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BRIDGING NEWCASTLEGATESHEAD *Creative and Cultural Sector Study*

Appendix One ////////////// Scoping Paper

“Do Creative and Cultural Sector Practitioners (CCPs), as residents, have a beneficial effect on neighbourhood regeneration?”

“If the above is positive, then are there interventions that can be made that will attract CCPs as residents to BNG areas that will stimulate/contribute to housing market renewal in those areas?”

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Prepared by:
Date:
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Bridging NewcastleGatehead and the Arts Council
Rozina Akram (ABRA) with Andy Lovatt
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For more information on this document please contact Rozina Akram, Lead Research Consultant at:



Studio 2C
Beehive Mill
Jersey Street
Ancoats
Manchester, M4 6JG
T 0161 228 1689
F 0161 228 6514
E rozina@abra.eu.com

A study on behalf of partners in Bridging NewcastleGateshead (BNG) Housing Market Renewal Pathfinder and the Arts Council North East:



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EXECUTIVE SUMMARY

This scoping paper has been prepared to test the core assumptions for BNG and partners' study into the impact of the cultural and creative sector on regeneration and whether there is a role for BNG in this field. Although the full set of interviews and more detailed research will follow, this exercise has already begun to demonstrate that, despite evidence of the economic benefits provided by CCPs there is a dearth of research and therefore of evidence to support the linkages between the creative industries sector as residents and their impact on regeneration. Likewise there is little evidence that other agencies are commissioning such research, although several HMR Pathfinders and Regional Housing Strategies make passing reference to the sector.

This paper therefore concludes there is potential and that this piece of pioneering research into the housing needs and aspirations of the cultural and creative sector should progress to the next stage. It advocates the importance of building partnerships and joint working across sectors to support the cultural agenda.

The key assumptions for the study have been tested against available evidence and confirmed with minor changes. The methodology likewise has been reviewed, and confirmed.

The recommendation is that this research will provide BNG with a robust evidence base, (in line with their commitments in the Scheme Update) upon which to develop future housing interventions in BNG neighbourhoods. It will also provide stronger support and linkages between the housing, economic and cultural agendas in the BNG area and wider region.

Urbanistix
For ABRA
16th May 2006

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We offer these thanks knowing that we will want to call on many of them again and hope they are still keen to be involved!

1.0 CONTEXT AND ASSUMPTIONS

Section Summary

- This section identifies the purpose and scope of the paper and the study as a whole.
- It sets the background to the work to support the cultural agenda of the region by providing appropriate housing interventions.
- It provides the BNG context identifying its objectives and remit.
- Finally it states the hopes and aspirations of the study.

1.1 Purpose and Scope of the Paper

The Scoping Paper aims to:

- Set out the current overarching Creative and Cultural Sector (CCS) agenda in the Newcastle and Gateshead HMR areas
- Start to answer the overarching aims A and B

Aim A:

“Do Creative and Cultural Sector Practitioners (CCPs),, as residents, have a beneficial effect on neighbourhood regeneration?”

Aim B:

“If the above is positive, then “are there interventions that can be made that will attract CCPs as residents to BNG areas that will stimulate/contribute to housing market renewal in those areas?”

- Raise key questions for the rest of the study to answer and,
- Refine the study methodology.

The preparation of the scoping paper has encompassed existing studies, research publications, strategy documents and other documentary material available on the Creative and Cultural Sector and its ability to produce positive regeneration outcomes.

The paper also highlights partners and complementary activities that could support BNG’s objectives and Housing Market Renewal interventions in the future. Best practice (or lack of it!) has also been identified.

1.2 Background

The study aims to deliver a number of practical **objectives** as a result of the various stages:

- Establish whether there is a case for, and if so, demonstrate the regeneration benefits of attracting the Creative and Cultural Sector (CCS) and Creative and Cultural Practitioners (CCPs) to particular neighbourhoods in BNG.
- Map the size, make up and location of the CCS and CCP population and forecast potential future development of clusters.
- Explore opportunities for BNG to meet the requirements of the CCP and CCS through profiling of BNG neighbourhoods and communities.
- Determine factors that make a neighbourhood attractive to CCPs.
- Identify the housing needs and aspirations of these CCPs.
- Evaluate the potential impact of increasing the concentration of CCPs on the stability, sustainability / growth of existing communities.
- Identify existing housing market, and other, interventions that can help to attract and sustain creative and cultural communities, and recommend other potential interventions.
- Develop a practical action plan for BNG and partners to take forward.

1.3 BNG's Strategic Context

Working with the Arts Council, One North East and the local authority partners, BNG are keen to further the understanding of the demand for, and potential impact of, **Housing Market Renewal** from the Creative and Cultural Sector. They wish to test the belief that the CCS will act as catalysts for regeneration and help create sustainable communities, in doing so, contribute to the expansion of the Creative and Cultural Sectors in Newcastle and Gateshead.

Our starting point is BNG's vision, which is:

'To create great places to live.....by 2018, the housing market in Bridging NewcastleGateshead will be revitalised, and the population stabilised and starting to increase.' (BNG Scheme Update, 2005)

The overarching objectives are matched by specific intentions to assist the small but growing creative and knowledge based economic sectors and retain existing and attract future residents to the BNG area:

'There will be a better choice of affordable homes that meet the aspirations of existing and future residents. The area will be attractive to families and professionals working in the expanding cultural and knowledge industries and

graduates and first time buyers will choose to move to the area.’ (BNG Scheme Update, 2005)

These overarching objectives, with their reference to the cultural and knowledge sectors, are unique amongst Pathfinder areas.

BNG’s current Strategic Objectives (Bridging NewcastleGateshead – Housing Market Renewal Pathfinder Scheme Update 2005) are:

1. To enable more people to enter and sustain home ownership, reflecting housing aspirations, and to help reduce concentrations of worklessness.
2. To provide and improve choice of good quality, well designed homes through new development and investment in sustainable homes, whilst replacing obsolete housing.
3. To work with partners to improve neighbourhoods and provide a good quality of life, and place (where it adds value, draws in investment and complements other initiatives that ‘narrow the gap’ between neighbourhoods with concentrations of deprivation and other areas).

In order to achieve these objectives, BNG have developed parallel work streams including financial options for home ownership, developer panel and private sector renewal. These will be linked to the outcomes of this study.

1.4 Hopes and Aspirations

BNG are leading this pioneering research to ensure they are exploring all avenues of renewal assistance. The BNG agenda links closely with regional and local economic strategies and the Northern Way¹. Understanding the needs and possible impacts of attracting the creative sector to the region in general, and BNG neighbourhoods in particular, is a key part of delivery. BNG have the potential to support the regional and local cultural agenda through this work.

This research will allow BNG to develop a robust evidence base and establish a clear picture of the housing needs of the creative sector. It will identify partnership opportunities to support and work with the Culture 10 initiative and other regeneration initiatives operating within NewcastleGateshead, and it will inform future interventions within BNG neighbourhoods to support the sector where this is demonstrated to have a positive impact on the housing market.

¹ A 20 year strategy to transform the economy of the North of England. Success will be determined by the bridging of a £30billion output gap between the North and the average for England

2.0 LITERATURE REVIEW

The literature review below covers a range of documentary material as well as examples of best practice projects. The review has also included a sample of stakeholder and umbrella networks/organisation interviews. A more comprehensive interview base is proposed within the main body of the study.

Section Summary

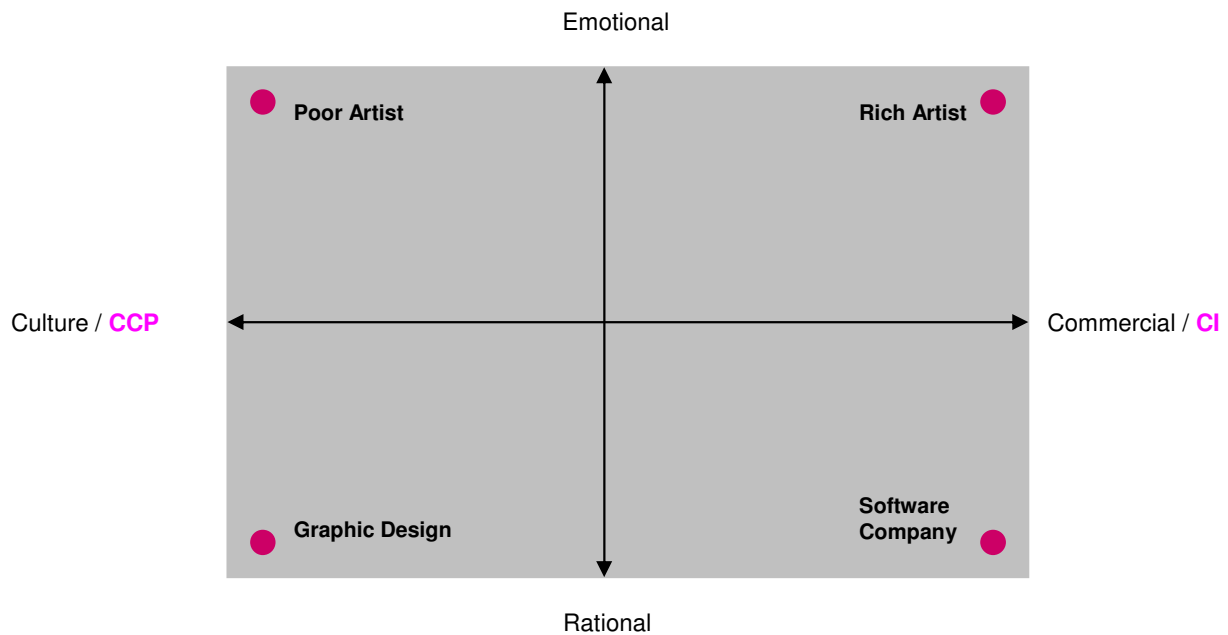
- This section defines the Creative Industries and Creative Practitioners, exploring the balance between creativity and commercial gain.
- It examines the wider cultural agenda and the NewcastleGateshead context; Since the 1970's our old industrial cities have looked to culture for a new future and 1997 marked a turning point in cultural governance, with NewcastleGateshead offering a key example of an area embracing the cultural as a key mechanism for regeneration.
- It highlights the need for more research into the housing needs and aspirations of CCPs.
- It examines evidence of CCPs as potential catalysts to successful regeneration.
- It reviews the housing agenda and the government's drive to create balanced communities, and considers linkages to local and regional economic, spatial and cultural agendas.
- It finds little evidence on the impact of **CCPs as residents** within an area other than gentrification.
- It provides examples of the benefits of culture and the role it can play in creating sustainable neighbourhoods.
- It concludes that the study is not repeating work that already exists and identifies the gaps in research and possible opportunities for BNG to build on.

2.1 Defining Creative and Cultural

The Creative Industries Mapping Document 2001 was produced at the behest of the Ministerial Creative Industries Strategy Group (including members from Northern Ireland, Scotland and Wales), and updates the 1998 version. It defines creative industries as *“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”*. The UK's creative industries include **Advertising, Architecture, the Arts and Antiques Markets, Crafts, Design, Designer Fashion, Film and Video, Interactive Leisure Software, Music, Performing Arts, Publishing, Software, TV and Radio.**

The Creative Industries Mapping Document 2001 also recognises that the complex nature of the creative industries makes a “scientific” definition, and the production of robust data to separately identify the creative industries, difficult. The problem is that the definition treats all the different elements of the sector as an homogenous whole. This is not the case in reality and it is in fact a highly differentiated and complex sector that shares a common theme of using cultural knowledge and translating it into economic output.

The importance of the culture vs. commercial debate is that there is no clear differential between culture and capital (i.e. commercial gain), only a continuum which is travelled by all CCPs and Creative Industries (CIs) (see diagram below). Most Creative Industries and CCPs vary in nature and can lie anywhere between being highly commercial and highly cultural in nature with the focus often falling between the two extremes. That's not to say you cannot have a creative industry or creative practitioner who is highly creative and highly commercial, "Their working life is a constant negotiation of cultural and economic values". (Arena, 1993)



Creative and Cultural Practitioners

Cultural practitioners tend to be defined as individuals located at the more artistic or cultural end and are generally **driven more by creativity and less by commercial gain**. This group enter into the profession to accommodate an emotional, expressive desire to create new, unique work that cannot be reproduced or mass-produced (Arena, 1993, O' Conner, 2006).

Creative Industries

For Creative Industries generally it is **less about being creative and more about commercial gain**. This has been reflected in ONE NorthEast prioritisation of 'Creative Commercial' in its recent Regional Economic Strategy. Design, advertising, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio, whilst still retaining their creative drivers and passion, are overwhelmingly driven by the market and offer opportunities through "commercial exploitation of creative intellectual property" (OECD, 2006). This group are categorised as more rational in their approach to business.

We have defined the CCPs and CIs at two extremes to highlight the differences between the two - however in reality CCPs and CI operate between the two extremes.

Points to Consider for BNG

The sector is diverse and complex and therefore their potential to impact on neighbourhoods may well vary as well as their needs and aspirations across the sector. The methodology needs to research and consider this diversity in order to fully understand the sector and focus on market segments of CCP's that could be attracted by what BNG will offer and what areas in the pathfinder could be attractive. At an interim stage the study will decide which elements it may need to concentrate on.

2.2 The Political and Economic Context:

National

The Creative and Cultural agenda has established itself as a key driver for change in the UK. Collectively, creative and cultural industries generate annual revenues of £112 billion and employ 1.3 million (5% of the national workforce). (*Department of Culture Media and Sports, (DCMS) 2001*) This has grown from revenues of £60 billion and employment of 1.4 million in 1998. (*DCMS, 1998*). Key high growth sectors, nationally, include software, publishing, advertising, film, television, art, design and performing arts.

Public policy has recognised the potential value of art and culture for both social and economic regeneration. (Social Exclusion Unit, 2001). The value of culture-led regeneration has been seen in many post-industrial cities; examples include Glasgow, Berlin, Bilbao, Liverpool and Barcelona as well as NewcastleGateshead. What all these cities have in common is they have found a new economic base, following the decline of their manufacturing and heavy industries sectors.

This old industrial base has increasingly been replaced by the knowledge, service and leisure sectors of the new economy. Ever since the 1970's our post-industrial cities have been looking to culture for a new future. 1997 marked a turning point, as the Department of Culture, Media and Sport launched its mapping document, pushing for creative industries to be written into core strategies, and now the creative industries are part of mainstream British policy (O'Connor, 2006).

The Government is supporting measures to encourage creativity through several departments including Department of Culture Media and Sport (DCMS), Department of Trade and Industry (DTI), and Department for Further Education and Skills (DFES) as well as the Office of Department Prime Minister (ODPM) (now Department of Communities and Local Government - DCLG) Sustainable Communities programme. Creating the right 'culture' is important as a key catalyst for innovation and one of the key drivers for creativity.

DCMS and DFES are working together on projects that support the drive towards creativity. They recognise that creative skills are needed for the

workplaces of the future. And work is underway to develop partnerships and links between schools and the creative sector.

This rise of local cultural governance is demonstrated through a range of policies, most relevantly through the obligation in 1999 for Local Authorities to produce cultural strategies. These were initially seen as stand alone documents until 2003 when they were allowed to be incorporated into Community Plans.

Housing Market Renewal Pathfinders, Local Authorities and Registered Social Landlords are beginning to work with partners and in partnerships to make real linkages between the Creative and Cultural Sector and shared regeneration objectives.

The importance of the creative sector and the knowledge economy in wealth creation and civil renewal has been further re-iterated through government policy and programmes promoting city regions and sustainable place making. These include, "Towards an Urban Renaissance", "Sustainable Communities Plan" (which introduces the Housing Market Renewal Programme), "Northern Way" and European Guidance such as the "European Spatial Development Perspective". All make reference for the need to encourage the cultural and creative/knowledge sectors but have yet to offer evidence for housing aspirations or benefits.

The European Capital of Culture Competition is one of the most high profile examples of culture-led regeneration. The process involving bids by numerous cities seeking to win the prestigious title highlighted the potential of arts and culture as a tool for delivering an urban renaissance, overcoming social exclusion and driving forward neighbourhood renewal in our towns and cities. (Coaffee & Cameron, 2004). Interestingly, the cultural team Liverpool08 have included a cultural link to neighbourhood regeneration. The links between Housing Market Renewal (HMR), culture and neighbourhoods are also found in Liverpool as part of the 08 culture year. The Liverpool 08 strategy makes specific links between these aspects. The following extract of the mission statement/objectives gives a clear message about intent, though not an evidence base for it.

"Stimulating culture in neighbourhoods and homes is the focus of Creative Neighbourhoods. This is not just about homes, bricks and mortar, but about the people who live in them. Working with the Housing Market Renewal Initiative as well as the private and public sector, we will build and act on the aspirations of families whilst keeping hold of a history of their neighbourhoods to celebrate and share with the rest of the city."

The North East

The creative industries sector in the North East comprises approximately 2,876 creative business, employing 26,000 people, as recorded in CURDS mapping analysis (2001). The North East has the highest regional uptake of 'Prince's Trust' grants with over 25% of the regional applications from creative industries. With a growth rate of 14.4% from 1997-2000 (showing the highest growth of all priority clusters in the region), it is now clearly emerging as a significant sector within the region.

The Regional Economic Strategy identifies the need for a 'culturally vibrant North East'. It recognises the rising importance of the 'creative class' as a key driver of economic growth, and that to achieve a competitive success, 'cities need to attract a talented creative workforce.' (Camm, 2006)

The Regional Housing Strategy recognises the importance of retaining an educated workforce, and includes graduates and key workers in the examples quoted but the creative sector is not yet recognised as a key player or factor in housing led regeneration. Where the links occur they are only now beginning to be developed into formal ideas for discussion. Indeed several of the cross cutting projects we have identified have developed very much from the ideas of creative individuals with a housing link, rather than from any strategic review or objective research.

The current review of priorities by the NorthEast RHB is an opportunity to look at the regional and sub regional level at the importance of this sector and the types of housing support they can be given as a consequence. It may also be an opportunity to revisit the concept of a percentage for arts, as adopted by Liverpool Housing Action Trust and Sheffield City Council, or create local college/neighbourhood links as part of the sustainability agenda.

The work being undertaken in this study may in itself also help the emerging process of linking housing and economic strategies and the Regional Housing Board and Regional Development Agency as well as other key strategic stakeholders will be made aware of the study and updated regularly.

NewcastleGateshead

Newcastle City region led all other Core City regions² in the growth of knowledge-based and creative industries between 1998 and 2001 (OECD, 2006). Newcastle and Gateshead have embraced the cultural agenda. Gateshead in particular over the last 30 years has attempted to use art in urban renewal programmes. Over time art has developed as a driver for regeneration in the sub-region. This can be seen through the transformation of the Gateshead and Newcastle area in particular the 'South Bank' of the River Tyne (through large scale initiatives such as the Baltic Centre for Contemporary Art, the SAGE Gateshead, and the Gateshead Millennium Bridge) These have been used as a catalyst for significant new housing development, attracting a high income middle-class population, as well as being linked to neighbourhood and housing renewal schemes in adjacent disadvantaged areas. (Coaffee & Cameron, 2004). However this has so far solely meant apartments and no family or income dwellings.

NewcastleGateshead's bid for European Capital of Culture has continued the momentum of change, and brought to the forefront the benefits of culture-led regeneration in the region. Not wishing to lose momentum generated by the initial bidding process, the Culture 10 initiative has been established. It seeks to promote NewcastleGateshead as a European Capital of Culture through a programme of cultural ideas, innovation, investment and promotion.

² There are 8 Core Cities in England: Manchester, Birmingham, Bristol, Newcastle, Nottingham, Leeds, Liverpool, Sheffield

2.3 The Role and Contribution of CCPs in Area Regeneration

- Cultural Activity and Regeneration
- CCPs as Possible Catalysts for Regeneration
- CCPs as Partners in Neighbourhood Planning
- CCPs as Residents in Neighbourhoods
- Potential Impacts on Neighbourhoods

Cultural activity and regeneration

Cultural activity incorporated into the regeneration process can fall into three categories (models) as identified by Evans and Shaw (2004):-

Culture-led Regeneration – where cultural activity is seen as the catalyst and engine of regeneration: - Through re-use of buildings for public or business use (e.g. Baltic Centre in Gateshead), reclamation of open space (e.g. Garden Festivals) or the introduction of a programme of activity to re-brand an area (e.g. Window on the World Festival, North Shields).

Cultural Regeneration – This is when cultural activity is fully integrated into strategy and policy alongside other environmental, social and economic activities.

Culture and Regeneration – This is when the activity is not fully integrated into strategy and policy. The intervention is often small scale, i.e. public art programme for a building that has been re-designed. In some cases where no planned provision is made, residents (individuals or business) and cultural organisations may respond to the vacuum and make their own intervention. Examples include commissioning artists to make signs or street furniture, and help with lobbying for facilities.

Culture-led regeneration, if done well, has the power to transform the physical fabric of a city and to alter peoples perceptions as well as mobilising public and private resources and investment around new shared goals. (Minton, 2003)

CCPs as Possible Catalysts for Regeneration

There is international evidence that artists can be a positive catalyst to successful regeneration (Ley, 2003). Anna Minton's work for DEMOS further supports this in relation to NewcastleGateshead specifically highlighting the range of benefits CCP's and CIs have brought in terms of image, perception and the economy to areas once seen as abandoned and neglected, the main example being the area along the quayside.

The role of artists in gentrification has been powerfully recounted by a number of authors, including Hackworth and Smith (2001), who noted that 'in New York City the presence of an artists' community was often a key catalyst of residential gentrification, serving to smooth the flow of capital into neighbourhoods.' Cameron and Coaffee (2004) and Ley (1996), highlight the importance of artists as 'pioneers' and how they provide cultural capital, which is an engine for gentrification. The society and culture of working class neighbourhoods, especially where it includes ethnic diversity, attracts the

artist. Caulfield (1994) states the 'vitality of working class life has for long been associated with the artistic, bohemian life style '.

Sharon Zukin (1988) provided an analysis of the SoHo district in Manhattan and the development of artists' lofts and loft living. Zukin traced a process of successive waves of residential occupation. This began initially with conversion of former industrial buildings by artists into living and working in spaces. This in turn lead to more wealthy middle classes moving in to enjoy 'loft living' lifestyle and displacing the original artists and more to the point the industrial firms and their workers as property values rose.

The City of Seattle conducted a review of Space for Artists 2002, which identified that artists are seen as an important community in the area and need to be considered also for housing assistance, highlighting not only the cultural and aesthetic contribution they bring to the area but that they also 'significantly improve the health of a city's economy.'

The study supports the benefits that artists can bring 'artists are often the first to populate a distressed or underdeveloped neighbourhood, although 'If the neighbourhood becomes popular and economically successful, like Belltown and Pioneer Square, rents often are no longer affordable for lower-income artists.'

Ann Markusen's work in 2005 also identified the importance of artists in regenerating neighbourhoods she states 'in the built environment of the city, they play multiple roles in stabilizing and upgrading neighbourhoods' she also identifies that for reasons of 'networking, access and exhibition spaces, access to affordable live/work housing and preferences for urban lifestyles, artists gravitate toward residences in the denser, more central urban neighbourhoods within metropolitan areas'.

Some of the BNG neighbourhoods may well fall into this criteria and the neighbourhood profiling will help test and reveal which neighbourhoods are deemed as attractive and have most potential to support CCP's.

Research highlights the potential impact that artists can have in transforming inner city neighbourhoods, and encouraging the flow of capital. However it is important to be aware of the impact of this process on original residents and communities within such areas. The research available is descriptive in nature and there is little by way of hard evidence, given that the sector and the issue are complex and difficult to measure.

Cameron and Coaffee (2004) highlighted the importance that arts and culture has played in revitalising NewcastleGateshead. In particular Gateshead Quayside, through initiatives such as The Baltic, The Sage Gateshead by creating mixed use developments along the quayside, and by diversifying residential tenure has successfully attracted people to the area. A comprehensive strategy based around arts has turned around the image and perception of Gateshead. For example the architect who designed the new Hilton Hotel and other business complexes in the area stated that without the Baltic Centre and Gateshead Millennium Bridge 'none of our clients would have entertained the thought of building in Gateshead.' (Cameron and Coaffee, 2004). The Quayside has turned into a property hotspot and diversified housing choice although it can be argued that it has attracted mainly affluent young professionals to the area, and the housing

developments may not suit the housing needs of the nearby disadvantaged communities.

CCPs as partners in neighbourhood planning

The area where the creative and cultural sectors have played a significant role in housing strategies at all levels is in their work to improve and enhance the consultation processes, especially around masterplanning. Use of artists, designers, and entertainers, the increasingly sophisticated IT support and imaging, video/text/web based consultation methods have all helped engage many previously uninterested groups in their neighbourhoods and become commonplace in neighbourhood masterplanning. Using this group as a sounding board for the study, and utilising their creative network, is one of the entry points to the sector for this research.

By bringing CCPs into the planning and design of BNG neighbourhoods they may be able to do a number of things. They can:

- capture the imagination of the sector
- develop relationships with the sector
- utilise the skills of the sector
- solve problems with creative problem solvers
- speed the process with innovative methods from IT based to face to face contact
- ensure that the accommodation meets the aspirations of the market
- have the possibility of developing a unique space(s)
- get great branding and PR
- engage with local people to a greater level,
- introduce more innovation and inspiration to housing
- make money for themselves and the neighbourhood.

(Evans & Shaw 2004, and Cameron and Coaffee 2004,)

CCPs as Residents in Neighbourhoods

The review at this stage has found little evidence of the impact/contribution of **CCPs as residents in local communities** and sustainable neighbourhoods other than the contribution and impact of artists. The work of David Ley, 'Artist as pioneers of gentrification', has gone some way to assessing this contribution but is limited to considering the artists' sector.

CCPs may bring intangible results by establishing an ambience through e.g. galleries, markets, public art to which other CCPs are sometimes attracted, though they are less likely to be a source of significant employment or wealth generation for a particular geographic area

This is not to say that this group should be over looked, they are an important group who, if given the appropriate support, can bring a visible vitality to a district or neighbourhood, and perhaps form the catalyst for others moving into an area who may be more affluent (Zukin, 1988. Ley, 2003).

Potential Impacts on Neighbourhoods:

Camm (2006) confirms a lack of evidence overall on the impact, needs and requirements of the creative sector, and although many examples exist highlighting the benefits of culture led regeneration they are largely descriptive in nature rather than evaluative.

In broader terms it is widely recognised that arts and culture can have a **positive impact in creating sustainable and confident communities**. The publication by the Housing Corporation and Arts Council, 'Creative Neighbourhoods', highlights a range of studies (Matarasso, F. 1997 researching 9 UK destinations and Helsinki and New York. 'The Social impact of participation of the Arts' Williams, D. 1997 'How Arts Measure Up'. DCMS, 1999, 'Arts and Neighbourhood Renewal') which reiterate the benefits of arts and regeneration, for example to: -

- Develop social capital
- Improve social cohesion
- Improve an area's image, identity and change perceptions
- Combat worklessness
- Develop confidence, capacity
- Improve health and well-being.
- Engage with hard to reach
- Capacity and confidence building
- Reduce crime and anti-social behaviour

Below we have considered the contribution culture can have on the elements that go to make a sustainable community in more depth:

Social

The long-term social impact of culture-led regeneration remains something of a mystery. There is an overriding assumption that culture led-regeneration has a trickle-down effect in so far as it enhances the quality of life of the wider community. However the distinct lack of commitment to any in-depth research into this issue creates a situation in which policy makers are unable to draw on an evidence base. (Bailey, et. al. 2004).

Chris Smith (2000) 'Creative Britain' suggests culture led regeneration 'can offer a valuable contribution to social cohesion, benefit to environmental renewal and ... strengths rather than dilutes cultural life'.

Community cultural groups can provide a unique space and platform for bringing communities together and overcoming barriers of mistrust between different groups. (Delaney and Keaney 2006)

Other examples of how cultural organisations can play a role are covered in the work being undertaken by CIQ in Sheffield (see Appendix 2). CIQ are working with the Local Authority Regeneration Teams in priority neighbourhoods e.g. Park Hill in Sheffield to develop ways in which creative industries can play a role in neighbourhood regeneration. They are currently developing community enterprise hubs in neighbourhoods to raise capacity,

offer opportunities, energise and inspire communities. This work is part of the wider Cultural Pathfinder agenda which is developing the cultural role very much in parallel with this study.

A number of social and perceptual benefits of cultural activity within an area have been highlighted by (Evans and Shaw, 2004):

- A change in residents' perceptions of the place where they live
- Greater individual confidence and aspiration
- A clear expression of individual and shared ideas and needs
- An increase in volunteering
- Increased organisational capacity at local level
- Increased social capital
- A change in image or reputation of a place or group of people
- Stronger partnerships
- New approach to evaluation, consultation and representation

Economic

Richard Florida's work *'The Rise of the Creative Classes'* has long been the leading work in this area. It states that the creative ethos is increasingly dominant in developed societies and that creative cities are thriving because creative people want to live there. Florida sees the economy as increasingly being based around the concentrations of people in creative places. He states that culture can potentially at least; offer a powerful means of attracting creative people into the city and a **'city that can attract and keep the creative class will do well in the new economy'**. (Nathan, 2004. Bailey, et. al. 2004. Florida, 2002)

Zukin (1988) also suggests that cultural industries have a number of direct and symbolic benefits to city economies, not least through re-branding and a perceptions effect on tourism and inward investment.

They can energise a community especially if they are provided with the appropriate work or retail space to do this.

The repopulation of an area with clusters of creative businesses (and the people who work for and visit them) touches on all areas of regeneration, environmental, economic and social. They can provide a rare source of economic and employment growth in areas of high unemployment and industrial decline. The presence of more people leads to increased use of amenities and the opening of ancillary business (notably café's and bars, suppliers and support services) that are likely to attract people to an area; this increase in people makes the place seem safer and leads to an attraction of people to live in an area. As apartments and live/work premises as well as offices are developed, more people move in and an evening economy may develop e.g. Manchester's Northern Quarter, London's Hoxton.

Evans and Shaw 2004 highlighted a number of observations in relation to the economic benefits of CCPs and CIs within an area:-

- Inward investment
- Higher resident and visitor spend
- Job creation

- Employer location/retention
- Retention of graduates
- A more diverse workforce
- A driver in the development of new business, retail and leisure areas
- More public-private-voluntary sector partnerships
- Increased property prices

(Evans and Shaw,2004)

-

Environment

Evans and Shaw (2004) also evidenced the contribution of culture to environmental physical regeneration through a number of areas. :-

- Re-use of buildings
- Environmental improvements
- Increase public use of space
- Pride in place
- Employment of artists on design teams
- Incorporation of cultural considerations into future plans

Early examples of the ‘arts in regeneration’ were dominated by property based regeneration of particular industrial sites or buildings (e.g Tate Liverpool, Dean Clough (Halifax). More recent examples include The Baltic, Gateshead and Guggenheim Bilbao). It is important to note that culture’s contribution to environmental regeneration is not all positive or sustainable. A successful artist led-regeneration of run down areas and buildings can lead to the rapid commodification of spaces for higher value - for instance, pricing out the artists that brought about the regeneration with examples in New York, Berlin, London. Extremes of gentrification drive out cultural and community activity, or displace resident groups – for instance, South Park in San Francisco where an influx of over 200 companies occupied an area and led to the highest resident eviction rates in the country, pushing out many creative people who lived in the area. (Evans and Shaw, 2004, Zukin, 1988)

Tourism

Evidence suggests that the impact of the creative sector on tourism depends on a huge number of factors including access, transport, marketing as well as the provision of appropriate space (see above). Culture and arts can have a major impact on tourism within a region. The North East (in particular Gateshead) has been a classic example where iconic projects such as the Angel of the North, The Sage Gateshead, or The Baltic Centre for Contemporary Art, have sought to attract visitors into the region and have had a significant impact on arts attendance among the local population and the change in perception towards arts in the region. (Bailey et al. 2004)

2.4 CCPs and Housing Choices

Attracting and Retaining CCPs

The existing evidence base relating to the housing needs and aspirations of the CCPs is small but growing. The literature and case study review shows that the majority of cultural strategies (from Housing

Market Renewal Pathfinders, Local Authorities, Registered Social Landlords and Cultural Pathfinders) link the CCS to the wider regeneration objectives, and recommend the need to support the sectors, but with little reference to housing.

BNG's scheme update states that they intend to work closely with the local community to provide the style of living that they aspire to. This will be achieved through 'developing our excellent evidence base to ensure that our interventions are of sufficient scale to create the momentum.' This research forms a key part of the evidence base, developing a sound platform to guide investment and interventions.

Understanding peoples' aspirations and needs is vitally important. Choosing where to live is becoming akin to choosing what to wear - an emotional decision rather than one based purely on property prices or job prospects. The address is becoming a core statement of identity, of how someone wants to be perceived by others. BNG first needs to understand the aspirations and requirements of the sector they are seeking to attract to be able to attract them.

In 1961 Jane Jacobs' 'Death and Life of Great American Cities' alighted upon a universal truth: That 'new ideas need old buildings'. Her reference here is not to the starving artist in their garret but to urban cultural entrepreneurs (CCPs) who operate in an economy of ideas. Entry into this economy is based around articulation of these ideas rather than the access to high levels of capital, and is incurred by occupying some prestigious property in some creative location.

Culture rather than economic capital points to another aspect of the appeal of a disinvested inner city neighbourhood to the artist; the availability of low cost accommodation for living and working. Here the new middle classes, with limited incomes and capital, share its interest and contribute their 'sweat equity' to the renewal of neighbourhoods. (Cameron and Coaffee, 2004)

So, the argument goes, more than other groups of CCPs, the 'lifestyle' or expressive end of the scale will be attracted by other people doing the same thing, by flexible, and cheap, space, rather than that which may have been overly specified. 'Mixed use' development is an overused phrase but here it is an absolute necessity if CCPs are to be attracted to an area and to be visible.

Any area wishing to attract CCPs and other knowledge workers needs to develop or acquire 'a buzz' (Minton, 2003) or a feeling. Any area anywhere can only develop this through its public and retail spaces otherwise the economy will be invisible. To establish this buzz or soul there needs to be a mixed economy of living space, offices, workspace and small retail units for cafes, bars, galleries, and record and clothes shops. It needs to be 'independent' not corporate. Ideally it needs to be old.

Ley suggests that the development of neighbourhoods that are attractive to CCPs is contingent upon a number of factors that need to be tested. The role and benefits depend on People, Place, Investment, Infrastructure, Access, Diversity, Social Inclusion, Visitor Economy, the Market, Management, Visibility, and Technology. **It will be interesting as well as important to test**

this by examining what makes one neighbourhood more attractive to the creative sector over another. Richard Florida's work went some way to testing although it is not easily transferable across the Atlantic nor is it based on a neighbourhood level within, as Gibbon's (2005) and Nathan's (2005) work is.

The housing issues for artists are the same as most families and individuals in their need for affordable homes. However traditional low-cost housing does not necessarily provide the living or workspace required and a number of unique housing requirements were identified in The City of Seattle's review of Space for Artists (2002):- 'The nature of artists work involves large, open, natural light-filled spaces, sometimes requiring powerful ventilation, soundproofing, good security and storage not found in most residential spaces, all challenging to build economically.'

Seattle Housing Department has sought to meet the arts housing challenge to find affordable, stable space. The City has a goal to stabilise the arts community through:

- long-term affordable housing options
- stable leases (with a variety of lease options)
- individual co-operative and non-profit home ownership
- developing artist's live/work spaces on publicly owned properties
- and partnerships with key stakeholders (Arts organisations, developers, bankers, artists and architects).

One of the qualities that people prize most about a city is diversity. Anna Minton's research for the DEMOS publication 'Northern Soul' revealed that **'people of Newcastle and Gateshead seek diverse places to live and the buzz of seeing many things going on is a reason why people choose to live there.... the experience of Newcastle and Gateshead shows that cities need deliberate strategies to invest in diversity.** Failure to do so risks one particular activity, household or type becoming dominant, damaging the ecology of the city and its overall identity.' Zukin (1995) also argues that culture-led regeneration can actually undermine the distinctiveness of an area.

BNG through partnership can play a role in developing and promoting diverse and sustainable neighbourhoods with their own unique identity and quality of place. Some BNG neighbourhoods have attributes of heritage and innovation that could offer potential with successful culture-led regeneration for the creation of mixed urban areas. (BNG Scheme Update, 2006)

'If diverse, spaces, places and activities are invested in, there is an equal need to support shared spaces, places and activities that bring different people and communities together.' (Minton, DEMOS). BNG have the opportunity to create vibrant neighbourhoods and communal spaces through exploring opportunities with a range of sectors including education, arts and culture, and economics. The neighbourhood profiling and detailed mapping and analysis of the sector (stages 2 and 3 of this study) will play a fundamental part in allowing BNG to fully explore opportunities within their neighbourhoods and hence to incorporate and support the creative sector.

There is growing evidence that the failure to balance development with the needs of local people can lead to real conflict between communities. (Minton,

DEMOS, 2003, Florida, 2002) The Anna Minton, DEMOS research highlights that these concerns of balance are just as real in NewcastleGateshead as any other creative city. Ouseburn (a former old industrial area, now a creative quarter of the city) is threatened by private developer interest and local communities have expressed fears over the planned developments having little to do with their needs and requirements. Minton's work further supports the need to be aware of the process of gentrification, the need to ensure some affordable areas are maintained for local people and the local independent and creative business which initially lend an area its buzz and 'kickstart its fashionability'. BNG can support these requirements through this research by understanding their diverse communities and ensuring that they are providing what people want. This supports the government's aim of developing mixed and balanced communities and not homogenous housing estates.

Creative Industries are still attracted by the aesthetics of place especially around the fringe of the city centre where accommodation is still below market values of the mainstream but they are businesses first and foremost. (O'Conner 1996, Florida 2002)

Like other commercial businesses they will chose a location for their business that makes sense for their business. Their main challenges are around skills, business development, connectivity and access to finance. They may or may not earn more or less than cultural practitioners (there are some very rich artists) or any other business for that matter. Location for them will be driven by more mainstream consideration such as family, schools, travel to work, time etc. (Ley, 2003, O'Conner 1996, Florida 2002)

The supposition is that housing should be mixed tenure and mixed price to reflect the diversity of the sector. Existing economic based research demonstrates that creative places need a mixed economy of live, work and retail spaces. To deliver a distinctive, bohemian atmosphere or buzz these spaces need to be targeted at independents rather than corporate clients.

Cluster development is central to any long-term strategy to attract and retain CCPs in the region. It is vital that the agencies in the public sector understand the complex and long-term nature of cluster development. That is, where the market is failing, all public sector agencies – cultural, economic, educational, skills, business support, market and housing development – need a coordinated long-term investment.

The full economic strategy around cultural clusters needs to understand supply chains, structural support, information and intelligence, networks, skills provision, local, regional and global markets: issues that go beyond the scope of the project. **The contribution of housing to the economic programme is a major gap in the chain so far.**

Live/Work

The initial review found little specific research into the aspirations of CCPs in relation to their housing requirements. The BNG study will explore this area with primary research. To date Live/Work is the most comprehensive attempt to cater for the housing requirements of the creative sector. The live/work concept has proved particularly popular in London, and has been common in major US cities for many years, but has also begun to

spread across the UK. Dedicated live/work can now be seen in many Cities and if done well it tends to feature the specifications and design that make live/work possible, convenient and effective as well as affordable and sustainable.

Live /work describes accommodation that is specifically designed to enable both residential and business use. It differs from ordinary home working in its nature and in the intensity of business use that may be involved. (HOP, 2000 – 2004).

In Appendix One we have included some examples of current live/work schemes. Information has been gained through primary research over the phone, and from previous research.

In practice, there are no true live/work schemes outside London, where property prices and planning regulations have made this type of project viable for specific locations and with particular drivers. Elsewhere, live/work schemes have been undertaken without any real assessment of demand and where ready funding from sources such as SRB, City Challenge, Regional Housing Board or Housing Corporation pre-allocation has been in place.

There is little research on the relative success and failures of such schemes although what is clear is that **utilising networks, partnerships and building on existing and forthcoming clusters is one approach to take.**

If BNG is to explore real opportunities for live/work potential within the area they will need to link into existing activity, work in partnership and build on existing networks and clusters.

Currently BNG neighbourhoods could offer great potential and possible areas such as Ouseburn/Byker, Saltwell/Bensham for example, (which have mentioned in informal discussions with the members of the steering group although require further investigation within the study) may offer some possible potential for live/work opportunities given they currently have some creative activity going on.

What is more interesting is the lack of evidence into the housing needs of the creative sector and the need to further investigate this to examine:

- *Whether CCPs have unique housing requirements*
- *And whether they do in fact want to live where they work?*

Points to Consider for BNG

CCPs can have a positive impact on the renewal process and a number of examples highlight how, but further evidence is needed on the true impact of attracting such a sector to BNG neighbourhoods.

An examination of the potential impacts on the current local communities also needs further investigation, combined with identifying neighbourhoods which offer most potential to benefit from the cultural agenda.

BNG can play a role in supporting the economic agenda (which is seeking to attract CCPs into the region.), by ensuring the housing offer meets the needs and aspirations of this sector and developing the robust evidence base to underpin it.

The BNG Scheme Update states that housing market failure within neighbourhoods amongst other things is due to the poor reputation/perception of an area. This paper demonstrates that there is evidence that CCP's and culture can play a role in raising the perceptions and an image of an area as possible residents and partners - Gateshead Quays regeneration being a obvious local example. However more detailed investigation and evidence is needed to support such claims and whether this is as potential residents or potential partners needs further investigation, given the diversity of the sector.

There is a lack of evidence that CCPs are attracted to one area over another other than through an attraction to more intangible assets such as 'the 'buzz' or 'soul' that is generally accrued by established, mixed use neighbourhoods. This research will begin to develop the evidence base

The social spaces,' lifestyle consumption' and street life are the primary focus for this attraction or pull. Getting this mix right through neighbourhood renewal will only be achieved through an engagement with CCPs and CIs to establish the needs and requirements of the sector by a targeted consultation process and/or through an engagement of the sector by using the skills of this group in the renewal process.

2.5 Summary of Existing Research and Activity

Parallel Research

An initial stakeholder survey was conducted to establish whether there was any parallel work being undertaken in the NewcastleGateshead areas or elsewhere. The list of stakeholders contacted is included in Appendix Two.

The indicative research revealed that there is no parallel work being undertaken within the NewcastleGateshead area. Respondents were also asked if they were aware of any research into the housing aspirations and needs of the creative sector elsewhere and whether they were aware of any research directly relating to the benefits of CCPs as **residents** within neighbourhoods, again our review drew a blank and stakeholders were unaware of any information.

Although therefore we have the evidence of attracting CCPs to a given area, as highlighted by Bailey et al, 2003, and O' Conner, 2006, there is a clear lack of evidence within the subject area, and even policy makers struggle to find the evidence base to make key decisions in the application of cultural-led regeneration strategies.

Links to Current Activity

Indicative research reveals **BNG has great potential to key in to the Creative Industries agenda and to work collaboratively to promote CCP involvement and influence in BNG neighbourhoods.**

BNG makes clear in the Scheme Update that it seeks to maximise the benefits from various partners and funding opportunities to achieve the overall objectives, and pioneering such a research project is a first step in this direction. However there needs to be further exploration of the opportunities that are available with partner agencies, and by utilising the skills of CCP's to link through and help deliver the overall aim of developing diverse sustainable neighbourhoods.

There are already practical examples of where BNG can play an active role and gain positive benefit from the Culture-led regeneration agenda.

Forthcoming initiatives such as the plans for the new Science Central on the former brewery site in the Discovery Quarter offer clear routes for BNG to explore residential options and opportunities linked to more affluent creative cluster development. BNG are aware of, and acknowledge, the work by others to develop Byker Ouseburn, an area already popular with CCPs. BNG can also explore opportunities that could arise from collaborative working (to raise capacity and combat worklessness in neighbourhoods) through the forthcoming Culture 10 programme which will have an Urban Design theme in 2007. It may also be possible to incorporate CCPs within projects such as the Housing Expo in Newcastle's West End and the regeneration plans for Bensham and Saltwell, an area which is in close proximity to the Gateshead Quayside.

Local research institutions also offer potential opportunities for BNG. Newcastle and Northumbria University both have a cultural research activity programme underway and possible joint ventures to develop incubation spaces or community network hubs for students and local communities is one example of where there could be a cross over.

Partnership activity

The starting point for this study is the following list of potential key partners who have an interest in linked housing outcomes:-

- Arts and regeneration Officers – in LA's
- Arts council
- Creative networks
- Economic Departments of LA's
- English Partnerships
- Housing authorities/RSLs/Housing Corporation
- Learning Skills Council
- NewcastleGateshead Initiative
- Newcastle University
- Northern Way
- Northumbria University
- One North East
- TyneWear Partnership

This list is not exhaustive and other stakeholders may be added.

Research Gaps

What already exists?

This is a list largely of intangibles:

- A history of producing talent in the North East
- A history of a 'do it yourself' culture
- Unique identity through popular culture
- Hive of cultural activity, clusters and networks
- Overarching culture-led regeneration agenda
- Wide range of stakeholder and partner expertise with a commitment to the creative sector
- Commitment to design innovation

Where are the gaps?

There is:

- No specific research relating to CCPs and their housing need and aspirations
- No active community engagement strategy targeting CCPs within the BNG programme, or via local authorities.
- Lack of cross sector collaboration
- Potential market demand for live/work schemes
- Potential cluster development and housing linkages
- Potential for a strategy for involving CCPs in creating “great places to live”

Points to Consider for BNG

BNG needs to explore further the partnership opportunities and possible collaborative interventions available by utilising CCPs and key stakeholders in their programme, alongside influencing others to do complementary activity.

2.6 Summary of Key Literature Review Findings and Implications

“Do CCPs, as residents, have a beneficial effect on neighbourhood regeneration?”

There is little evidence of the impact of CCPs as residents and whether they have a beneficial effect on neighbourhoods. Other than that of artists and their impact has been recorded by a number of authors. However there is little in the way of hard evidence to support this. BNG will be undertaking pioneering research.

It is now accepted that we can no longer plan and deliver for housing for the local community without understanding and listening to what people want. There is a mismatch between supply and demand ‘between what people want and what is being developed’.

Further research is needed into the needs and requirements of the CCPs as the sector the local and regional policies seek to attract into the area. BNG needs to understand the needs of the market this sector is operating in alongside establishing whether they have a positive effect on neighbourhood regeneration.

“If the above is positive, then “are there interventions that can be made that will attract CCPs as residents to BNG areas that will stimulate/contribute to housing market renewal in those areas?”

By identifying and working with key partners, BNG can play a role in building on the success of cultural regeneration in the region. Primarily by creating sustainable housing developments within their neighbourhoods.

BNG and their partners have spent time in considering carefully what they are aiming to achieve with this study. We must ensure that we do not take the easy line of exploring only areas where there is already ongoing activity such as live/work.

So what we need to investigate is **can this arts based regeneration strategy** and its associated housing and regeneration/catalyst effects, which are currently limited to the Quays, **have positive impacts on the surrounding neighbourhoods of Newcastle and Gateshead**, some of which fall among the most deprived areas in the UK.

Our hypothesis is that BNG, by identifying and working with key partners, can play a role in building on the success of cultural regeneration in the region. Primarily by creating sustainable housing developments within their neighbourhoods (some of which lie adjacent to the Quays), and building on the momentum and property boom of the surrounding area; by investing in neighbourhood services and management alongside providing different styles of housing they can attract new people into the area.

This study will allow BNG to identify partners, opportunities and the needs and requirements of the creative sector while beginning to assess whether the potential impact of attracting CCPs into an area can benefit BNG neighbourhoods. Overall it will help to understand the potential of the creative sector to act as a catalyst for regeneration, while developing a robust evidence base to guide future investment and interventions

3.0 KEY QUESTIONS AND METHODOLOGY REVIEW FOR STAGE 3

Section Summary

- This section identifies the study approach
- It reviews the current research study objectives
- It identifies the objectives of the research and the key questions that the study will seek to address as well as identifying the outputs of the work.
- It reviews the current methodology and identifies how the research objectives and key questions will be examined.

3.1 The Approach

The connection between quality of place and the competitiveness of (at least) creative industries has been central to debates around urban regeneration in the last 20 years. Richard Florida's (2002) work claims to have statistically demonstrated this link. If one also includes social inclusion, there is a very complex policy scenario where cluster development, cultural policy and housing strategies are being diluted and confused.

There is a clear lack of evidence to support the claims made by various academics and practitioners. In reality we are aware that culture – led regeneration has made a positive impact on the revitalisation of deprived neighbourhoods across the country as well as signposting examples within North East, and NewcastleGateshead in particular. This has been highlighted through research by Minton (2003), Bailey et al (2004), Cameron & Coaffee (2004) and Camm (2006).

This study highlights that there is a lack of research examining the complex nature of the creative sector and in particular with reference to its housing requirements. The research that does exist is in the main based around 'creative projects' and is descriptive rather than evaluative, evidence of impact is scarce in comparison to outlines of intent. (Camm, 2006)

The research methodology will develop a quantitative and qualitative evidence base through testing a range of key questions identified by the scoping paper in order to fulfil the objectives and outcomes of the project.

The Study outputs and objectives (refined since the work was commissioned to reflect the increasing understanding of Steering Group and consultants), together with the key questions to be examined through the methodology, have been detailed below:

3.2 Review of the Study Objectives and Questions

KEY OBJECTIVES

- A. “Do CCPs, as residents, have a beneficial effect on neighbourhood regeneration?”
- B. If the above is positive, then “are there interventions that can be made that will attract CCPs as residents to BNG areas that will stimulate/contribute to housing market renewal in those areas?”
- C. To determine factors which make a neighbourhood attractive to different sectors of CCPs.
- D. To identify the housing needs and aspirations of different creative practitioners.
- E. To explore which BNG neighbourhoods and communities have the characteristics identified at C & D above, through detailed profiling of neighbourhoods and facilities in the area.

KEY INITIAL QUESTIONS TO TEST OBJECTIVES (these will be refined as mapping is completed)

1. Do CCPs seek to live and work in areas perceived as creative? Do CCPs aspire to live where they work?
2. What are CCPs Housing needs and aspirations? And are they different to anyone else's? Is there a difference in housing requirements **within** the CCP sector?
3. What do CCPS define as attractive places to live i.e. is it mixed use areas including bars, shops, café's, galleries, cheap, affordable etc and is this any different to anyone else? What is the relative importance of the different factors influencing CCPs choice of a place to live? What factors do BNG and other partners have influence over?
4. From experience elsewhere, what impact could an increase in CCPs have on BNG neighbourhoods?
5. Are certain areas of NewcastleGateshead seen as more attractive/desirable places to live by CCPs than others?
6. What potential do BNG neighbourhoods offer to attract and support CCPs and to which sectors?
7. What if at all are the potential interventions that can be identified through the research to support HMR within BNG neighbourhoods?

KEY OUTPUTS

1. To demonstrate whether there is a regeneration case for attracting the Creative and Cultural Sector (CCS) and Creative and Cultural Practitioners (CCP) to particular neighbourhoods in BNG.
2. Production of maps of the size, make up and location of the CCS and CCP population.
3. Detailed area profiles of key BNG Neighbourhoods.
4. Recommendations on the potential housing market and other interventions that can help to attract and sustain creative and cultural communities.
5. Develop a practical action plan for BNG and partners to take forward.

3.3 Review of the Methodology

The schedule below sets out the agreed methodology as tested by this scoping paper. It follows the mapping, research and refinement stages through to the practical application of knowledge to areas identified as key to CCPs and housing market renewal. It is set out in the research stages starting with this scoping paper.

1. ESTABLISHING THE HYPOTHESES

This scoping paper has raised a number of key questions that the methodology will test to achieve the overall objectives of the study. It has been used to develop the arguments to support the research and will remain a key document that can be used to establish buy in from key stakeholders.

2. MAPPING EXISTING CLUSTERS OF CCPs

Mapping of the size, location, nature of:

- Creative Industries (CIs) in NewcastleGateshead
- CCPs in NewcastleGateshead to identify clusters and develop a database of contacts

This stage will inform:

This part of the methodology is essential to identify the sector and build up a data set of CCPS and CIs which will be utilised when sending out the surveys and developing the focus groups. It will also help forecast future growth potential of the sector and will help identify potential areas/ neighbourhoods for detailed profiling, that have real potential to attract CCPs

USED TO TEST / INFORM THE FOLLOWING OBJECTIVES:	<u>All Objectives</u>
USED TO TEST / INFORM THE FOLLOWING KEY QUESTIONS:	<ul style="list-style-type: none"> ▪ Q7) What if at all are the potential interventions that can be identified through the research to support HMR within BNG neighbourhoods? ▪ Q6) What potential do BNG neighbourhoods offer to attract and support CCPs and to which sectors?
OUTPUTS INFORMED OR ACHIEVED:	<u>Output 4</u>

3. NEIGHBOURHOOD/ AREA PROFILING

Profiling identified BNG Neighbourhoods from Stage 2, these neighbourhood profiles will be crosschecked with information coming from Stage 4 also when undertaking the overall analysis.

- What is already happening?
- What is already there?
- Local community linkages
- Demographics
- Existing housing
- Drivers
- Existing activity/ partners

This stage will inform:

This will identify areas of intervention for BNG and partners. It will highlight areas of opportunity within BNG neighbourhoods by incorporating information gathered through Stages 2, 4 and 5.

USED TO TEST / INFORM THE FOLLOWING OBJECTIVES:	<u>Objectives A, B, F</u>
USED TO TEST / INFORM THE FOLLOWING KEY QUESTIONS:	<ul style="list-style-type: none"> ▪ Q7) What are the potential interventions that can be identified through the research to support HMR within BNG neighbourhoods? ▪ Q6) What potential do BNG neighbourhoods offer to attract and support CCPs and to which sectors?.
OUTPUTS INFORMED OR ACHIEVED:	<u>Outputs 5, 2</u>

4. HOUSING/ LOCATION ASPIRATIONS

We will use two methods to gather both quantitative and qualitative information on need and aspirations, 1 Questionnaire and 2 Focus Groups.

The questionnaire will form a large part of the data gathering process. The contacts identified through the mapping will be utilised to distribute the questionnaire to the relevant people. It will specifically focus on key segments and areas identified as having potential via the mapping.

A) Questionnaire (downloadable PDF/ word doc)

- It will be distributed to businesses and practitioners on the collated database (it will be distributed to CCPs within these businesses also).
- A possible competition linked to the questionnaire will also be considered i.e. you get entered into a prize draw to win... X, this is to be agreed and finalised.
- There is also potential to distribute through umbrella organizations.
- It will cover as way of example the following information:

Business Information (to include freelancer numbers)
Personal Information i.e. age, sector, stage in career
Current live and work situation
Future live and work situation
Aspirations and needs
Neighbourhood drivers – What makes an attractive place to live? What is the relative importance of housing?
Which BNG areas or elsewhere would you consider moving to? What do you like about these places? (respondents will be asked to rank this)
Do you currently get actively involved in your neighbourhood and if so how?
Is housing a key factor when making locational decisions –
Do you seek to live in areas, which are perceived to be creative? If so what makes an area/neighbourhood creative? (tenure, earnings, property type)
Where do you see yourself living in x year's time? Etc.

The final questionnaire will be confirmed during Stage 3 of the Study, in preparation for Stage 4 - Housing/ Location Aspirations.

B) Focus Groups

- It is important to capture the diversity of the sector. The focus groups will ensure that the sector is well represented and will include individuals from a variety of creative disciplines. Again the focus groups will be with CCP sectors that have already been identified as having potential as BNG residents and perhaps some from others that may have a particular interest in certain interventions such as the Scotswood Expo.
- The detail of the information gathered in the focus groups will be informed by Stages 2, 3 and Questionnaire.

- Depending on emerging information, this could be based on potential HMR interventions, identifying what makes a place attractive? Sector, age/ career etc.
- Potential HMR interventions and other partner activity or projects.

C) Extra Focus Groups

We can envisage the need for extra focus groups due to the depth and quantity of information required. A decision on these will be taken once the study is underway

This stage will inform:

This is a key method to inform the overall study. It will pick up the needs and aspirations of CCPS and help identify factors that are seen as attractive to CCPs and CIs when making locational decisions. The data will be compared to previous data BNG and the LA holds on needs and aspirations to establish trends and differences. It will provide a robust data set, which can be used for marketing and as an evidence base to support and inform interventions for BNG and Partners.

<p>USED TO TEST / INFORM THE FOLLOWING OBJECTIVES:</p>	<p><u>Objectives A, B, C and D</u></p>
<p>USED TO TEST / INFORM THE FOLLOWING KEY QUESTIONS:</p> <p>The research will examine the following key questions within the questionnaire and focus groups</p>	<ul style="list-style-type: none"> ▪ Q1) Do CCPs seek to live and work in areas perceived to creative? Do CCPs aspire to live where they work? ▪ Q2) What are CCPs Housing needs and aspirations? And are they different to anyone else's? ▪ Q2) Is there a difference in housing requirements within the CCP sector? ▪ Q3) What do CCPS define as attractive places to live i.e. is it mixed use areas including bars, shops, café's galleries etc and is this any different to anyone else? ▪ Q5) Are certain areas NewcastleGateshead are seen as more attractive/desirable places to live by CCPs to other areas?
<p>OUTPUTS INFORMED OR ACHIEVED:</p>	<p><u>Outputs 1, 2 and 3</u></p>

4. IMPACT OF CCPS

Stakeholder Event

A stakeholder event will be held to align and identify linkages and cross sector opportunities. It will also investigate the potential impact of increasing the size and concentration of CCPS to BNG neighborhoods. The event will include a range of LA officers and stakeholders to inform the research process.

Questionnaire

Findings from the Questionnaire will inform this stage

Mapping/ Profiling and Previous Research

The information from the mapping and profiling and previous BNG research will also be used to assess the possible impact of increasing concentrations of CCPs in BNG neighbourhoods.

THIS STAGE WILL INFORM:

It is important to be aware that one of the key objectives is to examine “**Do CCPs, as residents, have a beneficial effect on neighbourhood regeneration?**” This objective can be examined to a **certain** extent through finding out whether they are currently involved in their neighbourhoods, and if so whether they would continue to be actively involved in their future neighbourhoods. Or if they are not, would be interested in getting more involved. We will also explore the CCP’s role as a catalyst to regeneration – Urban Pioneers from literature and case studies.

However unless a comparison is made with non CCPs and CIs it is difficult to assess whether this impact is any different from that which is made by attracting non - CCPS to an area.

It would also require a comparison of successful creative neighbourhoods in and outside the BNG area (for example with Byker Ouseburn) that have already begun to adopt a policy to attract CCPs to the area, and to measure and monitor this impact overtime. To explore this objective fully it would require a further detailed research study. However from literature and talking to people involved in projects on the ground we can offer some recommendations and conclusions.

USED TO TEST / INFORM THE FOLLOWING OBJECTIVES:	Objectives A and E
USED TO TEST / INFORM THE FOLLOWING KEY QUESTIONS:	<ul style="list-style-type: none">▪ Q4) From experience elsewhere, what impact could an increase in CCPs have on BNG neighbourhoods?
OUTPUTS INFORMED OR ACHIEVED:	Output 1

5. PLANNED AND POTENTIAL BNG INTERVENTIONS

- Stakeholder Event
- Questionnaire
- Mapping
- Neighbourhood Profiling
- Desk / Previous Research

THIS STAGE WILL INFORM:

This stage will build on the findings of the other stages and use the outputs and information to identify potential interventions. A practical action plan with recommendations will be developed to help guide BNG and its partners.

<p>USED TO TEST / INFORM THE FOLLOWING OBJECTIVES:</p>	<p><u>Objectives B and C</u></p>
<p>USED TO TEST / INFORM THE FOLLOWING KEY QUESTIONS:</p>	<ul style="list-style-type: none"> ▪ Q7) What are the potential interventions that can be identified through the research to support HMR within BNG neighbourhoods? ▪ Q6) What potential do BNG neighbourhoods offer to attract and support CCPs.
<p>OUTPUTS INFORMED OR ACHIEVED:</p>	<p><u>Output 2 and 3</u></p>

4.0 CONCLUSION

There is one quote we will not reference in this scoping paper, to avoid public sector embarrassment. It is that of a senior Metropolitan authority officer (not from the northeast) who confirmed they weren't going to develop a full cultural strategy because "..... the evidence base is too hard to develop"!

In an ideal world, BNG would research or have to hand from other databases a sophisticated understanding of the sector, its personnel and its motivations. This would link with an understanding of the CCP relationship with the quayside, the city fringe, the day and the night-time economy, the suburbs and accommodation - both workspace and living space. But BNG needs to be mindful that it is a housing focussed regeneration initiative, with quite specific objectives and remit - that does not prevent it from having a very enquiring mind. Indeed, the Audit Commission and others have complemented BNG on its evidence base. Nor is BNG afraid to take risks and branch out into areas at the fringe of housing led regeneration. This partnership study with the Regional Development Agency, the two local authority economic development and housing strategy teams and the Arts Council is one area where BNG are not only on the edge of their domain but at the cutting edge of interventions and enquiry.

And so this paper will be used to both inform and engage as many key stakeholders in the process of the study as possible. It will be used as part of an initial presentation to those key stakeholders to ensure we are agreed of the benefits and key outputs from the study. The work itself will both inform the HMR intervention plans and be used to assist, advise and influence local and regional strategies and hopefully be the beginning of a much broader base of research linking housing interventions and the economy.

What is clear is if CCPs are one thing it is that they are creative! If we assume this then the best way of getting CCPs as ultimate residents is to engage with their creativity at an early stage. The examples of Homes for Change/Work for Change in Hulme, Manchester and Coin St in London demonstrate the benefits of having CCPs involved in the process of developing the product – the houses, the public spaces, the textures, the working environment, the leisure and infrastructure.

These examples also demonstrate difficulties and complexities but if BNG seeks to engage with this sector and utilise its perceived benefits, it will have to take the pain as well as the pleasure!

Appendices

Appendix One Live/Work Case Studies

<p>Palace Court Bolton</p>	<p>A development by St Vincent's Housing Association's Palace Court in Bolton provides 12 flats with extra studio space to enable tenants to work from home. The scheme specifically targets the creative industries and was developed with the support of both the Housing Corporation and Bolton's Percent for Art policy. This scheme has had some success with an active, dedicated marketing strategy. St. Vincent's Housing Association believe that this scheme has met a need within Bolton and do not see a clear demand for further schemes of this type. Indeed no specific market testing was undertaken prior to the scheme being developed, also ABRA's Bolton Workspace Project research revealed that the specification for the scheme did not fit the requirements of the sector they were seeking to attract, Very little engagement of the prospective residents was undertaken in the development stages of the scheme and as a result occupancy by the creative sector is low and the accommodation is of a standard type.</p>
<p>Homes for Change/Work for Change – Hulme, Manchester -</p>	<p>This is a mixed use development rather than a specific live/work scheme. With studios, workshops and meeting areas for small business spaces on the ground floor and the living accommodation on the upper floors. The flats are not necessarily occupied by the business operating in the scheme. In an Interview conducted with Dave Rudlin (who was a founder and heavily involved in setting up and delivering the project) he revealed that there are mixed opinions about the relative success of this project. It operates as a co-operative and the success of its management relies on the merits of the individuals involved and the strength of personalities. As such the project has suffered problems with its management structure.</p>
<p>Places for People - live/work scheme – Huddersfield -</p>	<p>This is operating as a live/ work scheme, however some of the occupants are not occupying the space for live/work. Some use it as a workspace and live elsewhere while others use it as living space only. The scheme does have meeting room facilities and works well via links to the adjacent Media Centre (which is a high specification managed workspace). The Media Centre offers business support and networking opportunities and access to ICT. The living accommodation is currently managed separately by the Places for People Housing Association. Approximately 55% of the accommodation is currently being let as live/work, around 30% is being let as just work accommodation and the remaining 15% is let as living accommodation only. Demand for the scheme was difficult to determine and it was developed at a risk. This scheme does however benefit from a clustering activity from the adjacent media centre. The media centre has recently completed onsite accommodation in partnership. (Building on their links with the creative sector through the media centre.)</p>
<p>Touchstone – Coventry -</p>	<p>This is a recent development and consequently we are unable to establish how well it operates as a live/work scheme. The scheme has been developed with very little demand information and as such demand has been difficult to determine. However, the scheme provides live/work accommodation on upper floors but the ground floor has a business support centre. This is used not only by young entrepreneurs but by local schools to provide access to entrepreneurial training. Attached to the scheme is a new build youth centre. The scheme is unique in that it brings together the education, youth and business services to achieve a dynamic mix of entrepreneurial activity. This activity is intended to provide ongoing demand for the live/work element of the scheme, fostering new business start-ups. Management structures for the new scheme will involve a 5- year tenancy, safety procedures and exit strategy for business failure, rent negotiations for struggling business, encouragement to take up business support services in the scheme, and provision of a business plan.</p>

<p>The Cube – Sheffield –</p>	<p>This is a scheme undergoing development at present It is intended to be a demonstration project showing how housing can assist the new economy by linking housing flexi-tenure models with business development within a high-growth sector using live/work. CIQ (A Sheffield based creative network) is working in partnership with Sheffield City Council, the Regional Housing Board and a RSL Partner. There is to be a combination of 2 bedroom live/work apartments and 1 bed room apartments linked to ground floor office space. Early discussions revealed that this live/work accommodation has been based on a cluster model. The development is to be located in an area with an existing business cluster. Indicative research of a small group of people revealed that people would be happy to live where they work should they be in an 'inspiring, buzzing environment' with access to networks. However this model does only cater for a small sector of individuals seeking to live on their own with no family commitments.</p>
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Appendix Two Stakeholder Research

<p>Mo O'Tool, NESTA (National Endowment for Science Technology and Arts)</p>	<p>NESTA are launching a report on the 25th April 2006, examining the economic benefit and impact of creative industries in the UK , it is policy focused and examines the policy frameworks required and where we go next? They are not aware of any live/work or housing related research linked to CCPs being done in the North East or elsewhere.</p>
<p>Carole Bell, Culture 10</p>	<p>Culture 10 was born out of the momentum gained when competing for the Capital of Culture. The partnership included the individuals who were involved in the original bid process. Funded through the Single Programme funding, Newcastle and Gateshead Local Authorities, Arts Council and Millennium Commission. They undertake a series of high profile events and festivals to increase the profile of the region and base their activities around key themes. e.g. This year's theme is World Culture linking through to the Olympics and 2007 theme will focus on Design/Urban Design, they are hoping to develop potential links to BNG through the Housing Expo in Scotswood. They are also work to engage with regeneration neighbourhoods to address issues of worklessness, capacity building and skills development. They are again are not aware of competing research in the housing issues of CCPs.</p>
<p>Christopher Bailey, Helen Shamiri Rassul Northumbria University</p>	<p>Christopher Bailey is unaware of any research looking at housing issues for CCPs or the role and benefits of CCPs as residents.</p> <p>Have spoke with Helen who is unaware of any research of any parallel research underway, and will be sending background material that may be of relevance.</p>
<p>Sarah Barber, Sally-Ann-Norman - Culture Lab Newcastle University.</p>	<p>Have been contacted several times – meeting to be arranged. They are conducting research in to creative and cultural industries and are establishing a cultural an creative hub/ research centre – called Culture Lab as yet to confirm. They offer potential as a key research link.</p>
<p>Rob Holands –Youth Culture - Newcastle University</p>	<p>On leave till next year.</p>
<p>Liz Reed -</p>	<p>Exploring opportunities for live/work in Gateshead keen to move it forward. Is not</p>

Gateshead regeneration	aware of any housing related research into the needs and aspirations of CCPs as residents.
Peter Macintyre - Regeneration Newcastle City Council	Contacted – in progress
Rhiannon Baerne TyneWear Partnership	TyneWear partnership are keen to get involved they fund programmes through the single pot monies from the RDA, and are keen to get engaged and get involved. They have no knowledge of research into housing aspirations of CCPs. Although they have done some mapping work around clusters by sector and are keen to promote arts, culture and creative industries sector.
Mark Adamson One North East	Mark revealed that there was no parallel research being undertaken and around the needs and aspirations of CCPs as residents. One North East had not geographically mapped the sector as although the CURDS study was a good research piece highlighting industry clusters that exist.
Michelle Playford Communications Officer BNG	Michelle revealed, that the BNG stakeholder and community engagement strategy is currently under review. The current strategy makes no reference to specific CCP sector engagement at present.
Liz Archer Cultural Estates Newcastle City Council	Worked on identifying workspace provision for CCPs in conjunction with the Capital of Culture bid, She is not aware of any research related to housing needs of the CCP sector and no longer works in this area.
Paul Crouzier Business Link Tyne and Wear	Paul is not aware of any housing related research, he does have access to a possible data source for mapping purposes however this is beset with confidentiality issues.
Toby Lowe Art's Council/Steering Group	Interview 17/5/06 to be added
Andrew Tate GMBC economic development	Interview still to be scheduled, awaiting dates
Dale Bolland NCC economic development	Interview to be arranged when back from leave

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