

A.8 Appendix A

Tendring Creative & Cultural
Strategy 2020 - 2024

Tendring
District Council



**ARTS COUNCIL
ENGLAND**

Black Radley



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Executive Summary

Context

Tendring is a place of variety, beauty, and opportunity. It has strong communities, an attractive coastline, and rural charm. It is accessible to the major global powerhouse that is the London economy, and to Essex's main economic centres. There are 40,500 jobs in the local economy, particularly in health and social care. It is a popular place to visit, and to stay.

At the same time, productivity levels and the business start-up rate are relatively low. Only 22% of residents hold at least a level 2 qualification compared to 38% nationally. 29% of residents are 65 or over compared to 18% nationally. There are some areas of Tendring with significant deprivation. Physical and mental health indicators are not strong.

Tendring Council

The Council has a clear focus on community leadership and business growth, and is committed to working in close collaboration with its partners and to engaging with its residential and business communities. These values are enshrined within its 2020 – 2024 Corporate Plan.

The Council's Economic Development Strategy aligns with its Corporate Plan and has a particular emphasis on supporting new and established businesses and to securing jobs growth. The Strategy focuses on: location-based growth; sector-based growth (particularly within the clean energy and care/assisted living sectors); and business support. The Strategy also recognises the importance of skills, business and community participation, and the economic significance of enabling population growth through the delivery of new residential accommodation.

Creative and Cultural Sector

In all sectors, economic and jobs growth is principally driven by innovation. Innovation keeps businesses competitive and provides the means to expand. It is widely acknowledged that innovation is higher/more prevalent in areas where there is strong creative and cultural activity.

In Tendring, the creative and cultural sector is relatively small. This means that there are fewer than expected jobs in this sector, and that innovation in all sectors is less than fully supported and encouraged by a creative and cultural context.

In support of the Council's plans and strategies, it is an objective of this strategy to grow the creative and cultural sector, thereby increasing business and jobs growth, but will also encourage innovation more generally.

The cultural sector includes creativity, arts and entertainment, libraries, archives, museums, and heritage. The creative sector includes advertising, architecture, craft, design, film, IT, publishing and music.

1 Introduction

1.1 Purpose

This Creative and Cultural Strategy has been developed by Tendring District Council with assistance from Black Radley and Arts Council England. The Strategy aligns with the Council's 2020 – 2024 Corporate Plan and with its Economic Development Strategy, and is sympathetic with the Council's aspiration (and that of its partners) to resolve issues of entrenched social and economic deprivation. The Strategy focusses on business growth and job creation, whilst also seeking ways to enrich the creative and cultural offer of the district and to increase the opportunities for informal participation amongst residents and visitors alike.

1.2 What is Creative and Cultural?

The cultural sector includes:

- Creative, arts and entertainment activities;
- Libraries, archives, museums, heritage and other cultural activities.

This is a formal sectoral definition of culture. Cultural activity also includes a wide range of individual and joint pursuits that build relationships, explore identity, and contribute to a sense of wellbeing and belonging. Most of these are unpaid, or part of the informal economy. In Tendring, there is considerably more grass roots cultural activity taking place than is tracked by Standard Industrial Classifications (SIC).

Alongside culture, the creative sector can be taken to include: Advertising, Architecture, Craft, Design, Film, IT, Publishing, Music. Again, this formal definition of the creative sector underplays the economic importance of the subject more generally. Few sectors are not now subject to increasing competition and greater pace of change. Creativity is a necessary driver of progress in all parts of the economy.

This Strategy therefore takes a broad view of creativity and culture.

1.3 The Value of Culture and Creativity

The origins of Tendring's relatively weak economy, poor wellbeing indicators, and rising crime rates lie in the decline of its key industries. The persistence of these problems, despite the area's natural advantages, can be explained by the low levels of innovation and cultural engagement, and the associated low levels of investment in these activities.

There is increasingly compelling evidence that culture and creativity are the bedrock of socio-economic progress.

- **Innovation:** Where there is innovation there is business success and jobs growth. The rate of innovation in a population can be measured (e.g. through patent

applications). Innovation is highest where the number of creative people in the population is high.¹

- **Consideration for Others** (or “empathy”): The greater an individual’s empathy, the happier and more successful they will be. Empathetic people are happier and longer-lived, commit less crime, and experience less conflict. Empathetic public servants, including in the NHS, provide a better service. Empathetic business people have more successful businesses. Apart from being developed at home, in the family and with friends, empathy is most effectively developed through engagement with arts and culture.²
- **Independence of spirit:** The initial event or entrepreneurial spark that gives rise to prosperous regions cannot be planned or predetermined. What matters most is human agency and the character of place: a spirit of authenticity, engagement, and common purpose.³
- **Variety and creativity:** In today's knowledge-based economy, the ability to produce highly novel and practical ideas is critical to an economy. People are most likely to interact with people who are least likely to facilitate radical creativity. Strong ties among very dissimilar group members facilitate radical creativity in groups.⁴
- **Cross community links** (“social capital”): The three different categories of social capital have differing socio-economic effects. In broad terms the following appears to be the case. Strong bonding capital (that is, links within communities) correlates with that community’s ability to contain excesses and maintain social order, but not with economic success. Strong bridging capital (links between communities) correlates with increased social mobility, economic success and educational performance. Strong linking capital (links between people and the institutions that serve them) correlates with a greater sense of agency and well-being.⁵
- **Personal Agency and Enterprise:** An entrepreneur is more likely to have both a sense that events are shaped by his or her own behaviour and a highly perceived

¹ Leo Sleuwaegen, Priscilla Boiardia (2014), *Creativity and regional innovation: Evidence from EU regions*, Elsevier

² Sir Peter Bazalgette (2017), *The Empathy Instinct*, John Murray Publishers

³ Maryann P. Feldman (2014), *The character of innovative places: entrepreneurial strategy, economic development, and prosperity*, *Small Business Economics*

⁴ Monique Ziebro, Gregory Northcraft (2009), *Connecting the dots: network development, information flow, and creativity in groups*, *Research on Managing Groups and Teams* v12

⁵ *Briefing Paper 113 Patterns of social capital, voluntary activity and area deprivation in England*, TSRC; *Why Inequality Matters: The Lessons of Brexit*, Savage & Cunningham, Sep 2016; *Community engagement to reduce inequalities in health: a systematic review, meta-analysis and economic analysis*, *Public Health Research* Nov 2013

self-efficacy, so that he or she knows the knowledge and capabilities required for success.⁶

- **Personal Agency and Mental Health:** Empowerment and agency are crucial determinants of mental health, health, and enhanced financial security.⁷
- **Participation, Culture and Economic Growth:** From the Warwick Commission 2015: *The extraordinary cultural and creative talents we share contribute to the well-being of our society, our economic success, our national identity, and to the UK's global influence... The points of connection between the Cultural and Creative Culture and creativity exist in a distinct ecosystem. They feed and depend on Industries where the potential for greatest value creation resides – culturally, socially and economically... Not enough is being done to stimulate or realise the creative potential of individuals, or to maximise their cultural and economic value to society. Improvement requires a greater degree of investment, participation, education and digital access... A successful economy and a healthy, creative, open and vibrant democratic society depend heavily on this flourishing Ecosystem.*⁸

1.4 Developing the Strategy

This Strategy was developed in three stages for the Council by Black Radley:

1. **Baseline Assessment:** Collating and analysing socio-economic data and wider strategic documents to inform the Strategy, build a picture of the local strengths and weaknesses, and of the scope for growth to support economic activity;
2. **Consultation:** Engaging with representatives of the sector to reflect the priorities that will have most impact for Tendring and securing buy-in and commitment to delivering the strategy. Approximately 40 stakeholders were consulted in the course of developing this strategy (see Appendix 1).
3. **Strategy Development:** Drawing on research and on best practice, and cross-referencing this with the Tendring baselines to formulate the key themes; and testing these themes locally with the sector.

1.5 Strategic Context and Area Goals

The Council

The Creative and Cultural Strategy responds directly to the corporate priorities identified within the Council's 2020-2024 Corporate Plan and accords with the Community Leadership and Tendring4Growth themes which are central to the Plan. This Creative and Cultural Strategy aligns with three of the Plan's five primary objectives: A Growing and

⁶ David A. Harper (2003), *Foundations of entrepreneurship and economic development*, Routledge London and New York,

⁷ Anita Shankar, Siddhi Sundar, Genevieve Smith (2018), *Agency-Based Empowerment Interventions: Efforts to Enhance Decision-Making and Action in Health and Development*, *Journal of Behavioral Health Services & Research*

⁸ The Warwick Commission (2015), *Enriching Britain: Culture, Creativity and Growth*

Inclusive Economy; Community Leadership Through Partnership; and Building Sustainable Communities for the Future.

The Strategy also aligns with the objectives of the Council's Economic Development Strategy which seeks to: Support Tendring's Growth Locations; Target Growth Sectors; Enable Participation (through skills and information); and Support growth within Tendring's business base.

Essex County & the North Essex Authorities

Essex County Council formulated an Economic Plan for Essex for the period 2014-21⁹. The plan focuses on five strategic sectors, one of which is digital, cultural and creative. In this context, it notes the significance of Colchester and of the University of Essex (its Knowledge Gateway and Big Data expertise). It aims to deliver support to these key sectors through capital and innovation investment. The plan also places a priority on skills levels, and on a small number of key infrastructure investments, amongst which are capacity improvements to the A120 and A12.

The North Essex authorities (Tendring, Colchester, Braintree, Uttlesford, and Essex County Council) have recently approved the North Essex Economic Strategy. This articulates a vision in which citizens live in new and established communities that are well connected and inspire innovation and creativity.

The Essex Employment and Skills Board (now Success Essex) exists to build a productive, responsive, and inclusive skills and training system that delivers growth opportunities for local people and employers. It has identified IT, digital and creative as one of its seven priority sectors, along with care and health. From a skills perspective, it identifies a number of challenges for the sector, including:

- **Technology** (the digital and creative sector is at the forefront of technological innovation and further changes in technology will be the key driver of the number of workers needed, and the types of skills that will be in demand);
- **Scale of growth** (in the UK, the digital and creative sector is projected to need 1.2 million new workers between 2012 and 2022 - approximately half the level of current employment);
- **Gender balance** (only 17% of tech specialists are women, a figure that falls to only one in ten for programmers and software development professionals);
- **Pace of change** (the pace of change within the sector creates difficulties for curriculum and tutor knowledge to keep up).

Tendring's level of unmet demand for priority sector skills, in particular IT/digital/creative skills, is not high – showing the relatively small size of the sector locally. Vacancies are growing however, demonstrating that there is growing demand. In Tendring, the levels of young people's participation in Higher Education is well below the Essex and national level, even taking into account factors known to have a bearing (including deprivation levels).

⁹ Essex County Council (April 2014), *Economic Plan for Essex*

South East Local Enterprise Partnership

The South East Local Enterprise Partnership (SELEP) covers Kent, Medway, Essex, Thurrock, Southend and East Sussex. The SELEP Economic Strategy Statement (November 2018)¹⁰ notes the region's diverse business base, that the jobs and business base is expanding, that productivity is relatively weak, and that, despite a strong university base, workforce skills levels remain challenging. It sets out five priorities:

1. Creating ideas and enterprise
2. Developing tomorrow's workforce
3. Accelerating infrastructure
4. Building communities
5. Working together

The Economic Strategy Statement notes the importance of the region's cultural offer, and its cultural infrastructure, particularly in coastal towns; how some coastal towns have been transformed by cultural investment; and places an emphasis on culture in delivering long term quality of place and distinctiveness.

SELEP's Economic Strategy Statement also notes that "our working groups (such as the Creative Economy Network) will have an important role in developing solutions, alongside industry-led sector groups more broadly." The South East Creative Economy Network (SECEN)'s 2016 document, "*Towards a National Prospectus for the Creative Economy in the South East*", sets out a portfolio of sector-led initiatives to build a more self-sustaining creative and cultural infrastructure in the South East. It notes that, though the digital and creative industry is one of six sectors highlighted by the government as a priority for growth, predicted levels of growth have not been achieved. Suggestions for this slower growth rate include the lack of a strategic approach to investment in areas such as skills, R&D and innovation. For the UK to remain globally competitive, it needs to increase productivity across all sectors and help businesses to operate on an international scale. A key factor in this is the growth of the creative industries, beginning at a local level. There is strong evidence that a thriving local creative economy has a direct impact on generating employment and business growth in all sectors. The document recognises that publicly funded cultural industries add particular value to the economy. They help to kick-start creativity and encourage innovation amongst other industries.

South East Creative Economy Network

South East Creative Economy Network (SECEN) identifies ten strategic locations across the South East, including Colchester. The Network's aim is to reach out to creative businesses in their wider local areas, building peer-to-peer support, hosting training and business development activities and collaborating on network programmes. In addition, SECEN Network intends to encourage investment bids that foster innovation to accelerate growth. As part of this, the University of Essex Institute for Analytics and Data Science is preparing a programme of support to enable creative businesses to be equipped to understand and apply data analytics to increase resilience and growth. SECEN also prioritises young people's routes into the sector, recognising the need to support

¹⁰ *South East LEP (November 2018), Smarter, Faster, Together. Towards a Local Industrial Strategy*

freelancers, the requirement for appropriate workspace and the opportunity to use creative and cultural activity to help in place-making, particularly in coastal communities. SELEP and the Mayor of London have developed a Thames Estuary Production Corridor vision. This would see the Thames Estuary transformed into a world-class industrial hub for the creative and cultural industries, creating jobs and developing new talent to benefit London and the wider South East. It spans seven London boroughs plus Essex and Kent. It builds on the region's success as a cultural and creative powerhouse. It aims to foster excellence in the creative industries, with several large-scale developments proposed, such as major film studios, a fashion cluster and the UK's biggest 3D printing hub. The Tendring district is on the outskirts of the area covered by this initiative although Colchester is specifically mentioned.

Arts Council England

Arts Council England has recently published 'Let's Create' its overarching strategy (2020-2030). 'Let's Create' seeks to ensure that by 2030 England has become a country in which the creativity of its citizens is valued and given the chance to flourish, and where everyone has access to a remarkable range of high quality cultural experiences.

Let's Create focusses on three strategic outcomes which are as follows:

1. Creative People: Everyone can develop and express creativity throughout their life;
2. Cultural Communities: Villages, towns and cities thrive through a collaborative approach to culture; and
3. A creative and cultural country: England's cultural sector is innovative, collaborative and international.

The Let's Create Strategy also highlights key elements of the role of Creative and Cultural activity on aspects including economic growth, health and wellbeing, and social cohesion, with their updated principles for investment designed around the Ambition & Quality, Dynamism, Inclusivity & Relevance, and Environmental Responsibility of each project. Tendring District Council's strategic alignment with these outcomes and investment principles adds strength to any projects and associated funding applications over the life of the Creative & Cultural Strategy for Tendring.

The Essex Health and Wellbeing Board

The Essex Health & Wellbeing Board's Joint Health & Wellbeing Strategy for Essex (2018 - 2022) promotes a shift from acute services to the prevention of ill health and community-based provision, with actions such as mobilising place and communities, applying data, digital, technologies and innovation as well as prevention, early intervention and addressing the wider determinants of health. It prioritises investment in early intervention and the prevention of risks to health and wellbeing. It supports individuals in exercising personal choice and control, whilst providing influence over the commissioning of relevant services. It enables local communities to influence and direct local priorities strengthening their resilience and using community assets to reduce demand. It notes that employment opportunity, mental health and educational achievement have a strong association; that there is a nearly threefold variation in unemployment between districts; and that Jaywick remains the most deprived area in England. Tendring is highlighted for poor outcomes related to mental ill health and suicide, illness related to childhood poverty, smoking, and obesity related disease. This Creative & Cultural Strategy, with

interventions designed to improve community outreach and promote economic growth, begins to address these identified issues.

2 Profile, Strengths and Vulnerabilities

2.1 Geography

Tendring is located in the north-east of Essex. The district has a long coastline, stretching for around 60km from Brightlingsea to Manningtree, with the east of the district facing onto the North Sea and the north of the district onto the River Stour. To the west and northwest, Tendring is bordered by Colchester and Babergh Council's.

Population density in Tendring is highest along the district's coast, with six main settlements:

- **Clacton:** located at the end of the A133, Clacton is the largest town by population in Tendring and is the core economic centre in the district. Historically the town has performed a role as a seaside resort, with a strong visitor economy;
- **Harwich:** located at the end of the A120, Harwich is sited near the mouth of the River Stour and opposite the Port of Felixstowe. The town has historically played a major role in the Tendring and regional economies as a result of its international passenger, cruise and freight ports (Harwich International Port and Harwich Navyard);
- **Frinton and Walton:** these two small neighbouring towns to the north of Clacton have historically performed roles as seaside resorts;
- **Brightlingsea:** a historic port town located in the south west of the district, located near the mouth of the River Colne;
- **Manningtree:** a relatively small town located in the north west of the district, Manningtree has strong linkages with neighbouring areas, reflecting its strong rail connections to Colchester, Ipswich and London.

Away from the coast, the interior of the district is largely rural. The interior of the district is characterised by a high quality landscape, with a number of hamlets and villages interspersed throughout. Notable settlements include Weeley, Thorpe Le Soken, St Osyth, Little Clacton, Great Bentley and Alresford. A high proportion of the land in this part of the district is in agricultural use.

Two districts directly neighbour Tendring:

Colchester: Colchester Borough borders Tendring to the west and forms part of the Haven Gateway Partnership sub-regional area. The main settlement in the Borough is Colchester, which is a major regional centre with significant employment activity, cultural facilities, educational institutions, retail outlets and visitor attractions. The town of Colchester serves as a centre not only for the Borough but for a much wider catchment across Essex; and

Babergh: Babergh District is located to the northwest of Tendring and again, the district is a constituent part of the Haven Gateway Partnership area. The district is largely rural in character. It has two main towns, the market town of Sudbury (in the west) and the smaller town of Hadleigh (located centrally within the district), but neither of these exert a strong economic influence within the sub-region.

There are also a number of other locations which, whilst further afield, exert an influence on the socio-economic performance of Tendring:

East Suffolk: Whilst a small part of East Suffolk District borders Tendring to the north, the two districts are separated physically by the River Orwell. The district is included within the Haven Gateway Partnership area. The district contains a number of economic centres of relevance at the sub-regional level – namely Felixstowe Port (a large Container Port located directly across the water from Harwich) and Adastral Park at Martlesham Heath (a large science park which is home to BT’s Global Research and Development centre);

Ipswich: Ipswich Borough largely consists of the town of Ipswich, which is one of the major economic areas within Suffolk and the East of England;

Braintree: Braintree District is a rural district in the north of Essex and is the second largest district in the county. Just over half of the residents live in the three main towns of Braintree, Witham and Halstead. The district is characterised by its links to a number of regional growth centres (Chelmsford, Colchester and Cambridge), Stansted Airport, the M11 and the Haven Ports;

Chelmsford: the city of Chelmsford is one of the main economic centres within Essex and the East of England. The town is seen as a regional growth centre, with ambitions to deliver strong housing and employment growth over the next decade; and

London: whilst located 70 miles from Tendring, London’s status as a centre of national and global economic importance ensures that it exerts an influence across the South and East of England.

Tendring has a higher proportion of people aged 65 and over than all the surrounding areas and significantly higher than both the East region and England.

2.2 Economy

There are a total of circa 39,650 jobs in Tendring, whilst there are around 400,000 jobs within a 45 minute drive of the centre of the district.

There are high levels of part-time employment. The proportion of part-time employment in Tendring is now 40% compared to the national average of 32%;

Clacton and to a lesser extent Harwich are the most important centres of employment. Clacton provides 37% of Tendring’s jobs and largely performs a role as a local service hub, with sector strengths in retail, education, health and public administration. Harwich (16%) is noticeable for its ports and logistics activities. Away from the coastal towns, the more rural inland areas of Tendring also support a significant number of jobs.

Analysing Tendring’s employment base by sector reveals that Retail, Accommodation, Education and Health are the four largest sectors. Together these sectors represent 22,500 jobs comprising 58% of the district’s total employment. This is a greater concentration than Essex (46%), and the East region and England (44%).

Information and Communication, Finance and Insurance, Professional scientific and technical and Administrative and Support are four sectors with lower concentration of jobs than the other areas. For Tendring these sectors account for 4,650 jobs comprising 12% of all jobs compared to 24% in Essex and 26% in both the East region and England. Over the period 2011 to 2015, employment in Tendring (5%) grew more slowly than in Essex (7%), the Eastern region (9%) and England (8%).

2.3 Economic Priorities

Tendring's emerging Economic Development Strategy has two Targeting Objectives. These are designed to ensure a focus on local strength, supporting the aspiration to redefine and diversify Tendring's economy. They focus on the creation of stronger identities and specialisms as the basis for future economic growth.

- **Economic Development Strategy - Objective 1:**
Targeting growth locations – Intervening in locations where the potential for growth is highest and there is a strong case for intervention. Under this heading, the Tier 1 locations are Clacton and Jaywick, the Tendring-Colchester Border, and Harwich and Dovercourt.
- **Economic Development Strategy - Objective 2:**
Targeting growth sectors – Focusing activity on the sectors that are most important not only to Tendring, but also to Essex and indeed the UK economy. The primary sectors are Clean Energy and Care & Assisted Living. The Creative & Cultural sector, though currently a relatively small part of the economy, is also a priority because of its impact on wellbeing, ambition and innovation.

The Economic Development Strategy includes three Cross-Cutting Objectives. These aim to ensure a more general improvement in Tendring's economy. They are designed to ensure that economic growth in the district is as impactful and inclusive as possible.

- **Economic Development Strategy - Objective 3:**
Ensure residents have the skills and information to participate – Working with education providers, training organisations and businesses to ensure that Tendring residents have the means to access opportunities in Tendring and beyond.
- **Economic Development Strategy - Objective 4:**
Support Tendring's Businesses – As well as targeting specific growth sectors, work with existing businesses to ensure that they are given support to grow in Tendring.
- **Economic Development Strategy - Objective 5:**
Facilitate population growth where this supports economic objectives - Support an increase in population and housing, where this creates demand for Tendring businesses and employment as well as supporting the delivery of new infrastructure.

Three new Garden Communities are planned across North Essex, with one of these in Tendring, to the east of Colchester. The Garden Communities will be new settlements of 40,000 homes in total, with 9,000 of these in Tendring. They will require considerable investment and are scheduled to be in place circa 10 years from now.

An investment in soft infrastructure will be required, alongside the hard infrastructure, to make the new Garden Community work. Soft infrastructure means building a sense of place for incomers and established communities, building connections with local people and neighbouring communities, and providing the social infrastructure necessary to secure healthy and innovative communities. Where these themes are neglected, a range of social ills may result.

2.4 Creative and Cultural Economy

The table below shows employment in the nine disciplines comprising the creative and cultural sector, with Tendring compared to Essex, the East region and England.

	Tendring		Essex		East		England	
Advertising	50	0.1%	1,125	0.2%	5,000	0.2%	121,000	0.5%
Architecture	300	0.8%	11,500	2.0%	38,500	1.4%	410,500	1.6%
Craft	60	0.2%	735	0.1%	4,310	0.2%	83,850	0.3%
Design	90	0.2%	1,375	0.2%	5,500	0.2%	53,000	0.2%
Film	135	0.4%	1,400	0.2%	7,145	0.3%	133,875	0.5%
IT	265	0.7%	12,300	2.1%	60,500	2.2%	687,500	2.7%
Publish	145	0.4%	7,750	1.3%	26,500	1.0%	204,500	0.8%
Culture	150	0.4%	3,950	0.7%	18,500	0.7%	166,000	0.7%
Music	0	0.0%	135	0.0%	800	0.0%	21,000	0.1%
Sector jobs	1,195	3.1%	40,270	7.0%	166,755	6.1%	1,881,225	7.4%
Total jobs	38,500		577,000		2,715,000		25,530,000	

Source: ONS Business Register and Employment Survey 2016

Creative and Cultural employment in Tendring comprises 3.1% of total employment which is less than half the proportion of creative and cultural jobs in Essex (7.0%) and England (7.4%).

The table below shows the movement in Creative and Cultural employment from 2011 to 2016.

	Tendring	Essex	East	England
Advertising	-130	225	1,750	27,000
Architecture	0	4,500	8,000	104,000
Craft	-10	-25	-95	-25
Design	30	575	2,500	21,500
Film	65	285	965	18,500
IT	50	4,600	17,275	148,000
Publish	40	0	1,000	-19,000
Culture	15	575	4,000	28,000
Music	-5	-50	180	6,000
Creative & Cultural jobs	55	10,685	35,575	333,975
Total jobs	3,000	56,000	309,500	2,457,000

Source: Business Register and Employment Surveys 2011 & 2016

Creative and Cultural employment is increasing in all four geographies but the increase in Tendring is less than the other three areas.

The table below shows the percentage increase in employment in the sector from 2011 to 2016.

	Tendring	Essex	East	England
Advertising	-72%	25%	54%	29%
Architecture	0%	64%	26%	34%
Craft	-14%	-3%	-2%	0%
Design	50%	72%	83%	68%
Film	93%	26%	16%	16%
IT	23%	60%	40%	27%
Publish	38%	0%	4%	-9%
Culture	11%	17%	28%	20%
Music	-100%	-27%	29%	40%
Creative & Cultural jobs	5%	36%	27%	22%
Total jobs	8%	11%	13%	11%

Source: Business Register and Employment Surveys 2011 & 2016

In Tendring the percentage increase in creative and cultural employment is less than the increase in total employment. This is in contrast to other areas where the increase in creative and cultural employment is significantly higher than the increase in total employment.

2.5 Strengths

Tendring has a wide variety of assets. It has an impressive coastline, with beautiful beaches, historic ports, and creeks for recreation and wildlife. It has settlements with widely different personalities, including: traditional seaside; wildlife; affluent; heritage; alternative; well-connected; and rural. Harwich was the home town of the master of the Mayflower, and lends itself to a range of heritage activities.

Tendring benefits from a wide variety of (often community-led) cultural activity – including the Harwich Festival, the Clacton Air Show, the Frinton Summer Theatre, the Manifest Theatre, and the Jaywick Martello Tower – and a wide variety of creative individuals and organisations, including the Grand Theatre of Lemmings.

As a consequence of the above, Tendring’s population appear to have a clear sense of belonging, if not to Tendring, then to its component parts. Jaywick, for instance, which is the most deprived ward in the country, demonstrates a consistently high level of loyalty and community feeling.

Tendring is highly accessible to Colchester, which is establishing itself as a creative hub and an area of growth. Chelmsford, the county town of Essex and a principal economic centre in the east of England, is 45 miles from Clacton. Ipswich is 29 miles from Clacton, and London is an hour by train from Manningtree.

Tendring’s challenges (particularly jobs and health) are well understood at the Essex-wide level. The opportunity for the district’s close neighbour, Colchester, to develop further as a creative hub is recognised regionally and at the LEP level. Colchester is one of the South

East Creative Economy Network's ten creative economy hubs¹¹, and is currently home to four National Portfolio Organisations. Tendring is part of the Haven Gateway Partnership, with its focus on economic growth, and creative digital/cultural/creative being key themes. Conversations with Arts Council England demonstrate enthusiasm to support a greater local take up of arts and cultural support in Tendring.

2.6 Vulnerabilities

Tendring has a low level of enterprise compared to Essex and England (as measured by business start-up rates), innovation (as measured by patent applications), low demand for cultural products and services (as shown by audience profiling data), and a low level of creative people employed for that skill (as shown by occupational profile data). The infrastructure to support creative and cultural activity development appears weak: road access to major economic conurbations (Chelmsford, London, Cambridge) is over-burdened. There is little in the way of incubator space and support functions for new business. Harwich International Port has not received substantial investment in recent years, and plans to build a new container terminal at Bathside Bay, are yet to be implemented.

The District of Tendring is not a well-recognised location or brand (a Google search for Tendring generates 720,000 entries whereas a search for Harwich generates 6.5million and for Clacton 2.4million). There appears to be little local affection for, or sense of belonging to, the administrative area of Tendring. The population centres within Tendring are distinct from each other with very different senses of place and with little cross-Tendring coherence.

The Tendring economy has a high dependence on low pay sectors such as coastal tourism, care, and public services. Though unemployment levels have reduced from 11.5% in 2011 to 6.9% in 2017, job levels are lower than regional and national levels. In 2017, 76.2% of adults in Tendring were economically active compared to 81.2% in Essex, and 78.6% in England. Wellbeing statistics are concerning, with significant indicators of poor mortality, morbidity and mental health. Crime levels are relatively high.

Tendring's elderly and economically inactive population is significantly higher than the county and national average. There appears to be a pattern of highly qualified people leaving the area, whilst low qualified people move in. In 2017, an average of 26 new benefit claimants per month moved into Tendring. 33% came from elsewhere in Essex, 26% from London, to live predominantly in Clacton and Harwich. Tendring has the lowest levels of physical activity in Essex¹². Tendring's schools perform well but experience challenges with aspiration levels and mental health problems amongst students and their families.

¹¹ *South East LEP (2016), Towards a national prospectus for the creative economy in the South East*

¹² *Intelligent Health (November 2018), A review of physical activity data and insight in Essex*

3 Current Creative and Cultural Engagement

Tendring’s breakdown of the ten audience profile types used by the Audience Agency compared to England is shown in the table below:

Audience Profile Type	Engagement level	Tendring (%)		England (%)	
		segment	level	segment	level
Metroculturals	high	0	7	5	24
Commuterland Culturebuffs		5		11	
Experience Seekers		2		8	
Dormitory Dependables	medium	17	62	15	42
Trips & Treats		18		17	
Home & Heritage		28		10	
Up Our Street	low	15	31	8	34
Facebook Families		7		12	
Kaleidoscope Creativity		2		9	
Heydays		8		5	

Source: Audience Agency

The three audience profiles highlighted in green are relatively affluent and have a high level of engagement with culture. They want a high quality premium cultural offer which they will access on a regular basis. Compared to England (24%), Tendring has a significantly lower proportion (7%) of the population with these audience profiles. This means that the demand for a high quality cultural offer is lower in the Tendring area. Demand for this top end offer may be stimulated and could increase over time, but in the short term such provision is not likely to be fully utilised.

The three audience profiles highlighted in yellow have a medium level of engagement with culture. They want a more traditional or mainstream cultural offer which they will access on an intermittent basis. Compared to England (42%), Tendring has a significantly higher proportion (62%) of the population with these audience profiles. This means that the demand in Tendring will be focussed around the mainstream cultural offer. Any new provision should initially target this market segment.

This analysis matches the concern expressed by many consultees about a perceived passivity amongst many of the Tendring population.

4 Current Activity and Infrastructure

There is limited business incubation or grow-on space in Tendring for creative and cultural businesses (or indeed for any businesses). Acava recently took over the managed workspace in Ardleigh (Mother Studios) with 34 workspaces mostly occupied by artists. Other private sector facilities in Tendring include Lanswoodpark Business Centre (Elmstead Market), which offers high quality office and industrial space. The neighbouring town of Colchester is positioning itself as a creativity hub, presenting potential overspill opportunity for Tendring. There is a managed workspace facility in Queen’s Street Colchester, aimed at creative and digital businesses. It provides workspace, networking and showcasing facilities for the creative and digital industries with 40+ studios. It is run by the London-based SPACE Studios.

All Tendring secondary schools have 6th forms. None have a particular specialism in creative and cultural subjects. Colchester Institute has satellites in Clacton and Harwich, though their focus in these locations is on construction and engineering respectively.

There are few national branded businesses centred in Tendring, from the cultural and creative sector and other sectors. Economic growth has come from local businesses, including the Clacton Pavilion (the Peake family), Clacton Pier (the Ball family), and the Harwich Pier Hotel (the Milsom family).

The Electric Palace cinema, Harwich, is one of the oldest purpose-built cinemas to survive complete with its silent screen, original projection room and ornamental frontage still relatively intact. Clacton has the Century Cinema, with a 550 seat capacity.

Princes Theatre was constructed in 1931, and sits inside the grade II listed building, Clacton Town Hall. At present it seats 820, staging over 150 shows, seminars, exhibitions, meetings, weddings & events per year. The West Cliff Theatre, Clacton, was built in 1928. It seats 600 and is run by a local trust, showing variety, comedy and popular music acts.

3.8 million people visit Tendring every year. The Council employs a team of seasonal staff and beach patrollers dedicated to keeping the seafront areas safe and enjoyable.

The range of heritage and other visitor assets throughout Tendring include:

- Walton Maritime Museum;
- Six Martello Towers;
- Naze Tower;
- Harwich Redoubt Fort;
- Harwich Lifeboat Museum;
- The Halfpenny Pier;
- High Lighthouse;
- Low Lighthouse (Maritime Museum);
- Bobbit's Hole;
- Beth Chatto Gardens;
- Brightlingsea Harbour;
- Bateman's Tower;
- Brightlingsea Lido;
- East Essex Aviation Museum;
- Walton Pier

The University of Essex positions itself as "home to the curious, brave and bold": a good alignment with a creative mindset. Its Colchester campus has a theatre, art collection and art gallery. With AI and Big Data specialisms, they have developed a particular focus on digital-creative-cultural, taking a "big tent" approach and working closely with business and the LEP. The University's digital, creative and cultural sub-strategy includes the action, "to align the University's research expertise in digital, creative and cultural with University's strategy for engagement with enterprise and regional economic growth". The University's investment locally in an Innovation Centre will strengthen their links with and support for business; not least through the development of cluster and supply chain support to the creative/digital sector. Their ambition is to grow a knowledge gateway

resource, home to 2,000 jobs in 15 years. The University of Essex's Knowledge Gateway is home to digital companies such as the Eastern Enterprise Hub's 'Gaming Hub' and the Institute for Analytics and Data Science (IADS). This Gateway will become a partner with the South East Creative Industries Business Support Programme, providing on-site support. This will include the 'Colchester Entrepreneurs' programme, delivering enterprise advice, support and expertise to start-ups, such as face-to-face workshops, webinars and online resources.

Across the county of Essex there is considerable cultural activity in events, theatres and museums. Tendring District Council works in partnership with a wide range of cultural players to deliver an extensive programme of events and activities. In addition, there is a great deal of very local, community-based creative and cultural activity taking place in Tendring.

Other significant Tendring activities and players include:

- Harwich Festival of the Arts;
- The Harwich Society;
- The Grand Theatre of Lemmings;
- Old Bank Studios (creative workshops), Harwich;
- The Clacton Airshow;
- Two annual beach festivals (Clacton and Dovercourt);
- Tour de Tendring (mass participation bike ride);
- The first leg of the Corbeau Seats rally;
- Frinton Summer Theatre;
- Brightlingsea Free Music Festival;
- Jaywick Martello Tower;
- Tendring Coastal Heritage Group;
- Frinton & Walton Heritage Trust;
- Walton Community Forum;
- Clacton & District Local History Society;
- Harwich & Dovercourt History.

Colchester was highlighted as a creative hotspot in the Government's latest 'Sector Deal' for the Creative Industries, published at the end of March 2018. This could open a wide variety of opportunities, as the Sector Deal includes action to support the creative industries with the announcement of a new Creative Development Fund. Another strand will invest in building new research and development partnerships between universities and business via the Industrial Strategy Challenge Fund.

5 The Strategy: Vision, Objectives, Themes and Goals

5.1 Creative and Cultural Vision

The Council's creative and cultural vision is as follows:

Tendring is a place of rural and coastal **variety**, where the **popular and the traditional** sit side by side. Tendring values **independence** of spirit and **consideration** for others.

Culture and creativity will be the levers that translate Tendring's values and variety into **innovation, jobs and wellbeing**.

5.2 Creative and Cultural Objectives

To achieve this vision, the Council will pursue the following objectives:

Objective A: To be a centre for creative innovation

Innovation levels are currently low in Tendring. Innovation drives jobs growth and economic success. Innovation is highest in areas where there is a rich cultural and creative life.

Objective B: To build high levels of cultural participation

Tendring has high levels of deprivation. A more inclusive economy, with lower levels of deprivation, happens where people feel able to engage with the world around them. Participative cultural activity builds engagement, improves employability, and reduces deprivation.

Objective C: To encourage both variety and cohesion

Tendring is beautiful and varied, but not well-connected in terms of geography or its people. Both variety and links are needed: variety generates creativity and innovation; relationships between communities help to build wealth and to secure healthier outcomes – driving down deprivation.

5.3 Strategic Themes

The Strategy identifies four Themes, which together capture the spirit of the Strategy. The Themes respond to the district's creative and cultural challenges, but also to the range of opportunities that exist. The Themes provide an important benchmark against which to shape and influence the development of project interventions.

The Themes are as follows:

1. Supporting Innovation

Creative and Cultural activity increases innovation across all sectors

2. Increasing Empathy

A Tendring-wide sense of community through creative and cultural activity can benefit all

3. Linking to Health and Wellbeing

Health and wellbeing concerns can be improved with access to creative and cultural activity

4. Building Personal Agency and Participation

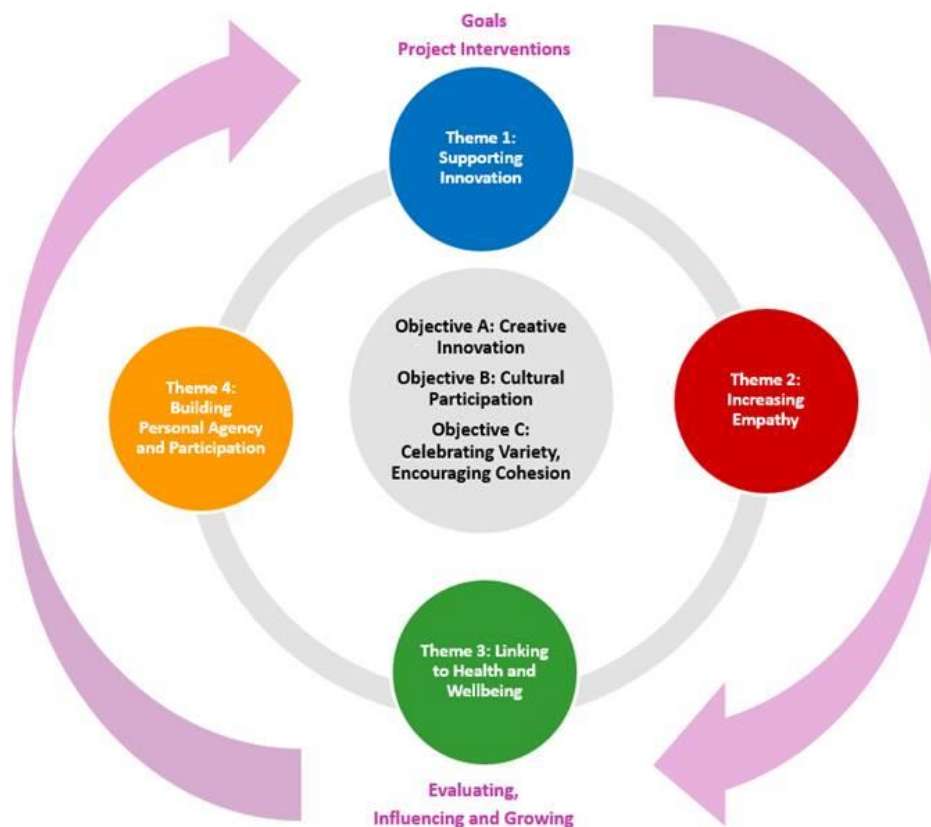
We should work to support existing creative and cultural organisations as well as fostering new input to increase the local offer overall

5.4 Strategic Goals

The Strategy's Vision, Objectives and underpinning Themes are translated into action via a range of proposed Goals. These are suggested activities and deliverables that together will assist in securing the Strategy's Creative and Cultural Vision. The Goals detailed in this document do not represent an exhaustive list of interventions (and are not project specific), but rather serve as examples of the type of interventions and project activity the Council and its partners could pursue in order to secure delivery.

The Strategies Strategic Goals are as follows:

1. Grow the Freelancer Economy
2. Innovate in Care
3. Increase the Take-up of Cultural Products
4. Increase the Supply of Cultural Products
5. Join-up Council and Inter-agency Activity
6. Position Tending as a Centre for popular Innovation
7. Evaluate
8. Influence



6 Delivery

The table below indicates how the Strategy’s Creative and Cultural Objectives are interpreted and transferred via the Strategic Themes and Strategic Goals into Desired Outcomes on the ground.

Specific project interventions will be prepared and detailed in an Action Plan following the approval of this Strategy.

Objective	Theme	Goal	Relevance to Desired Outcomes
A: A centre for creative innovation	1: Supporting Innovation	1. To grow the freelancer economy	Freelancers are predicted to be the majority of future jobs growth. Creative freelancer needs match Tendring’s assets well
	4: Building Personal Agency and Participation	2. To innovate in care	Tendring’s elderly population provide a good opportunity to develop better care solutions, increasing elder wellbeing and driving business growth
B: High levels of cultural participation	2: Increasing Empathy	3. To increase take up of cultural products	Increased involvement with culture improves innovation (therefore jobs) and wellbeing
	3: Linking to Health and Wellbeing 4: Building Personal Agency and Participation	4. To increase the supply of cultural products	As demand for culture grows, supply will grow in the sector, generating jobs
C: Variety and cohesion	2: Increasing Empathy	5. To join up (cohesion, digital, team risk, participation)	By working together, Tendring’s creative and cultural players will increase their collective impact, and generate growth opportunities
	3: Linking to Health and Wellbeing 4: Building Personal Agency and Participation	6. To position Tendring as a centre for popular innovation	Tendring’s popular heritage and assets will be celebrated nationally and internationally, increasing the visitor economy, and driving up inward investment (and jobs)
		7. To evaluate	We will learn and adjust along the way, demonstrating our own commitment to experiment and enterprise - so optimising our outputs and outcomes.
		8. To influence	We need support, not least from funders: more incoming funding drives more activity, which will drive jobs and wellbeing.

Objective A: To Be a Centre for Creative Innovation

Goal 1: To grow the freelancer economy

Context

In the UK there were 2 million freelancers in 2016, a rise of 43% from 1.4million in 2008. Only 4% of these were in the East of England including Essex, with 21% in Greater London

and a further 22% in the rest of the South East. A significant proportion of future jobs growth will be in the freelancer market: projections vary, with many anticipating that freelancers will constitute a majority of jobs in the next decade.

Approach

Our long term target is to close the jobs gap by acquiring 1,400 new jobs. We assume that a significant proportion of these will be freelance. Tendring is an ideal location for freelancers, particularly those with a focus on digital/culture. Tendring's strengths play well to this market, including low cost housing, rail links to London, and access to supply chains and creative collaboration in Tendring, Colchester and Chelmsford. Colchester is targeting this market and Tendring can support and extend that focus. Tendring's inspirational coastal and rural facilities provide the required creative stimulation and variety that urban settings alone cannot.

Goal 2: To innovate in care

Context

Tendring's population has a high proportion of older people, and people with mental health problems. This population provide a good opportunity to develop better care solutions, increasing elder wellbeing and driving business growth. We will use creative and cultural approaches to help us continually see these groups as an asset which can deliver a positive economic contribution, rather than a problem.

Approach

The Tendring Mental Health Hub is a community shop in Clacton. It helps people suffering from mental ill health to connect with other people, to participate in society, and to have a sense of their own value and contribution. Its work is consistent with the Essex Health & Wellbeing Board and its emphasis on enhancing the quality of life for people with long-term conditions, including mental illness. It is an example of social prescribing. The North East Essex CCG's "Health in Mind" approach introduces social prescribing to the area. Social prescribing enables GPs, nurses and other primary care professionals to refer people to a range of local, non-clinical services. We will improve Tendring's wellbeing and increase arts and cultural jobs by making it possible for GPs to prescribe cultural participation. Cultural participation is a proven and cost effective method for dealing with mental health and other wellbeing issues. This will improve wellbeing and open up new revenue sources to enterprising cultural organisations, so increasing local cultural jobs.

Objective B: To Build High Levels of Cultural Participation

Goal 3: To increase take up of cultural products

Context

A richer cultural life in Tendring leads to an increase in the proportion of creative people in the population, resulting in increased innovation and economic growth. There is global evidence that arts (particularly the performing arts) are an enabler of innovative thinking in a place. Innovation is a key driver of enterprise and economic growth.

Approach

Big Data is the computational analysis of extremely large data sets to reveal patterns, trends, and associations, especially relating to human behaviour and interactions. It can

help identify ways of addressing thorny social ills, such as obesity, inactivity, and educational underachievement. The exploitation of Big Data presents a real economic opportunity, potentially driving jobs growth in unanticipated ways. There are strong Big Data capabilities locally, with a variety of undergraduate and postgraduate courses as well as research and other funded opportunities offered by the University of Essex. We will bring those capabilities to bear on identifying and meeting latent cultural demand amongst Tendring's population, to work with creative and cultural providers to meet that demand, expand their businesses, and create jobs.

Goal 4: To increase the supply of cultural products

Context

As demand for culture grows, supply needs to grow in the sector, generating local jobs. High levels of creativity also result in greater innovation across all industrial sectors. We will make it easy for creative people to try new ideas, start new creative and cultural enterprises, to fail and learn without blame, to succeed with pride. We will encourage a step change increase in the volume of touring engagements (for shows, exhibitions, and other art forms) in Tendring (e.g. to village halls, pubs and other non-traditional venues).

Tendring's festivals and events programme is varied and successful. We will continue to support that variety and its expansion over time. Continued growth will deliver additional visitor economy jobs and strengthen the variety on offer that underpins wider economic innovation and the freelance population.

Approach

Rural touring places plays and other cultural products in village halls and other local venues. It is a proven means of overcoming barriers that have historically inhibited the enjoyment of the arts by people in non-urban communities. It drives cultural participation, with its attendant wellbeing benefits. It also helps to develop local demand for cultural products, so driving growth in local cultural businesses.

The closest rural touring scheme to Tendring is 'Creative Arts East Live!'. This organisation provides programming expertise, training, marketing support and financial subsidy to community promoters (volunteers in local communities) across Norfolk and Suffolk, so that they can select and promote local, regional, national and international artists in neighbourhood venues that are welcoming and accessible. They aspire to serve the wider East region.

We will review in detail how the existing festivals and events offer may be extended or strengthened in ways that increase local spend and jobs.

Objective C: To Enable Variety and Cohesion

Goal 5: To join up (cohesion, digital, team risk, participation)

Context

Tendring should not try to displace or compete with the settlements of which it is comprised. None the less, a number of Tendring-wide projects, branded as such, would help to build relationships between groups across the area. An increase in cross-community networking results in strengthened economic and wellbeing outcomes.

Approach

By working together, Tendring's creative and cultural players will increase their collective impact and generate growth opportunities. Tendring is blessed with a number of energetic and excellent indigenous cultural organisations. We will continue to work in close partnership with them. Their growth will directly drive jobs, and indirectly increase innovation. We will help them to cooperate with each other, to generate new ideas, extending audiences, and attract additional funding. We will also work with the six neighbouring Arts Council National Portfolio Organisations (NPOs), in particular by helping to bring a local (Tendring) audience development approach (informed by Big Data) to their work.

Goal 6: To position Tendring as a centre of popular innovation**Context**

There is a cultural thirst for the frivolous, as well as more serious heritage attractions. This is an area of considerable potential economic and jobs growth.

Approach

Tendring's popular heritage and assets will be celebrated nationally and internationally, increasing the visitor economy, and driving up inward investment (and jobs). Clacton will build on its varied and substantial heritage and become a centre of innovation in popular culture, with opportunities elsewhere in the District around heritage and place making will be fully recognised. *Nostalgia is better than it used to be!*

Goal 7: To evaluate**Context**

Our approach to developing culture and creativity must itself be innovative.

Approach

We will learn and adjust along the way, demonstrating our own commitment to experiment and enterprise - so optimising our outputs and outcomes. We will adopt a continual evaluation approach, challenging ourselves to learn and adjust throughout.

Innovation underpins this plan, in terms of content and approach. We will make progress through experiment and involvement. This means we must also be effective at evaluating what has worked and what has not. We will therefore adopt a progressive approach to evaluating progress against this plan, that both allows continual improvement as we progress, and builds the population itself into the evaluation process (further enhancing participation).

The core objective of the plan is the creation of jobs so the evaluation criteria must be framed around assessing whether this objective has been met.

Goal 8: To influence**Context**

We need support for this approach, not least from funders. More incoming funding drives more activity, which will drive jobs and wellbeing.

Approach

We will work to demonstrate our need for support; we will celebrate our ability to lead the way. SELEP's support, financial and strategic, is crucial to a number of the objectives – particularly those associated with innovation and freelancers. It is important that the LEP's emerging Industrial Strategy takes into account Tendring's unique set of circumstances/challenges and acknowledges the imaginative ways in which Tendring District Council is addressing them and plans to do so through this strategy. Support from Arts Council England has been considerable to date, and helpful. They recognise the wider significance of Tendring's circumstances, and the opportunity that arts and culture have to demonstrate its transformational ability locally. We look forward to their support in translating this plan into resourced activity on the ground. We will build on the welcome support we have had from other stakeholders, including local politicians, the HLF and other funders to develop closer relationships.

7 Performance

The headline performance measure for this Strategy will be one of **local employment**, as measured by unemployment rates. Tendring's unemployment rate amongst 16-64 year olds was 6.9% in 2017, compared to 3.7% across the wider East region, comprising Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk and Suffolk. Progress in increasing local employment will have a beneficial impact on wellbeing.

This is a five year Strategy. It therefore sets out its detailed actions and desired outcomes on a short term (<2 year) and medium term (<5 years) basis. Our work will also lay the foundations for change that will be achieved on a longer term basis (e.g. over 10 years).

The first two years of the Strategy will focus on developing the environment for the creative and cultural sector to flourish. It is therefore anticipated that many more jobs will be created in years three, four and five.

The Strategy's two year target is:

An additional 25 creative and cultural jobs

More than half of these will be generated by digital/creative freelancers moving to Tendring.

These jobs are existing jobs moving to Tendring to take advantage of the improved environment for the creative and cultural sector.

The Strategy's five year target is:

An additional 240 creative and cultural jobs

We also anticipate further employment growth across other sectors in this timescale as a result of this strategy – specifically from a consequent growth in the visitor economy, a general uplift in awareness and perception of Tendring, and an increase in retention/in-movement of the economically active.

The momentum created by the movement of jobs in years one and two will deliver more home grown Tendring employment in later years.

The Strategy's 10 year target is:

Unemployment rates matching the East region's average

Tendring's unemployment rate amongst 16-64 year olds was 6.9% in 2017, compared to 3.7% across the wider East region. An additional 1,400 jobs would close this gap. Tendring's Economic Development Strategy places an emphasis on innovation. It recognises that innovation leads to greater business competitiveness, and hence to jobs growth. Greater creativity in a population drives greater business innovation, increasing jobs. These jobs will come from across the economy, not only the creative and cultural sector.

A good proportion of jobs growth however will come from the creative and cultural economy. There are 1,195 jobs in Tendring's creative and cultural sector (2016 data). This makes up 3.1% of local jobs. Compare this to 6.1% in the East region, and 7.4% in England. If Tendring's creative and cultural sector were to be of a proportionate scale to the wider region, the overall jobs gap would be nearly eliminated.

Growth in the creative and cultural sector also drives growth in both the visitor economy and professional/scientific/technical roles. The Council would therefore expect to see these figures also significantly increase. It is for this reason that Tendring is placing an emphasis on creative and cultural jobs: they are currently under-represented in the local economy; the opportunity for growth in this sector is significant; and a growth in creative and cultural work has a major positive impact on other high value occupations.

8 Strategic Review and Development

This Strategy focusses on **innovation**. Culture and creativity lead to innovation, innovation generates productivity and jobs which secures economic growth.

The Council's approach to delivery will itself be innovative. The Council will continually review its actions and project interventions in the light of results on the ground, and will reshape and refresh its approach as circumstances require, in order to maintain focus on the vision and overarching objectives of this Strategy.

8.1 The Council's Role

The Council is lean and (partly as a consequence) well-versed in partnership working, particularly with other public agencies and community organisations. The Council has an unusual ability to work in non-standard ways to achieve public good.

The Council has worked to support creative and cultural activities over many years but, with limited resources, has not achieved the desired traction. With the support of Arts Council England along with other public, private and community organisations, the Council is determined to help the creative and cultural sector achieve a step change, particularly in its contribution to jobs and business growth.

The Council has acted as both catalyst and enabler of the wide range of events that take place in Tendring as a means of supporting the visitor economy, and demonstrating that the area can be an attractive place to live, as well as to visit.

Responsibility for overseeing progress will initially rest with the Council, but in time it is proposed that this responsibility is transferred to a new Tendring Creative & Cultural Board, which will comprise the Council plus leading players in the sector. It is proposed that progress against the objectives of the strategy be tracked quarterly, with the headline metrics reviewed on an annual basis. A draft specification for the proposed Creative & Cultural Board is set out in the Governance & Accountability section of this document.

8.2 Stakeholders

Arts Council England & NPOs

The Arts Council England has actively supported the development of this strategy and is keen to see an uplift in arts and cultural activity in Tendring. Its principal funding route is through National Portfolio Organisations (NPOs). NPOs are required to be “leaders in their areas, with a collective responsibility to protect and develop our national arts and cultural ecology.” There are 829 NPO organisations across England, though none are in Tendring. The closest are based in Colchester: Firstsite (visual arts), Colchester Arts Centre (combined arts), Colchester and Ipswich Museum Service (CIMS, museums), Colchester Mercury Theatre (theatre). The Essex Cultural Diversity Project (combined arts) is based in Chelmsford. The Arts Council also funds a network of 10 Bridge organisations. Bridge organisations connect the cultural sector and the education sector so that children & young people can have access to great arts and cultural opportunities. For Essex, this is the Royal Opera House Bridge organisation, based in Purfleet, Thurrock.

The Arts Council is establishing, via its Bridge organisations, 50 cultural education partnerships across the country. In each Cultural Education Partnership the Bridge organisation will work with schools, the local authority, voluntary and community organisations, further and higher education, and music education hubs and funders to improve the alignment of cultural education for young people. Colchester is one of these 50 areas.

Colchester

Tendring works closely with the Creative Colchester Partnership. Colchester’s analysis shows that it has the strongest creative economy in Essex, with creative businesses accounting for 18 per cent of all businesses in the borough and 8 per cent of employees. The partnership has the ambition for Colchester to be a highly sought-after location in for inward investing or locating of cultural and creative industries and the best place to start a new business. This ambition is entirely compatible with Tendring’s goals and is therefore mutually beneficial.

South East Local Enterprise Partnership (SELEP)

The 2017 Industrial Strategy White Paper introduced Local Industrial Strategies. Local Industrial Strategies will be long-term, based on clear evidence, and aligned to the national Industrial Strategy. They will identify local strengths and challenges, future opportunities and the action needed to boost productivity, earning power and competitiveness. They will be formulated by LEPs, for agreement in 2019. The July 2018 government LEP review stated that a LEP’s core purpose is to improve productivity across the local economy to benefit people and communities *with the aim of creating more inclusive economies* (our italics). Tendring’s position is such that it is the least inclusive economy in the SELEP area. Creative and cultural interventions are one of the only effective ways of addressing this issue.

SELEP established the South East Creative Economy Network (SECEN), which works to accelerate growth in the digital, creative and cultural sector. It is a working partnership between local authorities, creative businesses and education bodies across the South East LEP area. Part of their work has been to establish a network of creative economy hubs. The ten locations include Colchester. SECEN also supports the South East Creative Sector Business Support Programme. The programme aims to coordinate peer-to-peer knowledge sharing and help business develop in terms of investment readiness for growth. With Local Cultural Education Partnerships, SECEN is looking to develop talent accelerator routes into the sector. SECEN is also working to develop a partnership with London and SELEP to offer affordable workspace outside of London.

SELEP and the Mayor of London have developed a Thames Estuary Production Corridor vision, which would see the Thames Estuary transformed into a world-class industrial hub for the creative and cultural industries.

9 Governance and Accountability

The assertions made in this Strategy have stemmed from widespread consultation with key creative and cultural players in Tendring and beyond, from grassroots to regional and national organisations. To make progress, participation is crucial: the Strategy must continue to be owned by that wide set of active, energetic people and to evolve in line with a changing world. At the same time, a focused set of actions must also take place. This requires two separate mechanisms: a Forum for the first, and a Board for the second.

9.1 Tendring Creative & Cultural Board

The Board will have responsibility for translating the Strategy's: Vision; Objectives; Themes; and Strategic Goals into focused action on the ground.

The Board's role will be to:

- **Plan:**
Own and develop this strategic plan, ensuring it is continually relevant and focused;
- **Resource:**
Support key players to obtain the resources required to operationalise the plan;
- **Review:**
Track operational progress against planned metrics;
- **Influence:**
Help shape the views of decision makers in line with the strategic plan; and
- **Identify Available Funding:**
Help source funding in support of strategic and project interventions.

The Board will comprise no more than 12 participants, the majority of whom will be participants drawn from Tendring's creative and cultural economy.

In order to hit the ground running, it is proposed that the Board will start life as a Shadow Board, with participants invited by the Council. A group has already been established as part of Community Voluntary Services Tendring's (CVST) 2019 application for funding

through Arts Council England's 'Creative People and Places' Scheme. Members of this partnership could form the core group from which to build a wider Forum. When momentum has been achieved, and the value of the Shadow Board has been demonstrated, the Forum will be invited to help determine a full Board membership process. This would be within 18 months.

The Board will be un-constituted. It will be Chaired by a Tendring District Council nominee in the first instance, with that arrangement reviewed when the Shadow Board becomes established.

The Board will meet four times per year.

The Shadow Board will be serviced by the Council. This arrangement will be reviewed when the Shadow Board becomes the fully established.

The Board's agenda will include (inter alia) the following headings:

1. State of the nation;
2. Key risks;
3. Performance v Strategy;
4. Resources;
5. People.

10 Funding

In resourcing this Strategy the following headline fund sources have been considered.

Advocates

A variety of funded activity already takes place in Tendring that aligns with the vision and objectives of this Strategy.

The Council will work to influence and shape the way that mainstream educational and health budgets are deployed, so that they support the long term strategic change envisaged. Health is a particular focus given the benefits to wellbeing that can be derived from creative and cultural participation.

We are also interested in helping ACE National Provider Organisations and Bridge organisations extend and shape their work in Tendring.

South East Local Enterprise Partnership

We will work with the South East LEP, not least through the work of the South East Creative Economy Network, to turn this Strategy's alignment with their priorities into funding opportunities. Specifically the Council acknowledge their focus on the following:

- That "publicly funded cultural industries add particular value to the economy";
- Industry hubs, including Colchester;
- The talent accelerator (growing creative capacity through Local Cultural Education Partnerships, beginning with schools);
- Workspace provision, developed in partnership with Universities;
- Coastal place making; and

- Digital and Creative Colchester Cluster.

SELEP are due to issue its Local Industrial Strategy (LIS) in March 2020. The strategic objectives of this Strategy need to align with the SELEP LIS to ensure the possibility of accessing funding via the Government's UK Shared Prosperity Fund (the details of which are yet to be published).

Arts Council England (ACE)

The Council is particularly appreciative of the support provided by ACE in the production of this Strategy, and it is understood that Tendring's circumstances make it particularly suitable for support under future funding arrangements – such as the Creative People and Places Grant (or its successor).

Appendix 1: List of Consultees

Position/Organisation	Person
Acava, Ardleigh	Duncan Smith
Arts Council England	Hedley Swain
Arts Council England	Natalie Phillips
Arts Council England	Simon Wellington
Colchester Institute, Principal	Alison Andreas
Creative Colchester Partnership	Alison Fogg
Essex and South Suffolk Community Rail Partnership (ESSCRP)	Paul Oxley Jayne Sumner
Essex County Council, Cultural Development Manager	Valerie Tinker
Essex County Council, Cultural Development Officer	Andrew Ward
Essex County Council, Director of Public Health	Mike Gogarty
Essex County Council, Martello Tower	Kerith Ririe
Essex County Council, Project Animateur	Juliana Vandegrift
Firstsite	Sally Shaw Mandy Fowler
Frinton Summer Theatre	Clive Brill
Grand Theatre of Lemmings	Mandy Medicott
Harwich Festival Manager	Michael Offord
Harwich Festival trustee/creative director	Peter Davis
Harwich Society	Colin Farnell
Haven Gateway	Anita Thornberry
KAT Marketing, Managing Director	Katie Skingle
Member of Parliament	Giles Watling
Milsom Hotels	Sue Bunting
Royal Opera House, Bridge Programme	Roxie Curry
TDC Cabinet Member for Investment and Growth	CLlr Zoe Fairley
TDC Cabinet Member for Leisure and Tourism	CLlr Mick Skeels
TDC Chief Executive	Ian Davidson
TDC Corp Dir for Planning & Regen	Ewan Green
TDC Corporate Director for Operational Services	Paul Price
TDC Head of People, Performance & Projects	Anastasia Simpson
TDC Head of Sport & Leisure	Mike Carran
Total Project Integration Ltd	David Hall
University of Essex, Deputy Director Enterprise	Robert Singh
University of Essex, Executive Dean, Faculty of Humanities	Lorna Fox
University of Essex, Knowledge Exchange Manager	Emma Wakeling
Visit Essex	Lisa Bone

The drop-in workshop 4 July 2018 attracted attendees including:

- Local individual/self-employed artists;
- West Cliff Theatre;
- Harwich Festival and Harwich Box Office;
- Grand Theatre of Lemmings;
- Local Residents' Associations;
- Resorting to the Coast Project Co-Ordinator, along with several local heritage and history societies within this project;
- Tendring District Council;
- Black Radley Limited.

