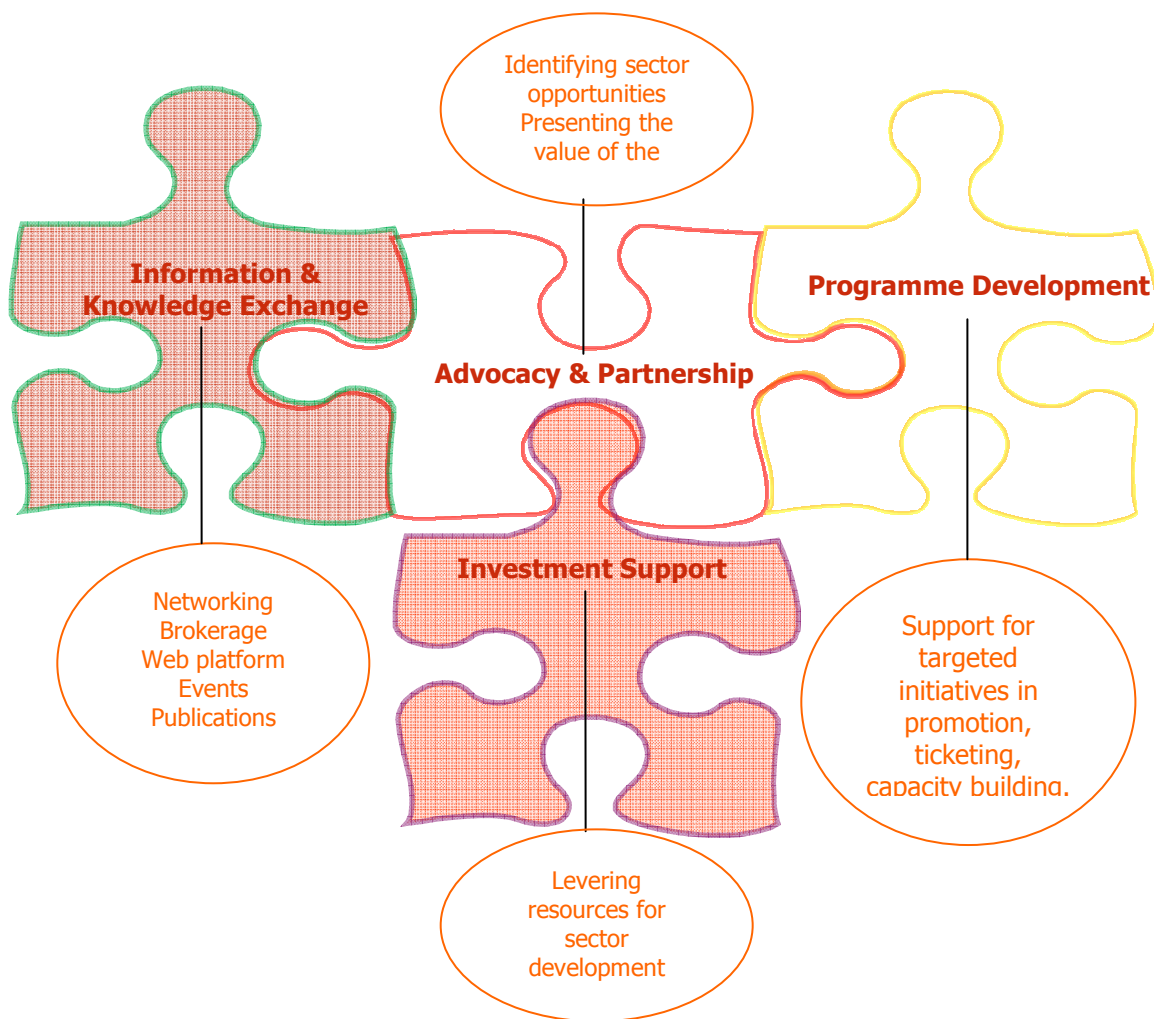
This Business Plan presents Creative Islington as an organisation that will play a significant and defining role in maximising the positive impact of Islington's cultural and creative assets. It will achieve this as a not-for-profit company, limited by guarantee, which operates according to **three first order principles** and **four strategic themes**:



Three First Order Principles

- **Creative Islington works for the cultural and creative sector of Islington.** It is duty-bound to support cultural and creative activity at the heart of Islington life.
- **Creative Islington is a strategic and enabling rather than project delivery organisation.** It works closely with the Council to support others to deliver and only delivers to bridge gaps in provision or as an exemplar to potential delivery partners.
- **Creative Islington is agile and flexible, changing to fit the shifting context in which it works.** This will be expressed through personnel (e.g. in staff and Board), structure (e.g. legal status), and focus (e.g. the projects and activities).

Four Strategic Themes



How is Creative Islington Funded?

Infrastructure funding of £40,000 per annum (2008 – 2011) from London Borough of Islington has provided Creative Islington with a vital source of seed-funding to develop its ambitions to be a dynamic and co-ordinated organisation providing high quality services to the cultural and creative sector in Islington. As will be shown in this Business Plan, Creative Islington will need to at least double this level of funding if it is to develop an effective role that enables it to bridge the gap between community-based

organisations and the wider cultural and creative sector, and to contribute strongly to education and economic activity in the borough.

What are the Ten Next Steps for Creative Islington?

This Business Plan outlines the core priorities, and actions for Creative Islington. It also introduces the required partnerships and scopes a set of performance indicators upon which the success and impact of Creative Islington can be assessed. These are the broad programmatic and strategic elements of the Business Plan.

Yet for Creative Islington to become a successful, value-adding organisation that offers much-needed support to culture and creativity in Islington, it will need to move quickly and in a high profile manner. The following are the proposed **ten next steps** for Creative Islington, to be taken over the **first six months**:

1.	Draw-up a shared protocol with Islington Council – stating exactly the working relationship
2.	Reform Creative Islington Board – to be larger, cross-sectoral, inclusive of local residents
3.	Recruit Creative Islington CEO on an 18-month contract
4.	Establish Creative Islington Advisory Panel – a sector-led network that meets as a Creative Islington AGM
5.	Undertake a sharp cultural and creative industries mapping study – the beginning of a new intelligence and database for Creative Islington
6.	Launch a Creative Islington website and blog, with additional Creative Islington membership access
7.	Hold a Creative Islington launch event and a workshop programme for Year 1
8.	Develop a clear and agreed working relationship with Create KX; Arts Council England, London; and key learning
9.	Draw up project plans for a set of priority actions. These will include a shared ticketing and promotions service for Islington’s cultural venues; a creative learning and skills brokerage service; and a property advisory and promotions initiative.
10.	Develop a set of programme proposals to Arts Council England, London

What are the Strategic Assumptions for Creative Islington?

These ten next steps are based on a set of assumptions for Creative Islington:

- **Creative Islington will be an office-less, peripatetic organisation that works across the London Borough of Islington, co-hosted by more than one organisation.** This is to reduce costs and increase mobility and flexibility. The visibility of the organisation will be maintained by its on-line presence (accommodation may be sought in the future to continue to raise the organisation’s profile).
- **Creative Islington will mobilise commitment, partnership and some investment from:** Arts Council England, London; Greater London Authority; London Development Agency; plus the rich mix of cultural, creative and learning and skills organisations and institutions across the Borough and in the north and central London sub-regions.

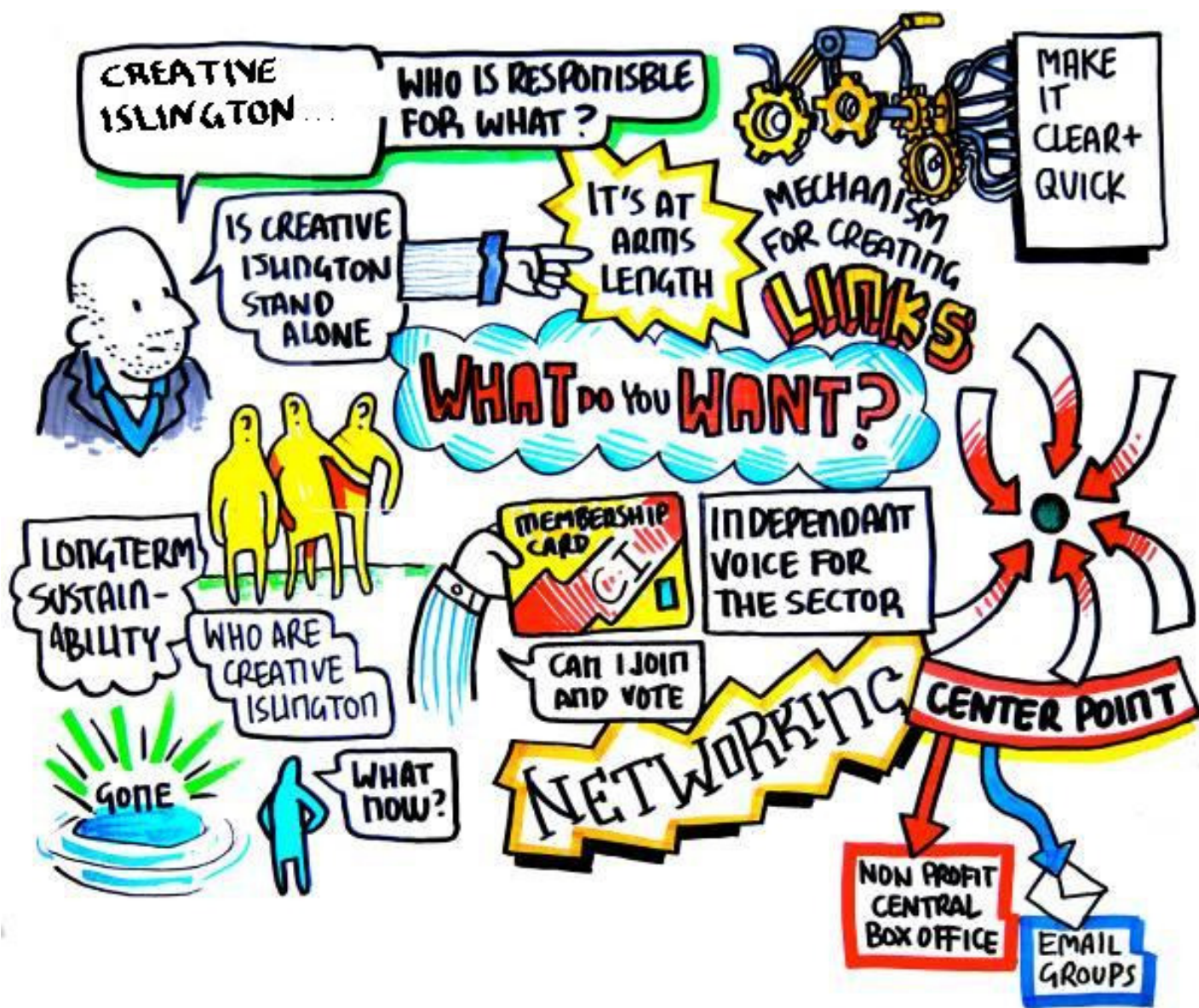


Illustration from Open Space event held in March 2009

1. Introduction

1.1 Methodology

To establish this Business Plan for Creative Islington, we undertook a four-phase methodology. We also recruited Andrew Carmichael to the team. Andrew is director of Creative Process, a regeneration agency working with the creative sector in London².

The four phases:

Phase 1: Identification of Opportunity and Risk

Here we undertook a set of 'gateway interviews' with key strategic partners. See **Appendix 1** for a full list of consultees. These included:

- **Local partners** with an existing connection to or knowledge of Creative Islington – to include local authority officers, learning and skills bodies, and key cultural providers/institutions. This was to scope the range of aspirations and partnership requirements for Creative Islington if it is to add value to existing agendas and establish a clear role in the existing support and policy landscape.
- **Sub-regional partners** with which Creative Islington will need to establish an effective working relationship. Key was establishing a clear overview of their existing activities and identifying partnership opportunities with Creative Islington. Key also was their assessment of the development and support needs of the local creative and cultural sector, and thus how Creative Islington can be both responsive and proactive in this space.
- **Regional partners** that have a role in developing the strategy and investment landscape in which Creative Islington will continue to operate.

Here we also put together an overview of existing delivery models and structures for creative and cultural intermediary and support organisations across the UK – as an **operational benchmarking tool – see Appendix 7.**

Phase 2: Need

Overlapping with Phase 1, this informed the development of a set of balanced scorecard options for Creative Islington. These will be based on a direct engagement with creative businesses and organisations where we assessed the market demand for creative and cultural network and development support in Islington. This was based firstly on the development and distribution of a consultation survey. This is presented in **Appendix 3**; with an overview of results in **Section 2.**

We also held at this stage a workshop with the Creative Islington Board to explore opportunities and identify required tasks for the organisation to go forward in a sustainable and value-adding way.

² Originally set up by Lewisham Council as the Creative Lewisham Agency, Creative Process is now an independent not for profit company that provides business support to individuals and organisations; runs a network for creative people in Lewisham and Greenwich; runs Charrettes and associated consultations; supports and run festivals including Deptford X; and is working with the Learning and Skills Council to deliver apprenticeships for young people.

This was then 'surrounded' by a set of **in-depth interviews** with a sample of local creative organisations and businesses, covering a mix of sub-sectors, and **two animation workshops** for a mix of local creative businesses and cultural organisations. These workshops were:

- **A large-scale Open Space event hosted by Sadlers Wells.** This was a joint event with London Borough of Islington – to introduce their new Cultural Services Division. The event was hosted by Cllr Ruth Polling – lead member for Culture. It included presentations by Cllr James Kempton, Leader of the Council; Howard Barnes, Director of Culture; Frances Morrell, Chair of Creative Islington; and Amanda Smethhurst, Director of Resources at ACE London. This event provided an opportunity for lively and open discussion on the role, remit and opportunity landscape for Creative Islington. It also played an important role in identifying and exploring key themes for the organisation. Scribed illustrations from the event are presented throughout this Business Plan.
- **A smaller-scale workshop hosted by the Pleasance Theatre.** This was to explore in more detail themes that emerged in the above event and wider consultation, plus a set of specific project ideas.

Phase 3: Development

Here we developed recommendations as to the development potential of Creative Islington. Through ongoing discussion with the client and wider stakeholder groups, we explored:

- **Programme Models:** This looked at the types of activities that need to be programmed into the development of Creative Islington - such as dedicated support services, events, and a wider cultural programme. This required a focus on how the organisation will be curated and managed.
- **Partnership Models:** This looked at the types of required partner for a successful Creative Islington (where success is measured in terms of its wider role across a regional creative economy). This included potential investment opportunities.
- **Structural Models:** This focused on staffing models, the role and remit of the board, branding, physical/space needs (e.g. office and digital offer), and timing issues.

Phase 4: Delivery

Here we identified the most appropriate delivery model and identified key delivery partners. Here we undertook a **final round of targeted consultation interviews with key strategic partners** – not least potential investment partners. This was to scope partnership and delivery models and to explore funding options.

1.2 A Background to Creative Islington

In 2005, Creative Islington was established as a network organisation/development agency for Islington's not-for-profit arts, creative and cultural industries. In April 2007, Creative Islington entered a period of hiatus following funding uncertainties. As a result, from April 2007 – July 2008, Creative Islington was unable to provide an activity programme or services.

During 2005-2007 Creative Islington (formerly known as Arts for Islington) undertook the following activity programme:

- Collating and distributing informative monthly e-newsletters
- Providing internet-based promotion services for members
- Co-ordinating 10 physical/social opportunities for members to meet and network at local forum meetings, usually with a lead topic and speaker
- Job brokerage and start up support programme for creative businesses in partnership with Learning House
- Database development: by April 2007, Creative Islington had a database of 396 contacts.

Our consultation has identified a set of learning points from this programme, each of which needs to be factored-in to considerations for Creative Islington as it moves forward. These are:

1.	A future Creative Islington must be clearly independent of Islington Council. This does not require it to be adversarial with regard to the Council; but it must work proactively as a supporter of the interests of the culture and creative sector in Islington. This will require Creative Islington to advise the Council on how best to maximise the cultural and creative asset base of the Borough.
2.	A future Creative Islington must not stage networking initiatives without a clear strategic purpose. This means networking will need to be focused in order to ensure that it brokers knowledge exchange in addition to social exchange. It also means that networking will broker encounters between individuals/organisations who would otherwise not be meeting – e.g. cross-disciplinary networking as a way to introduce boundary-crossing collaboration.
3.	A future Creative Islington must promote the cultural and creative assets of Islington to a wider public than the sector it is seeking to serve. This means working alongside partners in regeneration, learning and skills, tourism and inward investment – to maximise the role of the cultural and creative asset base.
4.	A future Creative Islington must operate as a strategic partner – working to influence decision-making and provide policy ideas at a Borough level, but also for the sub-region and London as a whole – e.g. with regard to the 2012 Olympics and Paralympics, connecting cultural infrastructure to outer London, and targeting strategic opportunities such as in learning and skills, property and business support.
5.	A future Creative Islington must operate as a brand and partner that has currency across the diversity of the cultural and creative sector in Islington. This means working hard to bridge and connect different types of institution, business and organisation; and nurturing new types of collaboration and partnership away from the usual 'comfort zones'.

1.3 Culture and Creativity – Strategic Drivers for Creative Islington

Culture (whether this is in infrastructure, activity or process) is increasingly recognised as a key means of building confidence and endowing people with a sense of identity; and a major value-adder to multiple agendas such as in health, regeneration and education.

Culture represents both a way of seeing and a way of doing. It frames how and why we do what we do in specific places, at specific times and with specific people. It ranges from 'everyday life' to the spectacle of a festival or event. It is being increasingly understood as a process and tool that enables people to engage more fully in society; a facilitator of new opportunities; and as a transformer of how we view ourselves, our communities and our place. It is therefore, through organised and staged cultural activity that we can re-connect, re-imagine, and re-invest with our senses of self and society.

It is here that **culture becomes a tool for Islington:** for broadening horizons, developing confidence, and telling new stories about the Borough's heritage and its future opportunities. The task for the Cultural and creative Sector, working in partnership with the Council and other partners in Islington is to establish *culture as a stronger asset for carrying value:*

- *Social value:* connecting communities, building confidence, and attending to agendas such as health and wellbeing, law and order and education.
- *Economic value:* building a market for cultural content and experiences as a means to support job creation and business growth; and to spark awareness of Islington as a place of cultural vibrancy, opportunity and integrity, and thus as an attractive place to live, work and visit.

Here Creative Islington becomes the driving force in enabling the cultural and creative sector to act strategically and collectively. Indeed, the re-development of Creative Islington comes at a critical time for the Borough. For example, there is some evidence that **long-held strengths in the Creative Industries across the Borough cannot be taken for granted**, and that in some sub-sectors (such as advertising and performing arts), the sector is in decline. While this will to an extent be due to the current economic downturn, it can also be linked to the movement east and north of creative organizations and businesses in search of affordable and appropriate workspace and a more engaging support environment.

The graphs below, based on **Islington Council's Beta Model**, indicate a quite sharp downturn for a mix of creative activities in Islington. They provide an equally sharp warning of the need to provide a strong support environment at this difficult time:

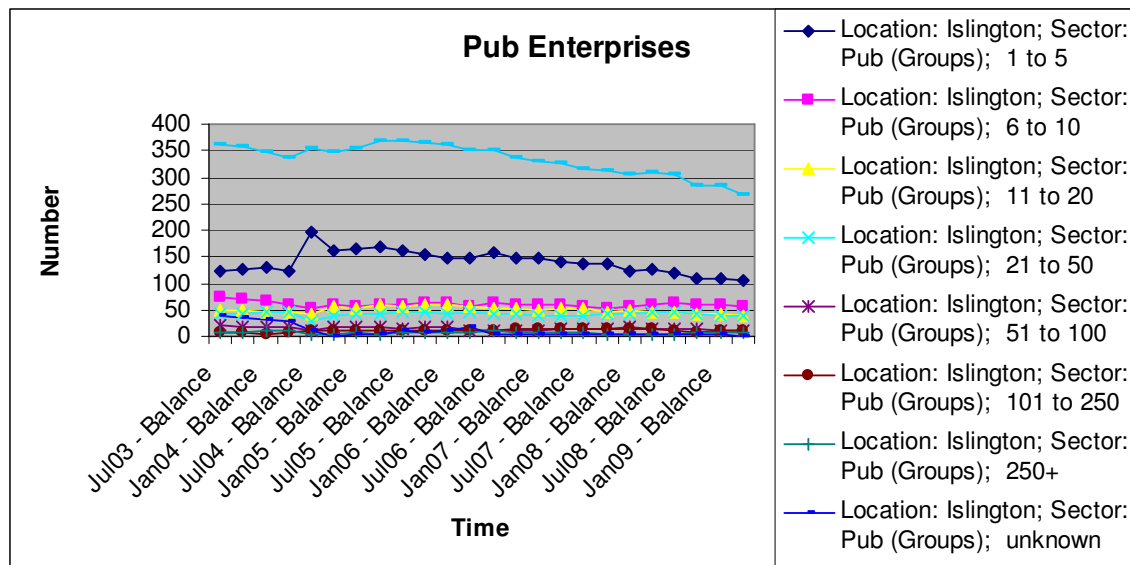


Figure One – a Decline in Publishing?

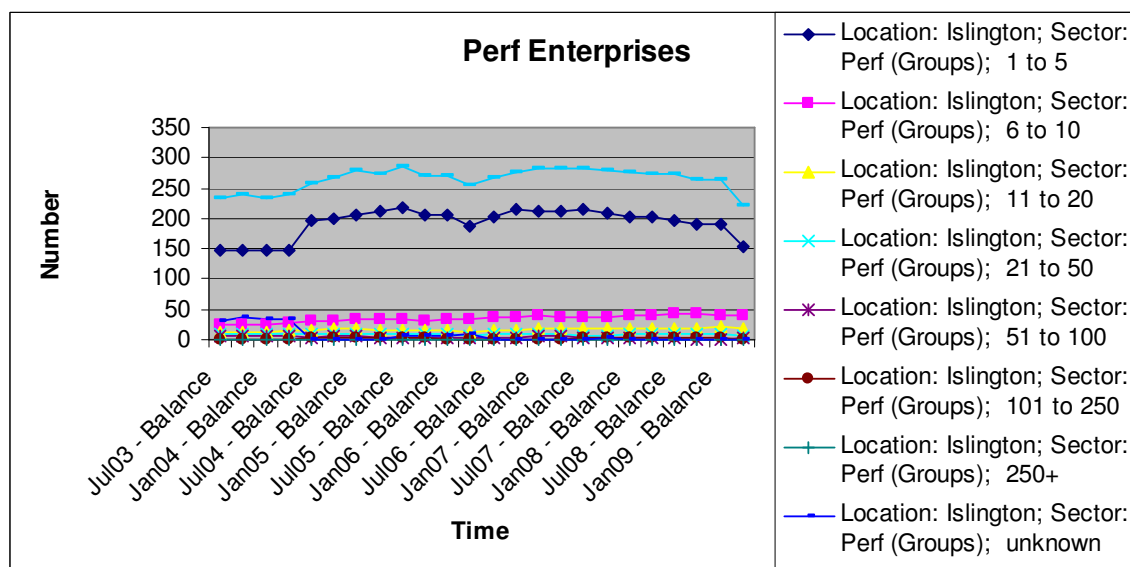


Figure Two – a Decline in Performing Arts?

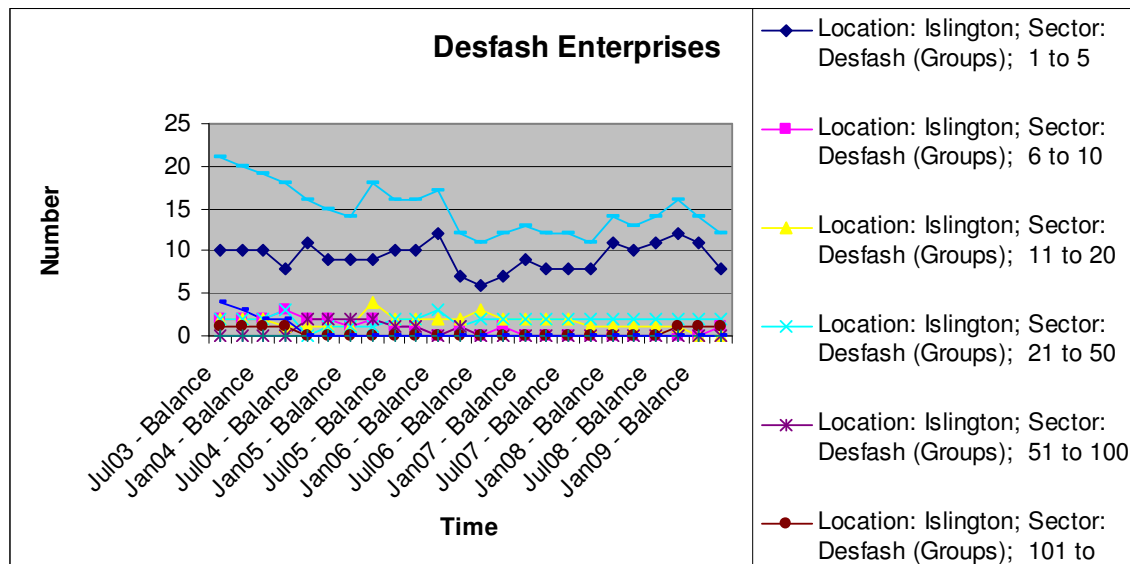


Figure Three – a Decline in Designer Fashion?

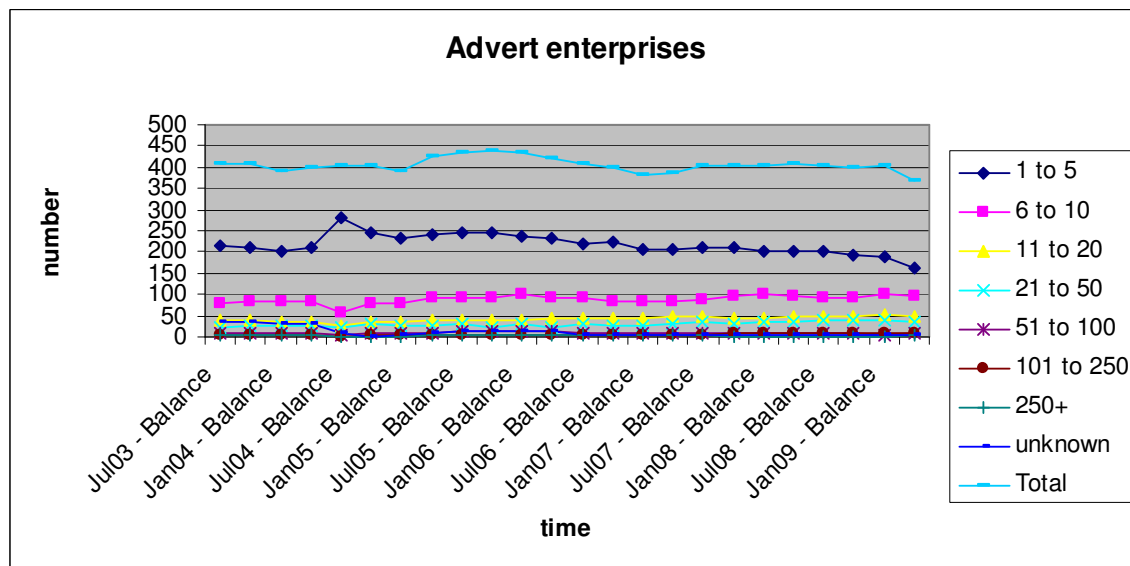


Figure Four – a Decline in Advertising?

1.4 Culture and Creativity - Cross-cutting Themes for Public Policy

"Underlying these developments is a broadening of the concept of innovation from one which is only concerned with science and technology into a more wide-reaching appreciation of the role creativity in the economy"
(David Throsby, Nesta 2006).

A key part of the framing narrative for culture and creativity in UK policy, concerns their relationship with a set of agendas and themes which dominate policy making at a national, regional and local level. From a policy-level perspective, the relationship between culture/creativity and health and well-being, education and skills, economic competitiveness and innovation, diversity and equality, has become ever more important.

For example, culture, along with sport and other leisure activity, has long been seen as providing a missing ingredient in the regeneration of inner cities or building stronger, healthier communities. Alongside the creative industries, culture has been credited with bringing new life, civic pride and distinctiveness to places and communities across the country. Indeed, culture is being further mainstreamed into the wider policy agendas, such as through the way creativity and innovation are heralded as pivotal to the future success and competitiveness of the UK's creative and knowledge economy. Creative Britain, which set out the Government's policy for the creative economy, and its rationale for public sector intervention, states that:

*"The creative industries must move from the margins to the mainstream of economic and policy thinking, as we look to create the jobs of the future. The bedrock on which the strategy is built is the Government's fundamental belief in the role of public funding to stimulate creativity and sharpen Britain's creative edge."*³

The role of culture in stimulating creativity and improving the competitiveness of the UK economy is recognised in a raft of policy and research documents. These include the Cox Review⁴, which argued strongly that creativity was an absolute 'must have' for business if they were to compete in an increasingly globalised market. This is because it is a key part of delivering increased productivity *"whether by way of higher-value products and services, better processes, more effective marketing, simpler structures or better use of people's skills"*. More recently, a report by NESTA develops the theme, highlighting how the role of creativity in businesses was actually critical to innovation and that this was something that had not been fully taken on board:

"Policymakers should stress the wider benefits of creativity when promoting the contribution that design can make to business performance. Efforts to enable knowledge

³ Creative Britain, New Talents for the New Economy (2008)

⁴ Cox review on creativity in business (2005), HM Treasury.

transfer should also support the exchange of new ideas between creative businesses and firms in other sectors of the economy.⁵

Outside of the way creativity and culture is increasingly seen as delivering real benefit to business and the wider economy, it is also being 'mainstreamed' into other critical cross-cutting policy areas. These include:

- **Education and Skills:** Creative Partnerships and the recently launched Diploma in Creative and Media are two examples of the way that learning about and through culture and creativity is moving up the curriculum in schools and education. Creative Britain makes a commitment through its 'Find your Talent' scheme to five hours of exposure to culture a week for children in pilot areas, which will be delivered in partnership with leading cultural institutions.
- **Growth and Regeneration:⁶** while the concentration over the past decade has been on culture's role at the vanguard of bringing life back to inner-cities, now attention is just as focused on the way it can play a vital part in creating the communities of the future in 'growth areas'. Cultural planning in places such as the Thames Gateway has seen culture as a major component of future success and as a means of ensuring factors such as sustainability, community cohesion and economic growth.
- **Diversity:** culture's unique ability to express different cultures, create senses of identity and provide space for the exploration of difference is still seen as one of the vital contributions it makes to society. Developments such as 'Rich Mix' in London and 'New Art Exchange' in Nottingham, are testaments to the role of culture in working with and alongside diverse communities.

Below we present **three main policy areas for culture and creativity** – from a national to regional level. It is in this context that Creative Islington must thrive – operating as a core tool for leveraging additional value from the cultural and creative asset base of Islington:

1.4.1 Creativity and Knowledge

Creativity and knowledge are fast becoming powerful means of fostering development gains, and in the recently published report on the Creative Economy the United Nations describe its value thus:

"...the emerging creative economy has already [begun to act as] a leading component of economic growth, employment, trade, innovation and social cohesion in most advanced economies"⁷.

⁵ NESTA (MARCH 2008), Creating Innovation Do the creative industries support innovation in the wider economy?

⁶ See for example, Arts Council England's Living Places programme and the Thames Gateway South Essex (2007), Cultural Planning Toolkit.

⁷ United Nations Creative Economy Report 2008, (UNCTAD, UNDP, 2008) p. iii

In terms of international comparisons, the UK has the largest creative sector in Europe and by GDP probably the biggest in the world. In 2005, the creative industries accounted for £60 billion, or 7.3 % of Gross Value Added (GVA). This is roughly comparable with the financial services industry. The last decade has seen the sector grow at 6 % a rate which is twice as fast as the rest of the economy. This growth has been matched by job creation with total creative employment rising from 1.6 million in 1997 to 1.9 million in 2006.

Reflecting this impressive performance profile the Creative Economy has moved from the margins to the mainstream of economic and policy thinking. The most high profile manifestation of this shift is *Creative Britain*, the UK Government's cross departmental action plan for the Creative Economy, which was launched in January 2008.

This action plan, the culmination of the Creative Economy Programme, provides an overarching vision and strategy for growing Britain's creativity. It envisages a future in ten years time:

"..where every young person believes they have a real choice to use their talents in a creative capacity, it is a vision of creativity as the engine of economic growth for towns, cities and regions, it is also a vision of dynamic, innovative, successful creative businesses providing prosperity and fulfilling job opportunities right across the country".

For more than a decade the creative economy has been recognised as one of the fastest growing sectors of the UK Economy, not least in London where it is of equivalent size to the Financial services. Since the creative industries were first defined by the Department for Culture Media and Sport (DCMS) in 1998, they have been viewed as key not only to economic growth, but also as having a critical role to play across a wide range of other policy areas including regeneration, education and social welfare.

The influence they have had is well expressed in the first sentence of a recent Demos report:

*"The Creative and cultural industries are perhaps the most visible and potent emblem of the way the post industrial age is transforming Britain's economy"*⁸.

This visibility and potency is part of the X-factor which sets the creative economy apart. While it may be of equivalent economic size as financial services, it is the way it encompasses, in the words of the Work Foundation, *"the creation of ideas, images, symbols, design and cultural expression that make it a unique 'national asset'"*⁹. How this asset can be best supported, protected, grown and made more successful for more people, has driven much recent policy work at a regional and UK-wide level.

In London, strategy has been driven by the GLA and LDA, forging partnerships at Borough level. The LDA's Creative London Programme – which ran from 2005-8 established a 'creative hub' approach – seeking to intensify creative activity in clusters across the capital. These included King's Cross and the City Fringe (which contains parts

⁸ Demos, 'Inclusion, Innovation and Democracy: Growing Talent for the Creative and Cultural Industries', October 2006.

⁹ The Work Foundation, 'Staying Ahead: the Economic Performance of the UK's Creative Industries', 2007.

of south Islington – such as Clerkenwell). Indeed, Create KX was a direct outcome of Creative Hub status. This programme focused across four themes:

- **Talent:** enabling, nurturing and training emerging talent, leading to employment and enterprise opportunities
- **Enterprise:** Business support, investment readiness, access to finance
- **Property:** Access to appropriate and affordable workspace across the creative business lifecycle
- **Showcasing** Promoting London's creative businesses, from the local to international level, and supporting export activities.

However, since Creative London was terminated by the incoming Mayor in 2008, the capital does not have a dedicated strategic approach to the Creative Industries. Instead, the sector relies on support and investment through national programmes (such as in learning and skills), and local/institutional initiatives that often rely on a mixed economy of funding from LDA, Borough, European and institutional resources. This is the common situation for projects in creative workspace, knowledge transfer/exchange, showcasing and networking.

Thus Creative Islington will be required to bridge gaps in support left by the dismantled Creative London programme; and – critically – connect existing initiatives, which range from the specialist craft and design focus of the Clerkenwell Green association to the knowledge transfer interests of local universities (including the incoming Central St. Martins campus in King's Cross).

In addition, Creative Islington will have an immediate concern to provide support and comfort to businesses struggling in the current economic downturn. Creative Islington will also need to connect jobless individuals to opportunities in local firms and/or support them to set up their own businesses. Key here are data and intelligence: there is currently very little available information regarding the profile and dynamics of Islington's creative industries. Without this, dedicated support is difficult to design and deliver.

1.4.2. Cultural Infrastructure and Public Value

Cultural institutions and organisations in Islington – from Sadlers Wells to the Rosemary Branch theatre - are shaped particular by the ongoing policy debate on public value and culture, which has been running over the last five years. This debate focuses on the benefits that culture delivers for audiences, communities, society and the wider economy. It is exemplified by the Arts Debate, Arts Council England's (ACE) 'public value inquiry', which ran from October 2006 to September 2007. The summary report, *'What People Want from the Arts'* introduces a largely audience and participant-led perspective on what constitutes public value through engagement in cultural activities, services and content. Of course, the approach by ACE to ignite debate regarding different notions of public value, and in turn to re-frame its policies and investment frameworks, can be

seen as a response to a discursive push by government for 'public value' as the primary frame for policy and investment across the public sector.

The 2008 McMaster Review on Supporting excellence in the arts ¹⁰, commissioned by the DCMS, represents another governmental push on where the public value in arts is delivered, placing particular prominence on relationship between the arts and their audience. This very much places a premium on the arts ability to connect with audiences and argues that their primary aim is in delivering excellence and that this 'occurs when an experience affects and changes an individual. An excellent cultural experience goes to the root of living.' McMaster couples Excellence with a set of other attributes that are essential to the delivery of culture of the highest standard. These include innovation and risk, diversity, internationalism, governance, professional development and public subsidy.

In a sector where the only statutory cultural services are libraries and cultural/arts education through the national curriculum, the response to this agenda has been mixed. While there is general consensus of the need to better align investment and partnership along a set of clearly defined outcomes, less consensus exists on which types of outcomes can be deemed of 'public value' or a 'public service', with fears of fierce instructiveness and rigid instrumentalism patterning some responses to the 'push for public value' across the cultural sector.

Such attempts also face delivery difficulties where, for example, the limited capacity and flexibility of smaller organisations and institutions to establish new systems for public service delivery hold back progress. Here, attributes such as 'leanness' and 'entrepreneurialism' come into play, with some organisations and institutions better placed to deliver the increasingly framed public service objectives of funders. This is perhaps where new systems of competition are most vibrantly emerging, and where in Islington, a Borough with multiple RFOs and even more small and fragile cultural organisations, some of the cultural sector struggles to make the case for strategic investment that enables partnership working and a bottom-up approach to local development. There is now a real opportunity for the cultural and creative sector to work in partnership with the council's cultural services division to make a strong case for investment and partnership support and to act as an advocate for the sector showing how it can value to agendas such as in health and regeneration. The establishment of effective baseline data will be important here, with Creative Islington able to work with partners in the Council to explore how the sector can play a more strategic role.

Creative Islington will need to navigate through and communicate the essence of the emerging public service conditions on investment in the cultural sector that small and large organisations across the Borough are facing. Currently in Islington, the cultural sector operates as a *competitive ecology* of multiple small service providers (from individual artists to theatre companies), which in the most part operate as the funded; multiple medium-sized organisations, which can be funder and funded, with sub-contracting and brokerage key tools; and larger signature organisations and institutions

¹⁰ Sir Brian McMaster Supporting Excellence in the Arts From Measurement to Judgement (2008).

– the established 'brand names' in the cultural sector, which aggregate and distribute funds to deliver their services.

1.4.3 Cultural and Creative Learning

The above issues point to the significance of the creative industries and wider cultural sector as major employers and value-adders: nationally, regionally, and particularly in inner-London borough like Islington. They also point to the importance of securing the base in this time of economic downturn. Finally, they reveal a situation where too many cultural institutions and organisations are struggling to access and make useful different types of public money because they have limited capacity and skills to express their full 'public value'.

A major opportunity exists in Islington to build the capacity of the sector and go for growth through an approach that:

- Builds the skills base of local people and those working across the cultural and creative sectors.
- Facilitates a direct means of providing public value for the Borough's cultural and creative sector

This approach places learning and skills at the heart of the cultural and creative landscape in Islington. It will thus be a key agenda for Creative Islington, operating as a broker between larger organisations (indeed national learning and skills programmes) and the local cultural and creative sector. Partnership development is Creative Islington's opportunity here - establishing a brokerage service between learning and skills providers and cultural and creative organisations; leverage of resources for targeted skills development; and an approach that develops the leadership skills of key cultural institutions.

Below are the top three policy areas that Creative Islington, in its role as a broker and partner, will require knowledge of, provide literacy for, and connect partners towards:

1.4.3.1 A more coherent and industry-facing qualifications strategy:

Last year saw a radical redevelopment of vocational Diplomas, including the Diploma in Creative and Media. Delivering this approach is based squarely on 'dramatically increasing employer involvement' while at the same time retaining high standards of qualifications.

There are three major strategic considerations at play here, each of which Creative Islington could develop a brokerage role in:

- ***The rise in employer-led approaches to education.*** The establishment of **Sector Skills Councils** - Skillset, Creative and Cultural Skills and Skillfast-uk – means an effort to ensure that *"education and training offered to people joining or working in our industries is relevant to the needs of individuals as well as the current and future*

*requirements of employers large and small*¹¹. The skills councils are delivering on this, working to bridge the gaps between industry, schools, FE and HE.

- **The growth in work-related-learning activities.** The importance of embedding employer engagement into the mainstream of learning is emphasised by the Qualifications and Curriculum Authority (QCA). Opportunities for work-related learning and Key Stage 4 are prioritised:

*"(T)here are many (other) ways in which employers can support the school curriculum, and work-related learning in particular, which are not as time-consuming. They can contribute to local curriculum development...(N)ew technologies mean that employers can engage with students at a distance, providing different kinds of challenges for students. Businesses can make donations of equipment and materials, and contribute scenarios for case studies, role plays and work simulations"*¹².

The QCA identifies a mix of work-related learning delivery models that include enterprise days, mentoring, short courses and mock interviews *in the classroom*; plus work experience, work shadowing, work-based projects and work visits *out of the classroom*. The use of new e-learning technology is also promoted – to reduce the amount of time that employers have to commit to face-to-face engagement.

- **The Creative and Media Diploma**

"The introduction of the new Diplomas is undoubtedly one of the most exciting developments in education for young people over the past generation. It is clear that they will engage and stretch learners of all abilities and provide universities with students who will be able to present new skills and competencies".

(Julian Skyrme, Admissions Policy and Widening Participation, University of Manchester 2008)¹³.

One of the first five diplomas (the others being construction and the built environment, engineering, IT, society, health and development) to be launched in approximately 350 schools (across 62 consortia), the Diploma brings together many of the developments in education seen over the past five years. Key elements of the Diploma are that:

- **It is delivered through consortia** consisting of a combination of schools and Further Education establishments. Not only does this provide scale to deliver across the 20 potential disciplines that learners may study in, it also breaks down barriers between specialist and non-specialist schools and schools and further education.
- **It is seamless** – Students may take GCSEs and A-levels alongside their diploma, but in essence the Diploma offers a pathway from 14-19 that combines academic and vocational elements through levels 1-3
- **It is learner-centred and project based** - Students have choice in how the combine the core components of the diploma, with a natural shift from generic to specialist as they progress through to level three

¹¹ Creative & cultural Skills, Our promise See: www.ccskills.org.uk

¹² Qualifications and Curriculum Authority, 'Work-related learning at Key Stage 4: Curriculum Support from Employers', 2008.

¹³ See Department for Children, Schools and Families, 'The Advanced Diploma in Creative and Media', 2008.

- **It is industry led** – the Diploma has been designed with industry’s current and future needs in mind

For Creative Islington, these three approaches require it to connect cultural and creative organisations and businesses to the delivery of education that is more employer-led, vocational and outside the classroom. This is important not just for positioning cultural and creative provision as a key ingredient for a dynamic and competitive creative economy of the future (i.e. providing hard arts and creative skills), but to ensure a future workforce is suitably motivated and open, healthy and focused – characteristics that participation in the arts can bring.

1.4.3.2 Cultural Entitlement

Culture (whether this is in infrastructure, activity or process) is recognised as a key means of building confidence and endowing people with a sense of identity; and a major value-adder to multiple agendas such as in health, regeneration and of course education. There are multiple examples of how access to culture is being prioritized as a tool for personal development and thus as a key means of connecting partners in learning and skills and the cultural and creative sector.

An example which will have particular resonance for partners in Islington is **The Cultural Olympiad** – the four year cultural programme for the London 2012 Olympic and Paralympic Games – aims to more effectively coordinate cultural and educational opportunities across the country, such as through its Inspire Programme, which aims to establish local and regional projects and partnerships with true legacy potential across the UK.

Themes include:

- Bringing together culture and sport
- Using culture and sport to raise issues of environmental sustainability, health and well-being
- Igniting cutting-edge collaborations and innovation between communities and cultural sectors
- Supporting the learning, skills and personal development of young people by linking with our education programmes.

Alongside and connected to these approaches, the MLA is working to ensure that joined up services in education and culture meet the needs of users and a range of new ways - for example through Integrated Service Provision, Extended Services and Children’s Centres. This shift in service provision requires that we conceptualise libraries and museums, as well as other types of cultural and educational infrastructure, in new ways: future infrastructure needs to be more open, flexible, user-generated and personalised. Its asset base needs to inhabit the classroom, just as extended hours provision needs to better inhabit a revitalised libraries or museum offer.

Museums, libraries and archives are absolutely part of this cultural change agenda. They offer inspiring services to children and families. For example, the DCMS Corporate Plan

(2008) outlines priorities to support cultural engagement in local area agreements; and the role of culture in *'Place-shaping. An improvement strategy for culture and sport, A Passion for Excellence'* (DCMS, LGA 2008) sets out a framework for improvement.

Moreover, Arts Council England (ACE) continues to promote arts and a wider approach to cultural and creative opportunity across its programmes. **Great Art for Everyone** presents an agenda to *"make sure children and young people grow up with a strong sense of the possibilities the arts give them"*. Also, it recommends to *"use digital technology to connect with audiences in new and exciting ways"*, as well as to *"improve the reach and effectiveness of visual arts provision"*. This agenda sits absolutely at the heart of a revitalized and repositioned Creative Islington programme – as will be shown.

An example here is the way a **re-focused and re-launched Creative Islington can make better use of existing assets in the arts – such as ACE's RFOs in Islington**. Here, RFOs will co-create arts learning provision with schools and businesses, thus extending their reach to the heart of the learning and skills landscape.

ACE has developed this agenda further, such as through:

- The new Blueprints for performing arts, visual arts and literature
- The promotion of cultural planning and creative place-making as core disciplines (e.g. through the Living Places programme)
- A disciplined approach to connect arts provision in schools to agendas in continuous professional development and knowledge exchange, where creative learning is configured as a continuum of provision.

This has been evidenced most recently through the establishment of **Creativity, Culture and Education** (CCE) – the new umbrella body to champion these agendas and deliver a set of key strategic programmes such as Find your Talent, a revitalised Creative Partnerships, and Shine Awards.

1.5 Culture and Creativity in Islington

Creative Islington will be required to translate regional strategic changes and make them meaningful to the local cultural and creative sector. This made particularly complex by the several Islington-based institutions that have a national remit and thus connect with partners outside the Borough for resources and influence.

Historically, Islington has attracted a blend of London's most diverse and exciting communities, and has established a reputation for being home to a young, vibrant and diverse community. The Borough has developed an attractive, stimulating cultural offer which, alongside its inner London location and range of housing, business and retail offer, has attracted residents and workers of a wide range of backgrounds, social and economic statuses. The 'Islington Borough Profile'¹⁴ shows that Islington is an area of

¹⁴ The aim of the Borough Profile is to present an accurate and up to date picture of the London Borough of Islington and its population, with key trends and issues identified. It has been commissioned by the Islington Strategic Partnership

great contrast with neighbourhoods showing some of the country's worst deprivation alongside considerable wealth.

Arts, culture and creativity lies at the heart of Islington's economy, identity and sense of place. The Borough is a centre of, and for, creative excellence with key creative hubs in the performing arts (most notably dance and theatre), music, creative writing and the visual arts. Islington is also home to a myriad of highly skilled community arts organisations and practitioners.

Islington is home to 31 of Arts Council England's Regularly Funded Organisations leveraging over £15 million into the local creative economy from the agency. In 2007/09, ACE also invested over £500,000 through the grants for arts programme (GfA) in arts activities, events and infrastructure in the Borough.

The cultural and creative sector is a significant source of employment in Islington either directly or indirectly as part of the broader tourism offer. In addition the sector acts as a key catalyst for community cohesion and individual and community capacity building¹⁵. However, this is under-evidenced and the Borough lacks a strong intelligence base on the dynamics and profile of its cultural and creative sector.

1.5.1 London Borough of Islington Arts Development Action Plan

Islington's 'Arts Development Action Plan' – an interim precursor to the Cultural Strategy - has identified a number of key issues that need to be tackled in the short-term to support the development of the 'arts sector' and maximise the benefits that the existing cultural infrastructure can bring to the social, economic and cultural well being of local residents. Given Islington's reputation as a centre for creative excellence there are still some significant barriers to growth in the cultural and creative sector. These are listed below – with each of relevance to the role and remit of Creative Islington:

- Poor intelligence about the sector: no single database of artists and art organisations; poor baseline evidence of activity, benefit and impact.
- Lack of connectivity: between the creative industries/arts org/arts practitioners; the arts community and the various commissioning bodies within the council; the arts community and other commissioning agencies within the community
- Lack of networks and information sharing
- Lack of profile and advocacy for (non RFO) cultural and creative organisations
- Lack of 'visibility of opportunities' to 'engage' particularly for young people
- Poor arts profile on LBI website, including no coherent overarching web presence for Islington creative community

(ISP) in order to provide a solid base of evidence to support the borough's Sustainable Community Strategy (SCS), approved by the ISP in October 2007.

¹⁵ Draft Arts Development Action Plan 2008-2010

- Community arts sector lacks resources - both fiscal and physical
- Under utilisation of the Cultural Tourism Offer and destination marketing
- Lack of engagement with key partners
- Lack of resources and capacity
- Lack of ownership of the cultural agenda

Further to this, the Arts Action Plan indicates that there is a strong argument for continued support for the existing and **emerging creative industries clusters** around **Upper Street, York Way** and **EC1** with a mix of facilities including the **development of CI workspace and/or live workspace and retail outlets and markets** to promote the production and consumption of local creative goods and services. This would enable the council to take full advantage of **existing sector strengths** and new initiatives such as the **University of the Arts relocation to KX in 2011** and the **emerging Literature Cluster in EC1**.

With regard to the broader cultural and creative offer, the **Local Development Framework** is a critical means of ensuring that the sector plays a role across multiple strategic agendas. For example, the provision of local community arts facilities can play a major role to promote safer, stronger and sustainable communities. The Arts Action Plan identifies a key opportunity here to build on the existing cultural and creative infrastructure such as Islington Arts factory, Queensland Multi, Media Arts Centre, the Pleasance theatre and workshop facilities, and Byam Shaw School of Art in Archway. This is to establish a local creative ecology in which communities can flourish and develop by supporting the development of local 'creative hubs'

These local creative hubs could encourage the clustering of community arts organisations using affordable workspace/live workspace, exhibition and activity space. This would enable the council, local communities and partner organisations to utilise the considerable experience of local cultural and creative practitioners to fully engage local communities in a range of capacity building activities promoting skills development, pathways to employment, a sense of place and community pride for local residents¹⁶.

1.5.2 An Improving Situation – Regional Commentary on Cultural Services in the London Borough of Islington

The Department for Culture, Media and Sport (DCMS) has tasked Government Offices and regional cultural agencies to complete Regional Commentaries on all upper tier Local Authorities. The Regional Commentaries process, carried out against a standard benchmark, is intended to: promote closer alignment of national, regional and local cultural objectives; strengthen and extend relationships between cultural agencies and local authorities; and achieve better, more effective cultural provision from a more unified approach to strategic and improvement planning.

¹⁶ This programme of activity could be accelerated using 106/community levees, the Building Schools for the Future programme or new central government funding initiatives such as Community Asset Transfer programmes.

The Commentary for Islington, undertaken in 2008, provides an excellent strategic framing mechanism for Creative Islington. Islington is rated three-star for its overall performance and improving well in its Comprehensive Performance Assessment (CPA) in 2009, with cultural services now rated three-star¹⁷.

Much of the commentary focuses on the lack of leadership and thus partnership working for the cultural and creative sector in Islington, which is attributed to the absence of a joined-up Cultural Services division and dedicated arts officers. This situation has since changed, with the establishment of a Cultural Division within the Environment and Regeneration Department that brings together libraries, museums and archives services, leisure, arts and the Olympics.

This means that we have reached a position where it is more important to focus on the Borough's strengths and opportunities, rather than to dwell on past challenges and gaps in provision, management and leadership. Indeed, the Commentary states that:

"The borough is home to a wealth of cultural and creative organisations including the internationally renowned Sadler's Wells. A number of Islington based organisations, such as the Almeida, King's Head and Little Angel theatres, LSO St Lukes, and the Estorick gallery, have a local, London wide and national reputation, and make a significant contribution to London's world class cultural offer. A new concert hall is due to open at King's Place during 2008. Islington also has a significant historic environment with 4,000 listed buildings and some 40% of the borough part of a conservation area".

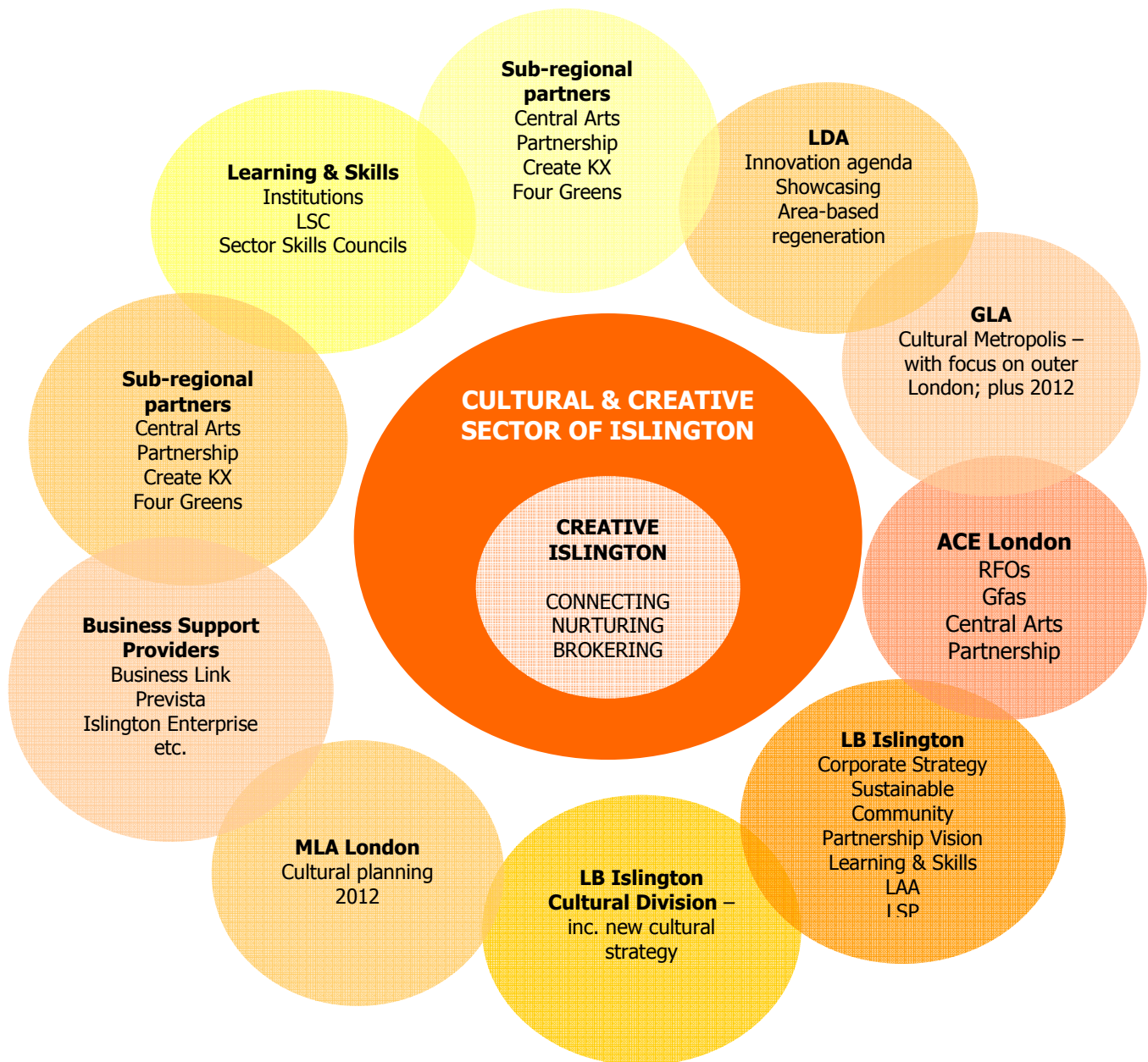
Indeed, the Commentary states that:

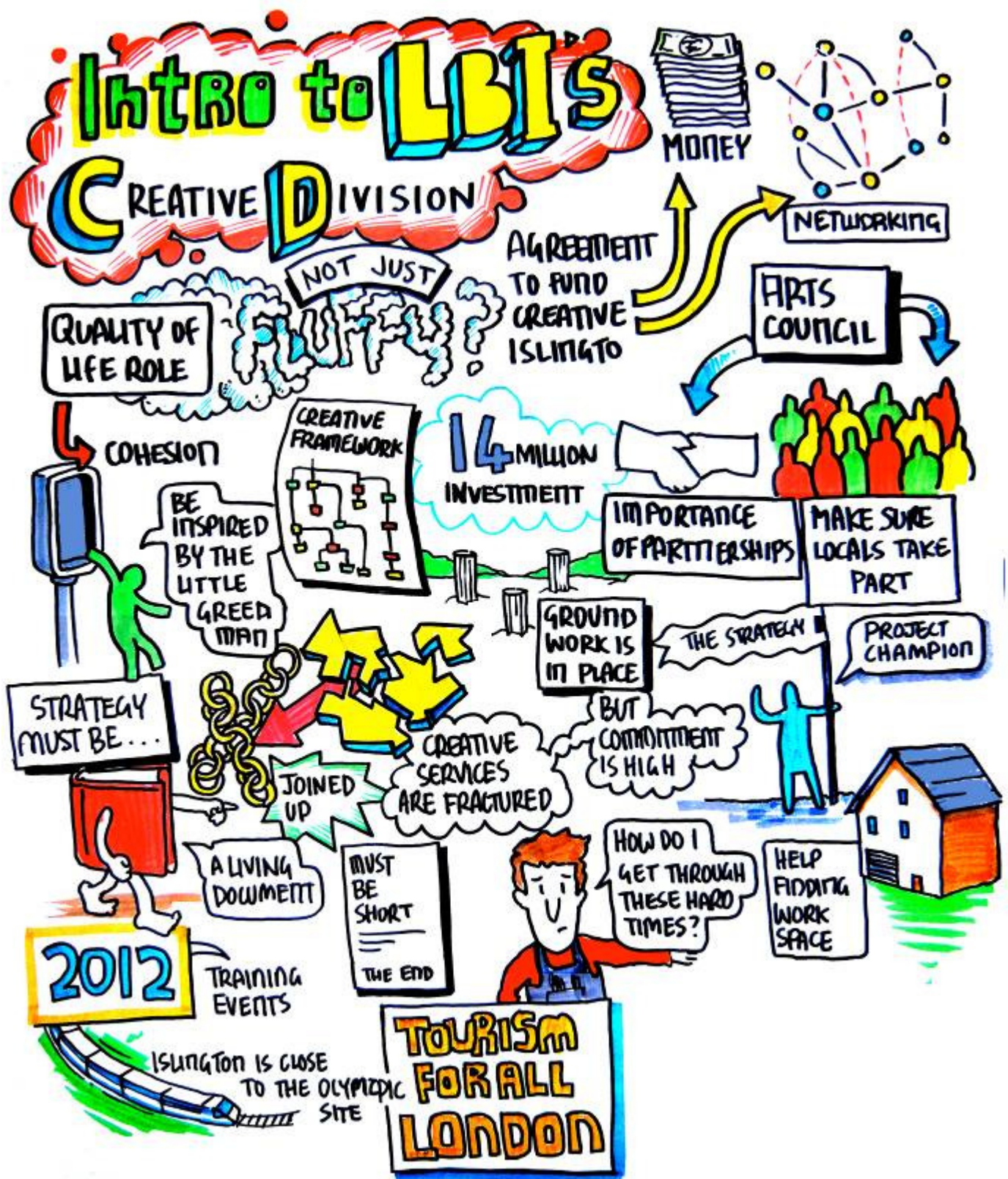
*"The Council has previously supported the work of Arts for Islington, an umbrella body that supports artists and arts organisations in the borough and acts in an advocacy and networking role. It is understood that the Council is keen to see this body, now called **Creative Islington**, as a key arts networker to allow existing providers to be more effective and is looking to develop a Service Level Agreement and identify funding. Creative Islington has the potential to complement the work of a dedicated Council arts service which should provide the strategic lead for provision in the borough. There is the potential for the Council to develop better relationships with the borough's artists and arts organisations through Creative Islington and to work with them to develop improved provision for the local community".*

¹⁷ In Islington's 2006 CPA cultural services were only rated two-star.

1.5.3 Strategic Position of Creative Islington

Below we provide an overview of the strategic position of Creative Islington at the heart of a wider policy and support landscape for culture and creativity in Islington:





2. Assessing Demand for Creative Islington

To develop this business plan, substantial emphasis was made to engage and connect with different types of local stakeholder: from local residents to large cultural organisations; schools and colleges to creative businesses. This was to develop intelligence on the profile and dynamics of the cultural and creative sector in the Borough and to connect this with demand for a potential new support service – i.e. Creative Islington.

The key tool here was the Creative Islington Survey – see **Appendix 8** for an overview of its questions. This section provides a summary of responses to the survey as a means to inform the structure, focus and brand identity of Creative Islington.

2.1 The Creative Islington Survey

The survey was designed in collaboration with the Creative Islington steering group and developed as an online questionnaire using bespoke industry standard software¹⁸ and was supplied to the Islington's community as an online form to fill in, a pdf which respondents could print and as a paper version. Distribution took place primarily electronically, via existing networks and databases, as well as 'snowballing'. Additionally, it was promoted at related events (e.g. focus groups, Islington Borough's Cultural Division launch) where. We received over sixty completed surveys – so we do not claim a robust baseline but are confident that the survey adds significantly to the Creative Islington intelligence base.

There are there main aims behind the survey:

- To note the types of creative and cultural organisations based in the Borough and thus build on the existing data and intelligence accessible to Creative Islington¹⁹
- To assess the existing networking and development support offer in the Borough which these organisations tap into (i.e. the supply-side offer)
- To scope potential gaps in the existing offer and identify possible services and activities for Creative Islington.

2.1.1 Survey Design

The survey was designed using three distinct sections. The sections aimed to build up a profile of the respondents, understand why they are based in Islington and find out how they can benefit most from Creative Islington:

¹⁸ www.surveymonkey.com

¹⁹ Respondents were also asked to submit their contact details for Creative Islington to rebuild its network and bonds with the Borough's creative and cultural community.

Section 1: provides an overview of the organisations, looking at their area of specialism, activities and outputs, as well as briefly looking into their size and location within Islington.

Section 2: looks at how long organisations have been based in Islington and examining their motivations and reasoning for moving into Islington. Questions range from business motivations (e.g. close to customers) to individuals' reasons (e.g. close to home). This is cross examined with organisations' perception of what the Borough has to offer.

Section 3: focuses on Creative Islington and allows respondents to put forward their views and actively participate in shaping Creative Islington.

2.1.2 Survey Findings

Section 1: Respondents' backgrounds

Sectoral Spread

Respondents were mostly creative commercial businesses and artists/freelancers working in the visual arts. Film, video and photography; music; and the performing arts were also highly represented. Community groups and the voluntary sector were the least represented, whilst in the sub-sector question, arts and antiques, advertising, architecture, fashion, software and publishing were also under represented.

The majority of the organisations' specialisms were identified as: community arts; arts and education; children and young people.

Size

The majority of the respondents were sole traders, followed by 33.3% employing 1-4 staff members.

Geographical spread

The majority of respondents were based in N1, but most other Islington postcodes were also represented.

Section 2: Islington

Length of time based in Islington

Respondents were asked how long their business has been based in Islington. Answers were spread fairly evenly from '6 months' through to 'more than 15 years'. None of the respondents were based in Islington for less than 6 months.

Reasons to be based in Islington

Regarding reasons for being based in Islington, accessibility (i.e. central location, transport links) and minimising travel time stood out as the most influential factors. Affordable workspace was also a prominent reason. Interestingly, respondents consider Islington's reputation as a cultural centre, Islington's good networking opportunities and

business growth opportunities to have had the least impact on their decision to locate their activities in Islington.

Rating Islington's cultural provision

Respondents were asked to rate Islington in the following areas:

Access to business advice/support: almost half of the respondents rated Islington as 'average'.

Access to funding: the majority rated Islington as 'average', with a significant amount rating it as either 'below average' or 'poor'.

Access to training: the majority rated Islington as 'average', with a significant amount rating it as either 'below average' or 'poor'.

Affordable workspace: the majority rated Islington as 'below average'.

Marketing opportunities: the majority rated Islington as 'average', with a significant amount rating it as either 'below average'.

Networking opportunities: the majority rated Islington as 'average' and 'below average', but a significant amount also rated Islington as 'good'.

Use of existing services

Respondents were asked to name the local services they currently use or have used in the past. The most popular responses included networking events, which were followed closely by information exchange, funding, business support and advice. The least popular service was programme development.

Section 3: Creative Islington

Respondents were asked what services they would like to see provided by Creative Islington. The **top 10** responses were:

1. Signposting to funding/finance opportunities
2. Raising the profile of you and your work to local and regional policy makers
3. Sector specific network events e.g. Dance/Drama/Visual Arts/public art
4. Thematic networking events e.g. Education; Marketing/Promotion; Festivals and Events
5. Commission opportunities
6. Newsletter/e-bulletins
7. Signposting to events
8. Brokerage/signposting to finance
9. Employment opportunities
10. Arts business directory & joint marketing programmes

Other responses included networking opportunities (e.g. website, membership), engaging young people and raising awareness of Islington's cultural offer.

40 respondents provided their email addresses requesting to joining Creative Islington's database/mailling list.

2.1.3 The Creative Islington Survey Noticeboard

The following provides a summary of quotes from the survey – to illustrate the range of demand-side needs of Creative Islington:

Question: Have we missed anything? Please let us know if there are any other services you would like to see CREATIVE ISLINGTON delivering

"What I'd like most is to rent a workspace locally with other craft designer/makers, and have a local support network and open studio events. We need something like Cockpit Arts in Islington. I do want other things like mentoring and training, but I suspect what I'd want from these would be very specific - too specific for a general arts programme. The reputation of Islington with regards to arts development is extremely poor. Hackney, Tower Hamlets, Camden, Waltham Forest have all done more things that I've heard of, despite the fact that I've lived in Islington for 8 years."

"Assistance with in-kind arrangements – e.g. for subsidised theatre rehearsal space. Also contact with local businesses which may provide sponsorship".

"Commission artists please! Islington needs culturally enrichment across all sectors of society. Would love to see an increase in artists working in the parts of Islington that fall into the bottom 20 % of the governments Indices of Social Deprivation".

"A professional link with Islington Schools and arts organisations at the top level and an opportunity to review the range of activities being offered to stop unnecessary duplication of activities. An understanding of the LBI's plans for the Olympics and the cultural offering for this period. A continuity of staff within LBI to lead on the relationships with arts organisation. An understanding of LBI's current investment and strategic aims for the arts in the borough".

"Network of artists and promoters working on outdoors/site specific".

"As a priority, we will be looking at innovative ways to engage young people in Islington, and feel it's very important to have young people at the heart of our planning processes so we know exactly what they want and so that they are involved, from the beginning, in achieving this".

Question: Are there any services you feel are missing in Islington in terms of support for the cultural and creative sector?

"An exhibition space that could be made available or empty shop unit/s that designer makers could use to show their work, all year round or once a year for the London Design Festival in a prominent public location such as on Upper Street. A low rent scheme for designer makers to open a shop and perhaps cafe or gallery to show contemporary craft/run workshops for local people and visitors. Better communication and awareness of the people who are designer makers in the Islington area with creative businesses, better communication and awareness of local artists studio groups. Islington competitions for funding or grants towards business set up".

"A better way of communicating between arts organisations about projects that are potentially/are happening in the area in order to support more interaction and collaboration".

"A central arts advice/support body for local residents".

"An effective network for the cultural sector, which we hope Creative Islington can facilitate. A website/noticeboard for the cultural sector to exchange information and promote the sector and its activities as a whole".

"Affordable workspace for Artists. Clear up to date relevant funding opportunities".

"Networking between different organisations; support to connect up with local business and third sector organisations; a centralised 'mapping' of the creative industries in Islington; Advocacy and support in working with developers, government, and other business; advice on strategic development: such as board development, and making use of local resources; support from the educational services in how best to work with the borough's educational institutions; joined-up marketing and promotional strategies to reach local people; networks and contact with local press".

"Focused support for high quality, innovative contemporary art practice - the development, the making, the showing".

"We much appreciate the funding opportunities emails sent out by (the Arts Officer) , however, would appreciate some training on which ones we might be eligible for, how to fill in forms to maximise chances, and the implications. Would also like to endorse the idea of a central box office ticketing website for Islington's small theatres which could also be a noticeboard/networking site. We remember the days of Discover Islington, the borough's visitor centre on Duncan Street. How about a Cultural Information Centre on Islington Green, promoting the borough's vibrant cultural events and celebrating its history?"

"I feel I lack an awareness of the creative services available in Islington. I look forward to seeing these services advertised more widely, attending networking meetings and briefings".

"Recognition, support, access to the various commissioning boards (young people, regeneration, health) with someone to put the arts case forward".

"Bursaries for individual artists to work with other companies and artists to develop skills. For example a bursary to fund a collaboration with The Little Angel Puppet Theatre".

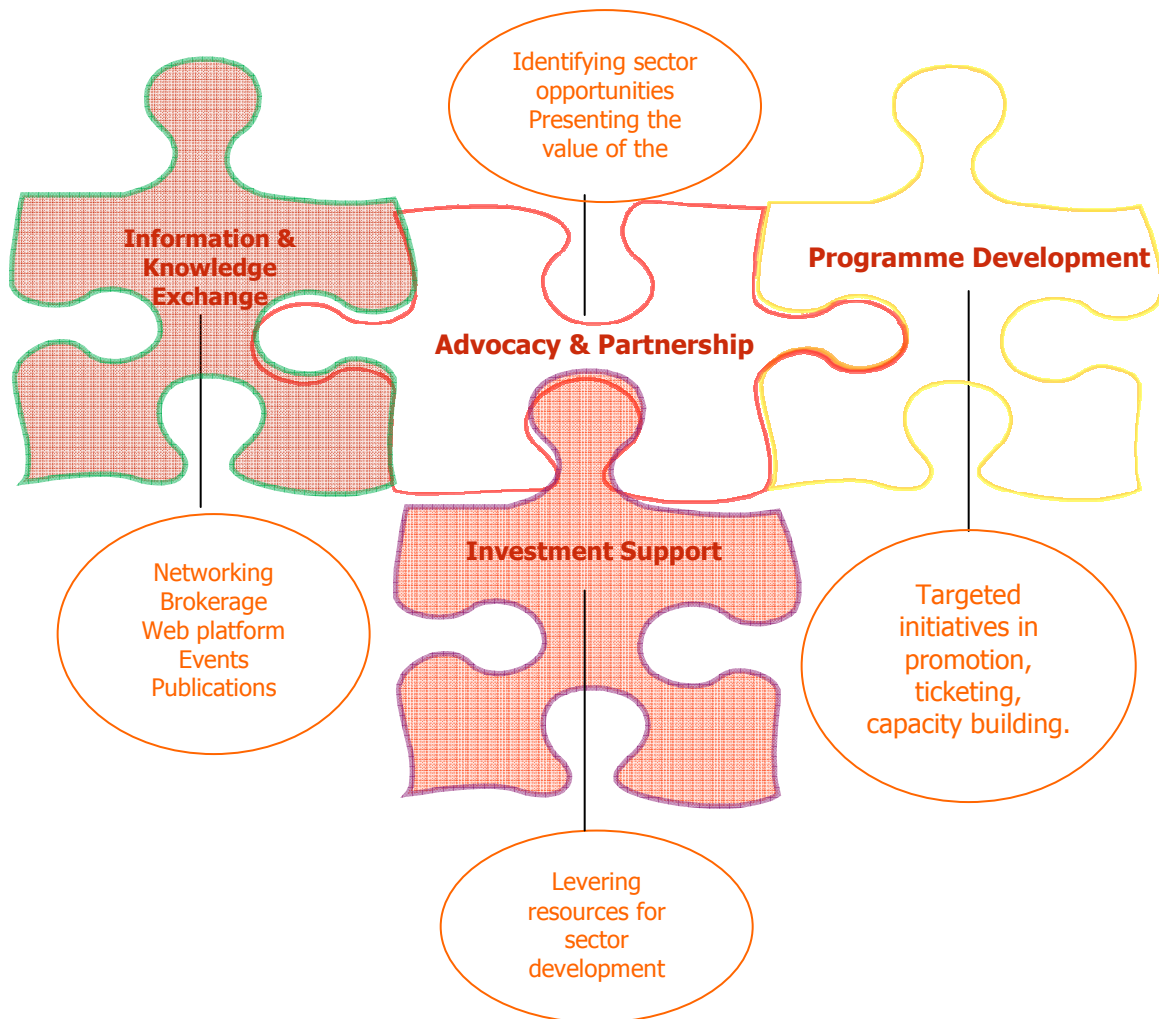
Networking, website presence for arts sector in borough, proper linking with voluntary sector to develop partnership opportunities".

"Networking opportunities; an open-access small grants fund (i.e. not with a prescriptive brief); signposting / partnership building / information & advice sharing service Publicity distribution service (e.g. to borough schools & college / libraries / cultural & community centres etc.); and joint borough-led cultural events".

3. Priority Themes for Creative Islington

Demand-side research has indicated a set of 'must-have' characteristics and services for Creative Islington. These, when measured against supply-side factors (such as agreed available funding and potential funding) present a set of priority agendas for Creative Islington. These are underpinned by a set of themes and indicative actions. They are also foregrounded by a set of core principles for Creative Islington.

The model below presents these different priority themes as the Creative Islington strategic model. This is to be read against the Creative Islington Structural and Operational Models introduced in **Sections 4 and 5** below. Each theme represents part of Creative Islington's role as an **intermediary** for the cultural and creative sector of the Borough: it is seeking to connect the sector to the local authority and drive forward a complementary agenda where the Borough of Islington maximises the role and value of its cultural and creative asset base.



4. Creative Islington – Structure and Legal Status

4.1 Proposed Legal Status and Rationale

"The test of our worth is the service we render" (Theodore Roosevelt).

4.1.1 Governance

Creative Islington needs to strike a balance between being independent from the Islington council (which in the first instance is the major funder), whilst at the same time maintaining and developing a strong synergy with the council. It also has to balance the interest of its varied stakeholders, who range in size from large RFOs with a national profile to small community based organisations and whose art forms range across the cultural and creative sector - from dance to visual art, to site specific performance to music. How successfully Creative Islington represents their interests in an equal and democratic way whilst making sure that it is able to take decisive action, developing some lines of work whilst declining others, will be the mark of its success.

To be effective as a small (micro in fact) organisation, Creative Islington will need to be light footed and nimble so as to be able to react quickly and move fast. But it will also need to have gravity and substance, maybe seeking to "punch above its weight" and leverage its position as the central point within a partnership of stakeholders.

It also needs to have a simple and transparent mode of operation with clear lines of responsibility combined with nimble decision making structures. Its initial staff will comprise of at most one person plus some part time support. If it sets up a complicated committee structure with associated layers of bureaucracy, running the organisation could consume all of its limited resources just in the operation of its governance structures - leaving no time or resources to actually develop projects or make a difference.

The actual structure of governance will be described in the **Articles of Association** (the internal rules around voting and meeting protocol) and the **Memorandum of Association** (which describes the relation of the company to the outside world) - for an organisation such as Creative Islington much of this is fairly standard and designed to make sure that an organisation can always reach decision and, if necessary, wind itself up. There is much to be said for adopting the model Memorandum and Articles approved by the Charities Commission – for example, it will speed up the process of registration.

The more important question is how is the board selected and how does that board relates to its membership. This issue is discussed below.

4.1.2 Membership, Board membership and their Selection

"Ideally Creative Islington would be a membership organisation, with a rolling board, an easily accessible website, that provides public info, alongside a members area, for easy networking, and sharing skills, requesting loans of equipment etc., publicising events etc. It would have clear, well-thought out branding and identity, and remit from the beginning: things which would remain constant throughout board changes, to avoid loss of identity"

(Response from Creative Islington Survey).

A key issue Creative Islington needs to consider carefully is who its membership are (and if they pay a subscription or not) and how those members select a board of directors²⁰ to run the organisation. Creative Islington already has a Board, although it is currently too small and does not incorporate sufficient presence from local residents, the learning and skills sector, creative businesses, and a mix of small cultural and creative organisations

Without going into the full legal process, (precise advice on which should be obtained from the appointed solicitor or legal advisor that is appointed to further develop Creative Islington), the **two options** are:

1) To open membership to all who agree with the object of the organisation/charity and to ask that group at an Annual General Meeting to vote for a nominated directors.

OR

2) To assign categories of representation and have at least some of the places on the Board nominated by either named organisations or classes of members. It is perfectly legal to have an entirely nominated board at which point the membership become more a supporters group and the administration of the organisation becomes a lot simpler.

4.1.2.1 Make up of the Board of Creative Islington (if it decides to go down the nominated route).

A list of categories that may suit Creative Islington could include:

- One person appointed to represent the Borough of Islington, nominated by the leader of the Council.
- One person appointed to represent large RFOs based in Islington
- One person appointed to represent community arts and local festivals nominated by the Membership / Network.

²⁰ We have used the term Directors throughout, these people can also be described as; trustees, directors, Board members, governors or committee members.

- One person appointed to represent a micro/ small local creative business, nominated by the Membership / Network.
- One person appointed to represent a large local creative business, nominated by the President of the Islington Chamber of Commerce.
- Two persons appointed to represent Islington's Further and Higher Education institutes, nominated by the Dean, Principle or Warden of that institute.
- One person appointed to represent practitioners working in local youth or community arts, nominated by Islington Youth Service.
- Up to three persons co-opted by the Board by virtue of their specialist skills and/or expertise.

This would give a maximum number of Directors of 12, which assuming that most meetings would have in attendance around 8 or 9 Directors would be a quite manageable size (although it could be larger if desired). Interested parties who need to be informed but should not be Directors in order to avoid direct conflict of interest issues such as officers of Islington council can attend meetings as observers. The Board also needs to decide if it wants to have all meetings open to the membership, set aside time for representations or deal with all matters in private. It is envisaged that the "style" of Creative Islington would be quite casual but it is worth resolving such issues and recording them in the Memorandum just so that there is a constitutional solution to difficult issues that may arise rather than waiting for them to arise and not being prepared.

Other variations would be to base the Board categories on art form categories or to have a combination of the list above and art form. The type of organisations that are allowed to nominate Board members can vary. Creative Islington would be best served by identifying its core 'public' and developing a stratification for the Board based on this profile. Good practical advice can be sought here through Co-operatives UK Limited.

4.1.2.2 A Membership Fee?

In terms of membership fee, it is probably not cost effective to charge a fee in the first instance because the level of fee that people will be happy to pay will be judged on the value of the services offered, and initially the staff of the organisation will have so few resources that they will struggle to offer any appreciable level of member benefits. It would be prudent to view free membership as a loss leader from the beginning and aim to build a large and comprehensive e-mail list as quickly as possible and then at a later stage reconsider the issue of whether to charge a membership fee or not. In fact, if an entirely nominated board is chosen as the route to select the board of directors, then "members" can be thought of as more of a network of supporters or stakeholders and the management of the whole organisation simplified. This will need to be re-examined periodically as part of future business planning processes.

4.1.3 To Have Charity Status?

Creative Islington also needs to consider not only its current needs but also those it might have in the future. Chief among these is the decision of whether or not to seek charitable status?

Reasons for:

- 1) Some funders, trusts and foundations mainly have a policy of only giving to organisations that already have charitable status, although in practice this is not often such a problem as it may appear.
- 2) If Creative Islington wants to acquire, either purchase or lease, property - which it could sublet to members as studio space for example - then as a charity it would automatically qualify for an 80% discount on its liability for business rates. This is a substantial discount and has the power to make some schemes viable that would not be viable for organisations without that status.
- 3) Charities, except in rare cases, are not liable for corporation tax. Although this is more a result of the way that funds are restricted within the financial organisation of the charity rather just as a direct result of having registered status. In practice a company limited by guarantee can avoid corporation tax, as long as it does not generate large earnings, and even if it did as a charity it may find that it had to pay tax at some point.
- 4) Reputation: the benefits of being a charity are largely misunderstood in lay circles but it has to be said that if the organisation registers as a charity it as an organisation would gain some automatic kudos, although in practice the benefits it receives may not be as great as imagined, and would be limited to those outlined above.

Reasons against:

- 1) It will take a substantial period of time to set the organisation up as a charity. Even if the application is straightforward and the organisation does have genuine charitable objectives it will take at least 2 months to obtain a number (the Charity Commission currently quote 40 days to turn round an application but in practice even if Creative Islington used a professional service there are internal administration processes that add to that turn round time). Reasons for delay include: finding trustees, organising initiating meetings and wording - *"an incorrectly worded objects clause is by far the most significant cause of delay to, or rejection of, an application"*.
- 2) Its accounts will be more complex and will incur higher costs for accountancy support and audit.
- 3) It may struggle to align its purpose with the basic requirement an organisation needs to have in order to be considered for registration - i.e. it needs to be set up **solely** for public benefit. *"As well as being for the public benefit, a charity must have purposes which are 'exclusively charitable' in law. This means that an organisation can't have some purposes which are charitable and some which aren't - they must all be charitable"*. It will also have to report on its performance in delivering against its purpose.

In practice, most of the activities that Creative Islington would want to engage in can pass the public benefit test and if it wanted to engage in activities that were not solely for public benefit it could either sub contract these or set up a separate trading arm, such an issue may be if it wants to set up fee based service that was obviously profit making.

Most of these objections should be surmountable and although there have been recent changes in the law there many examples of similar organisations that have achieved charitable status.

There are at **least two accepted charitable purposes** that the organisation could adopt that would cover its main objectives and a well worded objective statement could in addition give it the powers to deliver just about any projects it would want to work on in the future, bearing in mind the ethos behind the setting up of the organisation. All charities must have charitable purposes or 'aims' that are for the public benefit - the two that would fit in with the aims of Creative Islington are:

- b) the advancement of education
- f) the advancement of the arts, culture, heritage or science.

Examples of organisations whose objectives have some similarity to Creative Islington's and have been accepted for registration as charities include:

The Creative Foundation - 1105174
Arts and Business - 274040
Arts Council of Bexley - 1095410
Artsadmin – 1044645

The above list is not exhaustive but has been included to show that in principle their examples of organisations with similar aims that have registered.

We **recommend that Creative Islington make itself ready and fit for purpose to apply for charitable status but does not actually apply until it is either operationally or financially essential for it to be fully registered.** The two main reasons it would want to register are that it was applying for a large grant from another trust or charity that only gave funds to registered charities or that Creative Islington wanted to take on premises that attract business rates and that could qualify for the mandatory 80% relief. Other than those cases, registering as a charity would just create an additional financial and regulatory burden on the new organisation for little benefit. To make sure the organisation is in a position to make a successful application will only require a little legal work checking the existing Memorandum and Articles and amending if needed. If these were left for more than one year it may be prudent to do an annual check to see if charity law has changed but again this should not be an expensive or time consuming activity.

It is also **recommended that the organisation have its accounts audited each year.** Even though it will for the foreseeable future be well under the turnover level of statutory obligation to do so (turnover of £5.6 million), it will for a relatively small cost

(should be no more than £1,500 in accounting fees, including making up of final accounts for submission to companies house) help to establish an externally verified record of propriety and good management. This record can be of great value, and in some cases is almost mandatory when dealing with organisations such as regeneration agencies and mainstream education funders, who often as a matter of course ask for audited accounts.

4.1.4 CIC - Community Interest Company²¹

The newer structure of community interest company (CIC) could be used to incorporate Creative Islington beyond its current Company Limited by Guarantee status. The chief advantage of such a structure is that it is possible to give financial remuneration the Board of Directors (which is not really possible with a company limited by guarantee) and allow some sort of profit distribution whilst maintaining an "asset lock" that can be used to separate public funds donated for the furtherance of public good from funds generated through trading activities.

A CIC can not normally become a charity or be entitled to the mandatory 80% discount on business rates that charities enjoy.

But a CIC is one of the simplest non profit structures to set up and has only light requirements in terms of accounting and audit regulations - in most aspects it is a simple to set up and operate as a standard limited company without share capital.

4.2 Financial Structure

In the first instance, Creative Islington will not generate many transactions so accounting procedures can be kept simple. Issues that need to be resolved at the start include:

Bank mandate: Authorisation for orders and signing of cheques: the CEO plus one of three named board signatories usually has this role for cheques up to £1,000.

Budget reporting and cash flow: The Board needs to agree with the CEO a balanced budget at the beginning of each financial year and then have a report on progress at each meeting. The main issue that a small organisation needs to always be on top of is the cash flow. A simple monthly cash flow spread sheet should be presented at each Board meeting and the CEO should explain how the organisation intends to remain solvent for the remainder of the year - the Board need to be assured that the organisation has sufficient resources to meet its regular obligations and that the timing of payments coming in and their amounts are sufficient to meet all contractual obligations. The main problem that small organisations have, of course after raising enough funds to keep operating, is to ensure that it always has enough liquid resources to meet all of its ongoing obligations. This needs to include always having sufficient reserves to cover winding up costs should that be necessary.

²¹ See: http://en.wikipedia.org/wiki/Community_interest_company

If the organisation decides to register as a charity, then it will have to divide its income between unrestricted core funds and restricted funds raised for a particular project. It will also need to maintain a way of recording time and resources spent on each project and reporting that to the board in such a way that they can be sure that Creative Islington is operating its finances within its charitable remit and within the contractual conditions that any funds raised stipulate.

Auditor: Even though initial turnover will be below the threshold for compulsory audit, Creative Islington would be wise to initiate an audit procedure at an early stage: the track record that it will build up will prove invaluable in the future. An auditor should be appointed by the Board at the earliest convenient time and then the new CEO should take their advice on accounting procedures and records to be kept. If the auditor is used to help set the system up, then the preparation of final accounts and audit should be simple and quick (and also should cost less) than if the auditor is only contacted at the end of the process.

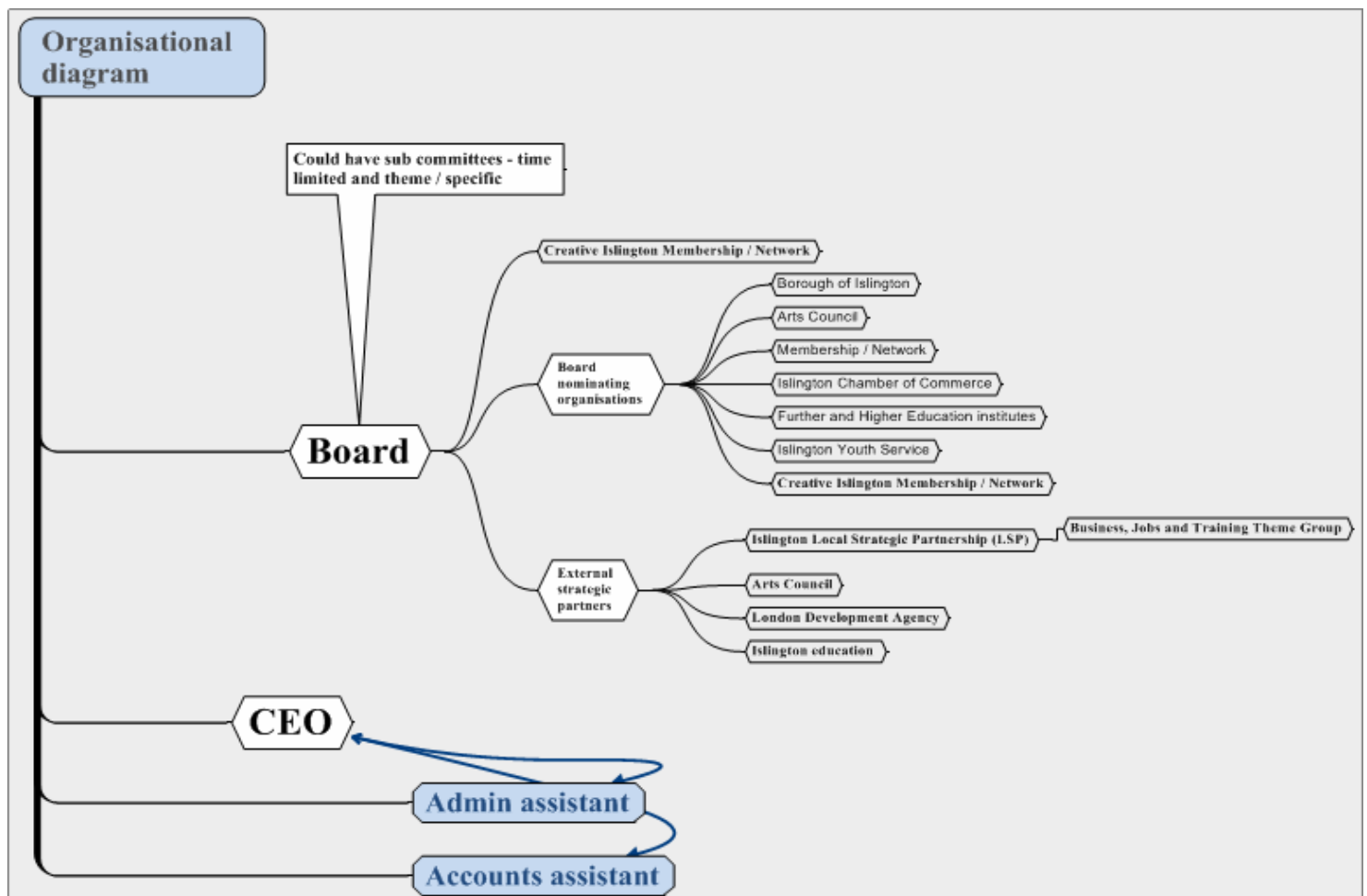
Tax and VAT: Again, if the auditor is consulted at the beginning, then the organisation should be able to ensure that it does not incur a corporation tax liability. In the first instance it is probably not advantageous or in fact possible to register for VAT - the down side is that it will lose 15% on most purchases - the upside is that if it charges for any services such as consultancy which is delivered to organisations that are not VAT registered (which most of its non profit clients are likely to be) then it will effectively be 15% cheaper than larger competitors. If it decides to register at a later date then there is scope to retrospectively reclaim some of the VAT it had paid in the past. Again the company appointed as auditors should be able to advise.

Financial management and audit: As an organisation that will seek to raise funds and administer the delivery of projects, Creative Islington needs to have in place clear financial operating structures, a well defined system for recording transactions and an external auditor in place. From day one it needs to build up a track record for reliability and delivery, not only carrying out these functions internally but also carrying them out and recording in such a way that they can be inspected by funders or stakeholders. At the end of each financial year, it needs to have its accounts audited by an external certified accountant.

Although the initial turnover of Creative Islington would be well below the threshold that demands full external audit, it would be wise to instigate audits from year one as the track record it would build up would prove invaluable in the future. Most public funding is becoming more and more concerned with fiscal management and a demonstrable track record of success in delivery so as an investment for the future we suggest that Creative Islington submit all its financial dealings to audit immediately - in the long term the demonstrable record it builds up will be of great value in the future especially if it intends to apply for more mainstream funds such as LSC or EU funding.

4.3 Proposed Structure and Strategic Location

Below we present an Organisational Diagram for the proposed structure of Creative Islington.



4.3.1 Proposed Staffing Requirements for Creative Islington

In the first instance the funding available will dictate the level of staffing that can be afforded. A Director or CEO (Chief Executive Officer) would be the first appointment. The term CEO can be used rather than 'Director' - to avoid confusion with members of the board of Directors.

The CEO will be far more effective if supported by an admin assistant, which could be part time or shared with another organisation. If the funds are available, this role can be split to include a part time book keeper as well then the CEO will find it their time spent of much more productive tasks.

Appendix 6 presents a provisional job description for the CEO.

4.3.2 Proposed Locational Requirements

For Years 1-2, we propose that the CEO work on a peripatetic basis across Islington. Meetings will be held at partner organisations – and hosted in-kind. This will reduce costs, increase flexibility and visibility, and enable an equal engagement across the Borough. However, from Year 3 we recommend that a permanent home be sought (budget allowing) – hence the recommendation to set up as a charity (due to the cost/tax savings therein).

5. Creative Islington – Operational Plan for Current Budget

5.1 Current budget and Conditions

We have assumed that there is a committed budget of $3 \times £40K = £120K$.

5.2 Operational Work Plan for Years 1-3

The operational budget for years 1-3 has been modelled (see attached spread sheets in **Appendix 1-4**). The spreadsheets provide operational overviews for activities for which a budget is available (i.e. from the current committed budget); plus for activities for which additional resources are required. Currently, even using the most lean cost estimates, significant additional funds are required for Creative Islington to make the type and level of impact required. These are indicated in the spreadsheets and are introduced below – where we explore the key operational requirements for Creative Islington for Years 1-3.

We have built into these costs secondary National Insurance Class 1 contributions - currently 12.8% of the salary - so, on a proposed salary of £32,500 for the CEO, it would be an additional £4,160 per year. This is part of the 'CORE AND SETUP' element of Appendix 1), where there is a £5,000 down as "overheads budget". This covers NIC and extra for compulsory things like Employers liability insurance.

Below we present each of the four delivery themes for Creative Islington and link them to a set of actions. These either have the status as 'already costed' (i.e. they sit within the existing available budget); or 'require additional investment' (i.e. resources will need to be levered from other funders).

Collectively, they provide the **Work Programme for Creative Islington 2009-12**. This will be developed through a close working relationship with Islington Council. This is why some of the immediate actions for Creative **Islington dovetail neatly with the priorities of the forthcoming Cultural Strategy for the Borough**: it makes strategic sense for Creative Islington to work as a strategic ally with the Borough – to ensure the Cultural Strategy connects effectively to the cultural and creative sector of Islington.

In addition, it is important to recognise that **each of the projects introduced below are inter-connected and complementary**. They overlap, as do the Themes that they are informed by. Each is designed to develop Creative Islington's role as a fit for purpose intermediary organisation that provides brokerage and development support for the cultural and creative sector of Islington in a light touch and flexible manner.

5.3 A Work Plan for Creative Islington

CREATIVE ISLINGTON THEME	PRIORITY ACTIONS 2009-2010		PRIORITY ACTIONS 2010-2011		PRIORITY ACTIONS 2011-2012	
THEME 1 – INFORMATION AND KNOWLEDGE EXCHANGE	FUNDING CONFIRMED	FUNDING REQUIRED <i>Baseline Data & Mapping</i>	FUNDING CONFIRMED	FUNDING REQUIRED <i>Baseline Data & Mapping</i>	FUNDING CONFIRMED	FUNDING REQUIRED <i>Baseline Data & Mapping</i>
This Theme will establish Creative Islington as the primary broker of sector knowledge across the Borough. It will be a connector and facilitator, ensuring there is even access to information on sector development issues and opportunities.		£5,000 required		£5,000 required for 2 nd open space event & ongoing data update		£5,000 required for 2 nd open space event & ongoing data update
Baseline Data & Mapping Baseline mapping of the cultural & creative sector of Islington. This is to be developed as digital project; an on-line 'mash-up' tool. This will be driven initially by a large open space recruitment event, followed by intensive network development to recruit businesses & organisations to the web-based 'cultural map of Islington'. A more standard desk-based mapping of the sector is also required – to establish a data baseline that allows for comparative analysis and ongoing review. This can only be fully realised through Theme 4. Through a 'mash-up' approach, users self enter their own data and then this is automatically aggregated on a web page to give a dynamic view of the size and make up of a 'Creative Islington'. This baseline data and intelligence will also operate as a key advocacy tool – with Creative Islington highlighting sector development priorities to its partners. Activities: - Hold an open space event where organisations and businesses introduce who they are and what they do. - Commission a web-based tool as the platform for 'Creative mash-up' – the digital community site for the cultural and creative sectors of Islington. A spin off from the above and one of the ways that Creative Islington can build its usefulness to members without expending resources (that it does not yet have) is to use the information it gathers from the base line / network database and then subscribe to the key RSS feeds to find information on trends, funding, policy initiatives, relevant news items etc. to feed back to members (network members themselves are often good sources of knowledge on which are the best feeds). - Manage this site and introduce a set of notice board and blogging functionalities - Undertake a short mapping / auditing process – to buy any baseline data and continually source and record cultural organisations and businesses across the Borough. - Provide regular data and sector profile bulletins – on-line						

Creative Apprenticeships Brokerage Project

Creative Islington will operate as the preferred **broker** between the learning & skills sector and the cultural organisations of the Borough to fast-track apprentices to organisations and establish a network model of apprentices. It will:

- Directly signpost schools & colleges to cultural organisations & creative businesses to explore the potential for creative apprenticeships in the cultural sector
- Broker opportunities for apprentices to be shared across different organisations & businesses
- Develop a set of capacity-building workshops for cultural organisations interested in apprenticeships
- Develop a wider brokerage and signposting service for work-related learning opportunities in the cultural & creative sector.

2009: Creative Apprenticeships Brokerage Project

£500 confirmed

This is also a core business activity.

2010: Creative Apprenticeships Brokerage Project

£500 confirmed

This is also a core business activity.

2011: Creative Apprenticeships Brokerage Project

£500 confirmed

This is also a core business activity.

Activities:

- Intensive and ongoing partnership work with the learning and skills and cultural sector.
- Development of an in-house directory of potential apprenticeship placement opportunities
- X3 workshops per year to raise the profile of the creative apprenticeship programme and broker relations between required partners
- Deliver web bulletins of successful apprenticeship placements – case studies to raise awareness and build appetite
- Develop an informal on-line work-related learning noticeboard – where organisations and businesses can flag-up their interest in taking on a placement and engaging more broadly in the provision of learning and skills across the cultural and creative sector.

Myspace Project

Creative Islington play an active partnership, consultation and engagement role with this proposed new-build community cultural and young people centre in the north of the Borough.

2009: £1,000 confirmed.

Activities:

- Hold a series of meetings with cultural organisations and community groups to explore the potential of the new facility and identify their role as local stakeholders and service providers
- Stage an open space consultation event where the cultural and creative sector lay out their vision for the facility. This should be tied into a wider event where guidance is given to the cultural sector on how they can engage with the Council and its different programmes.
- Undertake an ongoing advisory role.

'Creative Heroes' & Workshops

Promote & profile the Borough's cultural and creative sector through a series of case studies – to be published on-line & launched through a network event.

Hold a set of small-scale, intensive networking and exchange events – focusing on knowledge development for the sector.

2009: £1,000 confirmed

Activities:

- Recruit a mix of cultural organisations and creative businesses to develop their own profile through a 'Creative Heroes Template'
- Design the on-line space so it allows for a 'wiki approach' of sector-led editing
- Hold network event and launch the case studies on-line
- Raise funds for this to be an annual programme.
- Hold 3 sector networking sessions per year – each to focus on an issue identified by the sector (through the website or other means) as of strategic importance – e.g. investment, IPR, market development etc.

THEME 2 – PROGRAMME DEVELOPMENT

This Theme focuses on developing specific programmes for which there is a strategic opportunity or gap in provision in Islington. Here Creative Islington has an important partnership and brokerage role, working with the Council and the sector to make a difference.

Marketing & Cultural Tourism Programme

Led by creative Islington and delivered by partners working in the cultural and creative sector. This is a wide-reaching approach to establish Islington as a coordinated cultural destination/offer – with the lead-up to 2012 a major driver. This will include:

- Joint promotion
- Joint branding – toward a 'Visit Islington' brand identity
- Joint programming (toward a festival offer)
- Joint ticketing and box office, combined with an audience database
- Coordination with other inner-London Boroughs
- Promotion through the Creative Islington website.

FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

**2009:
£53,000
required in
total – to
include
feasibility,
project
management
and resources
for preferred
delivery
organisation
(which will not
be Creative
Islington.**

Activities:

- Feasibility research to explore the technical and strategic requirements of a joint ticketing / box office approach
- Support Islington Council to commission an Islington cultural destination brand identity
- Pilot a joint programming and promotions exercise – led by the independent theatre sector
- Hold a workshop with restaurants, pubs/bars etc., and cultural venues – a 'night-time economy' partnership event to explore this agenda
- Support partners to Develop the box office system and audience database
- Advise and promote any targeted promotions established through this service – e.g. 'for one night only' opportunities
- Lead partnership push with other London Boroughs – through Central London Forward – scope toward a joint festival offer for 2012-2012
- Establish a ticketing and promotions space within the Creative Islington website.

**Public Art – Project
Management,
Engagement,
Promotion**

Creative Islington should be the lead facilitator and broker for public art projects in Islington.

It should be positioned to manage public art projects and deliver the Borough's Public Art Strategy.

It should work with the arts sector to ensure local procurement where possible.

It should advocate for public art to be prioritised within the 'planning mix'.

It should build community engagement and awareness around these issues.

2009:

This is a core activity – funds will be raised through a project management role – as a % of the total public art costs – which are indicated in the Appendices.

2010:

This is a core activity – funds will be raised through a project management role – as a % of the total public art costs – which are indicated in the Appendices.

2011:

This is a core activity – funds will be raised through a project management role – as a % of the total public art costs – which are indicated in the Appendices.

Activities:

- Establish a public art project management offer to the Borough.
- Hold a workshop with the Borough's planning / regeneration teams and cultural / arts practitioners to explore procurement opportunities and advise on a Public Art Strategy
- Undertake a project management role for key public art projects across the Borough.

THEME 3 – INVESTMENT SUPPORT

This Theme focuses on supporting the cultural and creative sector to invest in the Borough, and encouraging the development of hubs of activity at strategic sites across the Borough.

Temporary Workspace Programme

Creative Islington should be an advocate for the creative re-use of buildings across the Borough, securing creative workspace in key hubs. This is especially opportune during the current economic downturn – where property is relatively affordable and available space more accessible.

Creative Islington should identify opportunities for creative workspace and activity space and work with the Borough to enable opportunities to be realised.

Creative Islington should also project-manage specific opportunities – such as temporary studio space and empty shop units.

FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

This is a core business for Creative Islington.

This is a core business for Creative Islington.

This is a core business for Creative Islington.

Activities:

- Undertake a scoping exercise to identify potential sites for cultural and creative workspace and activity space
- Hold a Creative Islington workshop on creative solutions to old buildings – drawing on the expertise of planning and cultural professionals
- Negotiate temporary 20% discretionary rate relief with Islington Council for specific workspace and activity space projects
- Develop capacity to project manage specific sites if required (i.e. if a suitable partner cannot be identified).
- Establish a creative workspace information and advertising page on the Creative Islington website.

THEME 4 – ADVOCACY AND PARTNERSHIP

This theme is closely connected to Theme 1 (Information and Knowledge Exchange). It represents an ongoing strategic partnership role for Creative Islington, presenting the Borough and a wider set of partners with the development profile and needs of the sector; working to identify support opportunities; and ensuring arts, culture and creativity operate as key agendas across different strategic themes.

Islington Creative Economy Programme

This is the core knowledge exchange programme for Creative Islington. It offers a core service in addition to the mix of workshops and network-generated information and data developed in Themes 1-3. It comprises:

- An in-depth mapping and auditing research for the overall cultural and creative sector of Islington
- 4 knowledge exchange workshops per year – each featuring a specific agenda as specified by the sector or strategic partners
- An active and dynamic web community – far in advance of that specified in Themes 1-3.

FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED	FUNDING CONFIRMED	FUNDING REQUIRED
----------------------	---------------------	----------------------	---------------------	----------------------	---------------------

2009:
£40,000
required

2011:
£40,000
required

Activities:

- Commission a full audit and mapping exercise to establish a proper baseline for the sector – compatible with DET guidelines
- Deliver a skills and support survey through this database – to identify key support needs
- Programme 4 knowledge exchange workshops – guided by the above evidence
- Work with the Borough, learning and skills providers and a mix of strategic bodies to advocate/broker a set of bespoke development projects to support sector sustainability and growth; access and opportunity; and the promotion of Islington as a creative and cultural place in which to live, work and visit.
- Intensify the role of the Creative Islington website and a mix of less formal web 2.0 tools to build networks, engage and disseminate.

5.4 Priority Actions for Creative Islington

For Creative Islington to become a successful, value-adding organisation that offers much-needed support to culture and creativity in Islington, it will need to move quickly and in a high profile manner. The following are the proposed ten next steps for Creative Islington, to be taken over the first six months. Each contributes to and lays the ground for the priority actions identified above. In addition, it is likely that they will uncover a set of further opportunities, with discussions with strategic partners a key means of advocacy and leverage:

1.	Draw-up a shared protocol with Islington Council – stating exactly the working relationship
2.	Reform Creative Islington Board – to be larger, cross-sectoral, inclusive of local residents
3.	Recruit Creative Islington CEO on an 18-month contract
4.	Establish Creative Islington Advisory Panel – a sector-led network that meets as a Creative Islington AGM
5.	Undertake a sharp cultural and creative industries mapping study – the beginning of a new intelligence and database for Creative Islington
6.	Launch a Creative Islington website and blog, with additional Creative Islington membership access
7.	Hold a Creative Islington launch event and a workshop programme for Year 1
8.	Develop a clear and agreed working relationship with Create KX; Arts Council England, London; and key learning
9.	Draw up project plans for a set of priority actions. These will include a shared ticketing and promotions service for Islington’s cultural venues; a creative learning and skills brokerage service; and a property advisory and promotions initiative.
10.	Develop a set of programme proposals to Arts Council England, London

Appendix 1: Indicative Tasks & Costings for 2008-09

TASK	Who leads	2008/09													
		FUNDING CONFIRMED	FUNDING REQUIRED	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
FEASIBILITY / BUS PLANING															
Consultancy / Business plan start	TF consultants														
Interview	TF consultants														
Open space event	TF consultants														
Other workshops	TF consultants														
deliver draft	TF consultants														
deliver final	TF consultants	£20,000													
SET UP AND CONSIITUTIONAL ISSUES															
review mem and arts re. charity status	*legal service														
Rebrand Creative Islington	**Consultants 2 / intern														
Recruit CEO															
Recruit CEO	**Consultant / student / intern														
CEO inpost (full time £32,250 p.a. + 5% annual increase)	5/12 for F/Y 09/10														
Baseline CEO's salary	£32,500														
DEVELOP BOARD															
Recruit new members	C.I. - C.E.O.														
Elect officers	C.I. - C.E.O.														
Board meetings	C.I. - C.E.O.														
CORE AND SET UP															
Office set up															
Overheads budget															
Admin and accountancy support															
Accountancy and audit															
CREATIVE ISLINGTON CORE NETWORK MEETINGS															
	C.I. - C.E.O.														
CREATIVE ISLINGTON PROJECTS															
THEME 1 - INFORMATION AND KNOWLEDGE EXCHANGE															
Online, Baseline and data mapping															
Creative appprentices															
Myspace bid - involve the sector															
Commisioning services															
THEME 2 - PROGRAMME DEVELOPMENT															
Marketing and Cultural Tourism Project															
Public art projects															
THEME 3 - INVESTMENT SUPPORT															
Temporary workspace programme															
THEME 4 - ADVOCACY AND PARTNERSHIP															
Islington Creative Economy Programme															
Creative Industry Audit and Creative Industry Action Plan															
		£20,000													

Appendix 2: Indicative Tasks & Costings for 2009-10

TASK	Who leads	2009/10													
		FUNDING CONFIRMED	FUNDING REQUIRED	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
FEASIBILITY / BUS PLANING															
Consultancy / Business plan start	TF consultants														
Interview	TF consultants														
Open space event	TF consultants														
Other workshops	TF consultants														
deliver draft	TF consultants														
deliver final	TF consultants														
SET UP AND CONSIITUTIONAL ISSUES															
review mem and arts re. charity status	*legal service	£650													
Rebrand Creative Islington	**Consultants 2 / intern	£2,000													
Recruit CEO															
Recruit CEO	**Consultant / student / intern	£3,000													
CEO inpost (full time £32,250 p.a. + 5% annual increase)	5/12 for F/Y 09/10							X							
Baseline CEO's salary	£32,500	£18,958						X							
DEVELOP BOARD															
Recruit new members	C.I. - C.E.O.														
Elect officers	C.I. - C.E.O.														
Board meetings	C.I. - C.E.O.									X		X		X	
CORE AND SET UP															
Office set up		£5,000													
Overheads budget		£5,000													
Admin and accountancy support		£5,000													
Accountancy and audit		£1,000													
CREATIVE ISLINGTON CORE NETWORK MEETINGS															
	C.I. - C.E.O.	£1,000							X		X		X		
CREATIVE ISLINGTON PROJECTS															
THEME 1 - INFORMATION AND KNOWLEDGE EXCHANGE															
Online, Baseline and data mapping			£5,000												
Creative apprentices		£500													
Myspace bid - involve the sector		£1,000													
Commisioning services		£1,000													
THEME 2 - PROGRAMME DEVELOPMENT															
Marketing and Cultural Tourism Project			£53,000												
Public art projects			£200,000												
THEME 3 - INVESTMENT SUPPORT															
Temporary workspace programme			£40,000												
THEME 4 - ADVOCACY AND PARTNERSHIP															
Islington Creative Economy Programme			£20,000												
Creative Industry Audit and Creative Industry Action Plan			£20,000												
			£44,108												

Appendix 3: Indicative Tasks & Costings for 2010-11

TASK	Who leads	2010/11													
		FUNDING CONFIRMED	FUNDING REQUIRED	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
FEASIBILITY / BUS PLANING															
Consultancy / Business plan start	TF consultants														
Interview	TF consultants														
Open space event	TF consultants														
Other workshops	TF consultants														
deliver draft	TF consultants														
deliver final	TF consultants														
SET UP AND CONSIITUTIONAL ISSUES															
review mem and arts re. charity status	*legal service														
Rebrand Creative Islington	**Consultants 2 / intern														
Recruit CEO															
Recruit CEO	**Consultant / student / intern														
CEO inpost (full time £32,250 p.a. + 5% annual increase)	5/12 for F/Y 09/10														
Baseline CEO's salary	£32,500	£34,125													
DEVELOP BOARD															
Recruit new members	C.I. - C.E.O.														
Elect officers	C.I. - C.E.O.														
Board meetings	C.I. - C.E.O.			X	X	X	X	X	X	X	X	X	X	X	X
CORE AND SET UP															
Office set up															
Overheads budget		£5,000													
Admin and accountancy support		£5,000													
Accountancy and audit		£1,000													
CREATIVE ISLINGTON CORE NETWORK MEETINGS															
	C.I. - C.E.O.	£1,000		X	X	X	X	X	X	X	X	X	X	X	X
CREATIVE ISLINGTON PROJECTS															
THEME 1 - INFORMATION AND KNOWLEDGE EXCHANGE															
Online, Baseline and data mapping		£5,000													
Creative appprentices															
Myspace bid - involve the sector															
Commisioning services															
THEME 2 - PROGRAMME DEVELOPMENT															
Marketing and Cultural Tourism Project															
Public art projects		£70,000													
THEME 3 - INVESTMENT SUPPORT															
Temporary workspace programme															
THEME 4 - ADVOCACY AND PARTNERSHIP															
Islington Creative Economy Programme															
Creative Industry Audit and Creative Industry Action Plan															
		£46,125													
			£75,000												

Appendix 4: Indicative Tasks & Costings for 2011-12

TASK	Who leads	2011/12													
		FUNDING CONFIRMED	FUNDING REQUIRED	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
FEASIBILITY / BUS PLANING															
Consultancy / Business plan start	TF consultants														
Interview	TF consultants														
Open space event	TF consultants														
Other workshops	TF consultants														
deliver draft	TF consultants														
deliver final	TF consultants														
SET UP AND CONSIITUTIONAL ISSUES															
review mem and arts re. charity status	*legal service														
Rebrand Creative Islington	**Consultants 2 / intern														
Recruit CEO															
Recruit CEO	**Consultant / student / intern														
CEO inpost (full time £32,250 p.a. + 5% annual increase)	5/12 for F/Y 09/10														
Baseline CEO's salary	£32,500	#REF!													
DEVELOP BOARD															
Recruit new members	C.I. - C.E.O.														
Elect officers	C.I. - C.E.O.														
Board meetings	C.I. - C.E.O.			X	X		X		X		X		X		X
CORE AND SET UP															
Office set up		£5,000													
Overheads budget		£5,000													
Admin and accountancy support		£5,000													
Accountancy and audit		£1,000													
CREATIVE ISLINGTON CORE NETWORK MEETINGS															
	C.I. - C.E.O.		£1,000	X	X		X		X		X		X		
CREATIVE ISLINGTON PROJECTS															
THEME 1 - INFORMATION AND KNOWLEDGE EXCHANGE															
Online, Baseline and data mapping		£5,000													
Creative appprentices															
Myspace bid - involve the sector															
Commisioning services															
THEME 2 - PROGRAMME DEVELOPMENT															
Marketing and Cultural Tourism Project															
Public art projects		£50,000													
THEME 3 - INVESTMENT SUPPORT															
Temporary workspace programme		£40,000													
THEME 4 - ADVOCACY AND PARTNERSHIP															
Islington Creative Economy Programme		£20,000													
Creative Industry Audit and Creative Industry Action Plan		£20,000													
		£51,831													
			</												

Appendix 5: Budget Summary

THREE YEAR TOTAL CORE EXPENDITURE				£110,233	
FOUR YEAR TOTAL LEVERAGED EXPENDITURE					£549,000
INCOME, TOTAL THREE YEAR					
	2008/09			£30,000	
	2009/10			£40,800	
	2010/11			£41,616	
				£112,416	
SURPLUS / SHORTFALL				£2,183	

Appendix 6 – Job Description for Creative Islington CEO

Creative Islington – CEO

Up to £32,500 PA – full time

Reports to: Board of Creative Islington

Background to position

In recognition of the importance of the cluster of Cultural and creative and Creative industries that operate from within the London Borough of Islington, an independent organisation has been set up to work strategically on developing both synergies between members of the cluster, the local authority and other relevant strategic partners. This organisation is called Creative Islington and it is set up as a “not for profit” company limited by guarantee managed by a voluntary board drawn from the cluster and strategic partners.

Creative Islington is the employer for this post. Creative Islington is currently majority funded by the borough of Islington (committed until April 2011) but it is expected one of the functions of the CEO will be to put together a sustainability strategy for the organisation that will include funding bids to other funders and an element of income earning through the delivery of member services or consultancy. The organisation is also committed to using its funds to lever in other funds, some for projects that it will manage directly and others where its role will be that of a neutral partnership broker.

This post comes at an important time for the cultural and creative development in the borough. The borough now has a full time arts officer, is in the process of putting together a cultural strategy and has political backing for a greater engagement with the sector.

Main purpose of job

The main purpose of the job is to devise and implement a series of initiatives that are aimed at:

- strengthening and supporting the cultural and creative sector of Islington
- attracting new investment from new complimentary businesses and projects into Islington
- marketing the products, services and value-adding role of the sector both locally, London wide, Nationally and Internationally.

Main duties and responsibilities:

Operational

To produce a robust two-year action plan, with measurable and achievable targets, for the development of the cultural and creative sector in Islington. In the formulation of the plan the manager must research and understand all relevant strategies that inform the wider “policy landscape” within which Creative Islington operates.

To be responsible for the communication of the plan to all the relevant stakeholders and communicate its execution to the board.

To formulate a simple plan for the collection, analysis and reporting of data on the size of the sector in Islington in such a way that key indicators can be mapped, tracked over time and reported.

To service the board of Creative Islington and any subgroups it may have.

To agree an annual budget with the board and then manage the finances of the organisation, its bank accounts and the reporting of its transactions. To supply such records needed by the appointed auditors in a timely manner in order for them to verify the financial management of the organisation.

To take all actions needed to maintain Creative Islington as a viable and legally compliant organisation. To arrange for the reporting of financial, audit and other information to bodies that require it for compliance purposes, such as companies house, the charity commissioners etc.

To undertake all other tasks as directed by the board arising from their consultation with the sector.

Information and knowledge exchange

To build a network comprised of the cultural and creative sector stakeholders located in the borough. To set up an effective means of communication with and between those stakeholders.

To arrange regular meetings of the network on a theme, sub sector, general or issue basis.

To maintain a Creative Islington web site, populated mainly with user content but edited and managed by the CEO.

Advocacy and Partnership

To co-ordinate sector specific marketing initiatives that will help to affect growth of the sector within the borough.

To ensure that the cultural and creative sector is actively involved in all local regeneration initiatives and plays a full part in economic and social development programmes. To make all relevant cultural and creative sector partners aware of borough opportunities in regeneration, learning and skills etc. for organisational and business development.

Provide reports to senior managers, Council members and the Board on Creative Islington's performance and achievements, including sector representation in the Borough. To act as the main independent conduit between the sector and the borough.

Programme Development

To identify training and business support needs of the sector and to formulate plans to address need. If deemed important by the steering group to co-ordinate fundraising activities that would help to address this need.

To work with and support promoters of festivals and other events occurring in the Zone.

Investment Support

To bring together partnerships, devise projects and apply for funds in response to needs or opportunities identified by the sector.

To work with property owners and tenants to ensure full occupancy and encouragement of new uses complimentary to Islington's cultural and creative sector mix. To also work with property owners and tenants to identify improvements and changes needed in Islington and to devise budgets and fundraising strategies to bring theses about.

To make contacts with the private sector in order to promote the importance of the sector within the borough's economy and to look for partnership opportunities and mutually advantageous projects.

Appendix 7 – List of Consultees

Name	Position	Organisation
Steering Group		
1. Fiona Ross	Head of Connect	Sadler's Wells Cultural Services Division Environment and Regeneration Directorate LBI
2. Pete Courtie	Arts Officer	Creative Islington
3. Frances Morrell	Chair	Creative Islington
4. Fotene Georgiou	Board Member	Creative Islington
5. Harry Leckstein	Board Member	Creative Islington
Interviews		
6. Amanda Smethurst	Director – Resource Development Archway Investigations and Responses	Arts Council England, London
7. Anna Hart	General Manager	Byam School of Art (St Martins)
8. Phil Evans	Director	Pleasance theatre
9. Caroline Miller		Dance UK Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
10. Cedric D'Amico	Team Manager Head of Business Support (Town Centre managers)	Public Protection & Development Mgmt Environment and Regeneration Islington
11. Clare Tunley	Lead Member Culture	Cubitt Arts
12. Cllr Ruth Polling	Education Officer	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
13. Dan Baker		ACE London Cultural Services Division Environment and Regeneration Directorate LBI
14. David MaCalpine	Project Manager	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
15. Georgina Arnold	Head of Creative Economy Assistant Director (Cultural Services)	ACE London Cultural Services Division Environment and Regeneration Directorate LBI
16. Howard Barnes		Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
17. Janet Drysdale	Head of Regeneration and Community Ptr	14-19 Partnership, LB of Islington
18. Jim Porteous	Partnership Director	Kings Place Music Foundation
19. Joanie Magill	Head of Outreach	Islington
20. John Thorne	Olympics Officer	Cubitt Arts
21. Judith Carlton	General manager	School Improvement - Standards, Cambridge Education @ Islington
22. Kate Kelly	Learning Plus Manager	Environment and Regeneration School Improvement (Arts, Media and Technology)- Standards, Cambridge Education @ Islington
23. Kevin O'Leary	Director	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
24. Len Cunningham	School improvement officer	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
25. Monhinder Bagry	Regen/Community Partnerships Officer	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
26. Pascal Coyne	Local Development Officer (Training & E)	Strategic Planning & Regeneration Environment and Regeneration Directorate LBI
27. Richard Ewen/Anna Hart	Head Teacher	Islington Arts and Media school
28. Richard Edwards	Officer for Resource Development	Arts Council London

29. Ruth Robinson	Director	Rowan Arts
30. Samantha Lane	Director of Projects	Almeida Projects
31. Wendy Bristow	Head of Service	Positive Activities Childrens Services LB
32. Gil Henderson	Director	Create KX
Open Space Launch Event		
33. Jonathan Heawood	Director	English PEN
34. Henriette Krarup	Strategic Development Officer	English Touring Opera
35. Kerry Whelan	General Manager	George Piper Dances
36. Farrington Julia	Director of Arts	Index on Censorship
37. Marcel Jenkins	General Manager	Jonzi D Productions
38. Joanna Gamper	Education Manager	Jonzi D Productions
39. Sid Higgins	Executive Director	National Youth Theatre of Great Britain
40. Crosswell Gemma	Box Office Manager	The Pleasance Theatre
	Archway Investigations and Responses	
41. Anna Hart	CEO	Byam Shaw School of Art
42. Simon Oatley	Director	Film and Video Workshop
43. Suzanne Lee	Business and Partnership Development Manager	All Change Arts
44. Jason Tetley	Managing Director	St Luke's Centre
45. Solange Goumain	Director	The Urdang
46. Daniela Essart	Director	Scarabeus
47. Daniel Vais	Director of Schools	Culture Device
48. Eleanor Schooling		LBI
49. Frank Neale	Summer University Programme Co-ordinator	Jonzi D Productions
50. Kate Smith	Strategy & Commissioning Officer	LBI
51. Holly Toft		Children's Services, LBI
		LBI Cultural Services, Environment & Regeneration
52. Anna Woodward	Archway Town Centre Manager	Cally Arts
53. Lisa Tang		Serious
54. Katrina Duncan	Participation & Learning Manager	London Sinfonietta
55. Amy Majumdar	Artistic Director	Rosemary Branch Theatre
56. Cleo Sylvestre	Associate Artist	Almeida Theatre
57. Jenny Worton	Projects Coordinator	Almeida Theatre
58. Natalie Mitchell	Education Manager	Orchestra of the Age of Enlightenment
59. Cherry Forbes		The Urdang
60. Emma Randle		The Little Angel Theatre & The Nave
61. Tom Hope	Deputy Director for Partnerships and Innovation	
62. Sacha Corcoran	Director	City & Islington College
63. Ruth Robinson		The Rowan Arts Project
64. Elizabeth Lerpiniere	Director	Islington Arts Factory
65. Cecilia Darker	Manager	Rosemary Branch Theatre
66. Alistair Spalding	Chief Executive & Artistic Director	Sadler's Wells Theatre
67. Anthony Alderson	Artistic Director	The Pleasance Theatre Festival
68. Duah Evelyn	Outreach Director	The Young Actors Theatre
69. Michael Garvey	General Manager	Orchestra of the Age of Enlightenment
70. Alisdair Aldous	Strategic Intelligence Manager	London Metropolitan University
71. Katherine Millmore	Director	Moving Arts Base
72. Daniel Baker	Education Programme Manager	Cubitt Gallery

73. Michael O'Keefe	Chair	Islington Arts Factory
74. Richard Edwards	Officer, Resource Development	Arts Council
75. Warman Alistair	Principle	Byam Shaw School of Art
76. Sarah Bailey	Development and Finance Officer	English Touring Opera
77. Rosemary Doyle	Head of Library & Heritage Services	LBI
78. Howard Barnes	Asst Director Cultural Services	LBI Cultural Services, Environment & Regeneration
79. Ruth Polling	Division Councillor	London Borough of Islington
80. John Thorne	Olympics Officer	LBI Cultural Services, Environment & Regeneration
81. Jim Lagden	Board Member	Creative Islington
82. Amanda Smethurst	Director (Development)	Arts Council England London
83. Kevin O'Leary	Director	LBI Environment and Regeneration
84. Wendy Bristow	Head of Positive Activities	LBI Children's Services
85. James Kempton	Leader of the Council	London Borough of Islington
86. Caroline Miller	Director	Dance UK
87. Fatima Hellberg	Editor	ELECTRA
88. Nneka Ugboma	Director	Mushrooms
Focus Group		
89. Anne Langford	Director of Projects	Almeida Theatre
90. Joel Wynn	Creative Apprenticeships Coordinator	City and Islington College
91. Paola Pozzi		Holloway Arts Festival
92. Ned Glasier	Director	Islington Community Theatre
93. Amy Majumdar	Participation and Learning Manager	London Sinfonietta
94. Catherine Willimore		
95. Cecilia Darker	General Manager	Moving Arts Base
96. Keren Wiltshire	Manager	Rosemary Branch Theatre
97. Phil Evans	Centre Manager	St Luke's Centre
98. Anthony Alderson	General Manager	The Pleasance Theatre
99. Ruth Robinson	Artistic Director	The Pleasance Theatre
100. Harriet Jones	Director	Rowan Arts Project
101. Natasha Bucknor	Intern	Rowan Arts Project
	General Manager	Almeida Theatre

Appendix 8 – Survey Questions

Creative Islington Survey

1. Creative Islington: Supporting the cultural & creative sectors of Islington

CREATIVEISLINGTON

Connecting Cultural Communities

Arts, Culture and Creativity lie at the heart of Islington's economy, identity and sense of place. With its rich creative community, Islington has a national reputation as a centre of creative excellence.

At CREATIVE ISLINGTON, we want to support and work with you to make sure that the Borough's creative community continues to flourish and grow.

CREATIVE ISLINGTON (formerly Arts for Islington) is a network organisation/development agency for Islington's not-for-profit arts, creative and cultural industries. The organisation is now in a unique position to bridge the gap between community-based organisations and the wider creative and cultural industries, and to contribute support education and economic activity in the borough.

Recent infrastructure funding from London Borough of Islington has provided CREATIVE ISLINGTON with a vital springboard back to life. We have ambitious plans to be a dynamic and coordinated agency providing high quality services to the arts and creative sector in Islington.

CREATIVE ISLINGTON has recently appointed **Tom Fleming Creative Consultancy (TFCC)** to help us develop a business plan for the organisation for 2009 – 2012.

We want to make sure that the services that we could provide are **the services that you need!** We would be very grateful if you could help us shape the future work of the organisation by completing the CREATIVE ISLINGTON SURVEY. This survey should not take up more than 10 minutes of your time. **Your input is invaluable!**

(To find out more about Tom Fleming Creative Consultancy please visit www.tfconsultancy.co.uk)

* All information and data provided will not be personally attributed to individual respondents, but may be used by Creative Islington and its key partners to support the development of the arts and creative sector.

2. About your organisations/business

It's important that we understand the make-up of the cultural and creative sector in Islington and your impact on the local economy if we are to successfully provide ongoing support for you and your work.

1. What kind of organisation are you?

- | | |
|---|---|
| ☐ Charity/social enterprise | ☐ Not for profit arts organisation |
| ☐ Commercial creative business | ☐ Voluntary arts group |
| ☐ Community group | |
| ☐ Other (please specify) | |

2. Which creative sub-sector(s) would you say you work within?

- | | |
|--|---|
| ☐ Advertising | ☐ Music |
| ☐ Architecture | ☐ Performing arts (Dance) |
| ☐ Arts and antique markets | ☐ Performing arts (Theatre) |
| ☐ Crafts | ☐ Publishing |
| ☐ Design (Graphic design etc) | ☐ Software, computer games and electronic publishing |
| ☐ Designer Fashion | ☐ Television and radio |
| ☐ Film, video and photography | ☐ Visual Arts |

Other (please specify)

3. Does your organisation have a particular specialism(s)?

- | | |
|--|---|
| ☐ Arts and education (within schools) | ☐ Community arts |
| ☐ Arts and health | ☐ Disability arts |
| ☐ Arts festivals and events | ☐ Environmental arts |
| ☐ Arts for elders | ☐ Public art |
| ☐ Children and young people | |

Other (please specify)

Creative Islington Survey

4. On average, how many full time (or the equivalent of full time) staff does your business/organisation employ? (This includes staff employed on a project basis.)

- ☐ 0 (i.e. sole trader)
- ☐ 1-4
- ☐ 5-9
- ☐ 10-29
- ☐ 20-49
- ☐ 50+
- ☐ Other (please specify)

5. Please describe your business briefly (e.g. activities, other functions, mission statement)

6. Where are you based in Islington? (Postcode)

3. Islington

1. How long has your organisation been based in Islington?

- ☐ Less than 6 months
☐ 6 months - 1 year
☐ 1 - 2 years
☐ 3 - 5 years
☐ 6 - 10 years
☐ 11 - 15 years
☐ More than 15 years

2. To what extent would you say the following factors have influenced your decision to base your organisation in Islington:

	Very significantly	Significantly	Moderately	Slightly	Not at all	N/A
Accessibility (i.e. central location, transport links)	☐	☐	☐	☐	☐	☐
Affordable workspace	☐	☐	☐	☐	☐	☐
Business growth opportunities	☐	☐	☐	☐	☐	☐
Close to clients/suppliers (minimises travel time)	☐	☐	☐	☐	☐	☐
Close to home (minimises travel time)	☐	☐	☐	☐	☐	☐
Good networking opportunities	☐	☐	☐	☐	☐	☐
Islington's reputation as a cultural centre	☐	☐	☐	☐	☐	☐

Other factors (please specify)

Creative Islington Survey

3. As an organisation currently based in Islington, how would you rate Islington's provision in the following areas:

	Excellent	Good	Average	Below average	Poor	N/A
Access to business advice/support	☐	☐	☐	☐	☐	☐
Access to funding	☐	☐	☐	☐	☐	☐
Access to training	☐	☐	☐	☐	☐	☐
Affordable workspace	☐	☐	☐	☐	☐	☐
Marketing opportunities	☐	☐	☐	☐	☐	☐
Networking opportunities	☐	☐	☐	☐	☐	☐

4. What local services do you currently make use of or have used in the past?

- | | |
|--|--|
| ☐ Advocacy and advice | ☐ Networking events |
| ☐ Business support/advice | ☐ Programme development |
| ☐ Funding | ☐ Training |
| ☐ Information exchange | |

Other (please specify)

5. Are there any services you feel are missing in Islington in terms of support for the cultural and creative sector?

Creative Islington Survey

4. Creative Islington

As a network organisation for Islington creative and cultural sector, CREATIVE ISLINGTON is in an important and unique position to help you develop your organisation/business, future programmes and projects and opportunities for you and your work to flourish and grow.

In order to make sure we develop our programme to meet your needs, we need to know which areas of support are most important to you and your organisation.

With this in mind, what types of services would you want CREATIVE ISLINGTON to provide?

1. Advocacy

- ☐ Raising the profile of you and your work to local and regional policy makers

2. Networking events

- ☐ Sector specific network events e.g. Dance/Drama/Visual Arts/public art
☐ Thematic networking events e.g. Education; Marketing/Promotion; Festivals and Events

3. Professional/Business Development

- | | |
|---|---|
| ☐ Brokerage/signposting to finance | ☐ Mentoring programmes |
| ☐ Business consultancy | ☐ Project management/development |
| ☐ Business support | ☐ Training programmes |

4. Information Dissemination

- | | |
|---|---|
| ☐ Arts Business Directory | ☐ Signposting to events |
| ☐ Commission opportunities | ☐ Signposting to funding/finance opportunities |
| ☐ Employment opportunities | ☐ Training/CPD |
| ☐ Newsletter/e-bulletins | |

5. Project development and strategic fundraising for

- | | |
|--|---|
| ☐ Joint audience development programmes | ☐ Joint marketing programmes |
| ☐ Joint education programmes | ☐ Workspace programmes |

6. Other:

Have we missed anything? Please let us know if there are any other services you would like to see CREATIVE ISLINGTON delivering

7. Do you wish to become a member of CREATIVE ISLINGTON?

☐ Yes

☐ No

If yes, please provide us with your email address:

8. Please provide your business/organisation's contact details (name, address, telephone, website) if you wish to be included in CREATIVE ISLINGTON's database (Optional)

Thank you for taking the time to complete this survey!