



# Re:Create

*Case Studies*

This study was led by Kent County Council and MACH on behalf of the Re:Create partnership



## Recreate Objectives

“  
*Recreate will boost economic prosperity by growing new business clusters from the creative industries.*

- 1. We will transform vacant commercial and cultural premises into a cross border network of studios showcasing workspaces, populating them with communities, entrepreneurs, graduates and artists.*
- 2. We will build a cross border business community through broadband, use of media platforms, webinars and events.*
- 3. We will develop specialist cross border business start-up and growth schemes.*

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**Authored by:** del Renzio & del Renzio Partnership | [www.delrenzio.com](http://www.delrenzio.com)

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# Contents

## Introduction

Case Study Locations	4
Foreword	5

## Case Studies

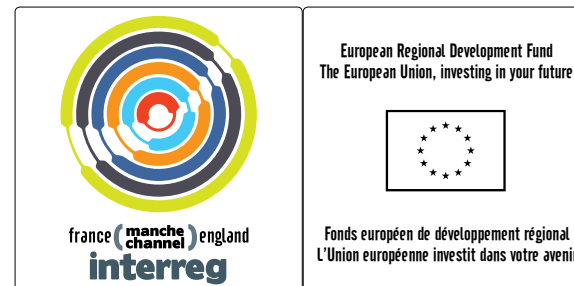
<b>1</b>	Resort Studios   Margate, Kent	6-21
<b>2</b>	Town Hall & Pop-Up   City of Ipswich	22-37
<b>3</b>	Sun Pier House   Chatham, Kent	38-53
<b>4</b>	Old School House By-the-Sea   Bournemouth	54-67
<b>5</b>	TecHub   Eastleigh, Hampshire	68-77
<b>6</b>	The Sorting Office   Eastleigh, Hampshire	78-91
<b>7</b>	The FuseBox   Brighton, East Sussex	92-109
<b>8</b>	Les Bains Douches   Flers, France	110-121
<b>9</b>	La Maison de l'Art et de la Communication   Sallaumines, Lens-Lievin, France	122-133

## Conclusion

Handbook	134-155
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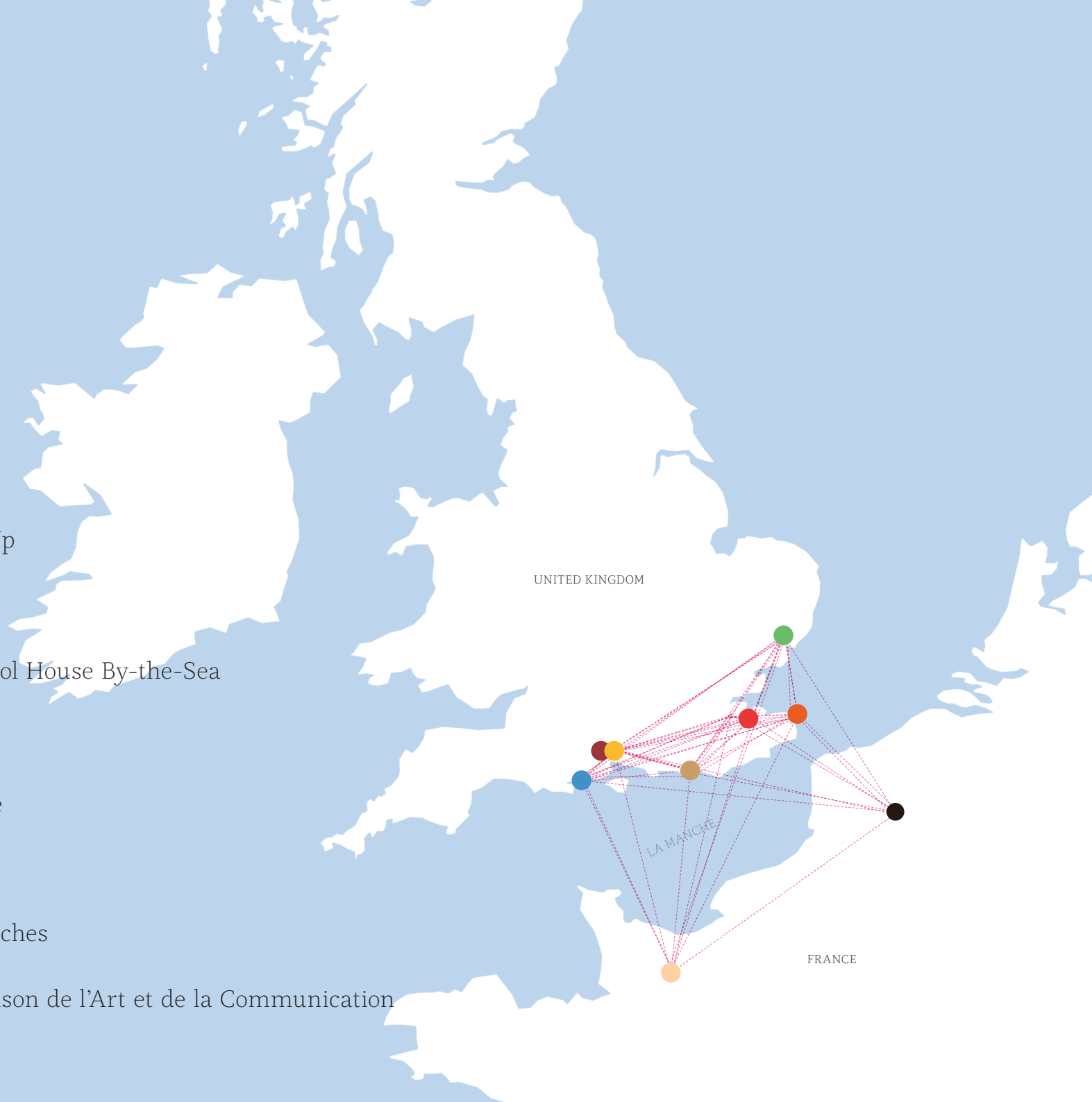


**MARGATE  
ARTS  
CREATIVITY  
HERITAGE**



## Case study locations

- Margate | Resort Studios
- Ipswich | Town Hall & Pop-Up
- Chatham | Sun Pier House
- Bournemouth | The Old School House By-the-Sea
- Eastleigh | Tec Hub
- Eastleigh | The Sorting Office
- Brighton | The FuseBox
- Flers, France | Les Bains Douches
- Sallaumines, France | La Maison de l'Art et de la Communication





# Foreword

Starting with bold objectives, the Recreate project has succeeded in transforming spaces across South East England and Northern France for creative communities to flourish, for small businesses to grow and for new work to be developed and showcased.

The process of transforming spaces from vacant or semi-vacant buildings into vibrant creative hubs has been led by a small number of people who together are making a big impact.

These case studies aim to summarise the diverse, place-based approaches that have been taken to the development of the work hubs, together with the considerable learning that has been generated across the Recreate partnership.

They form part of a continuous professional development programme based on reflective learning that seeks to ensure that the knowledge amassed by the Recreate work hub leaders is captured, celebrated and shared.

*“The aim of Recreate was to regenerate town centres through the creative industries, and although this cannot be achieved overnight, we have come some way to start to make a difference. We have created a legacy through the beautiful and inspiring premises that have been brought back into use. We have opened those spaces to the public and attracted audiences who may not previously have visited those parts of our towns or been involved in the arts. We have offered training programmes and exhibition opportunities for artists, all of which contribute the growth and success of our creative economy. And we have supported businesses who share our vision for the creative sector and town centre regeneration to realise that vision much more quickly and more easily with our intervention.*

*By investing in people as well as buildings, positive changes to our town centres and support for local businesses will continue after the Recreate project ends, facilitated by the network of hubs that has been created and the wealth of online material that is hosted on our bi-lingual multimedia platform: [www.recreateproject.eu](http://www.recreateproject.eu). We hope they inspire you.”*

*- Estelle Timothy (Recreate Programme Co-ordinator)*



# Resort Studios

Cliftonville, Kent, U.K.





# Resort Studios

## Introduction

Founded in 2013, Resort Studios is vibrant arts organisation in Cliftonville: a community of creative practitioners working in a mutually supportive creative space.

Resort is a social enterprise Community Interest Company (CIC) that from July 2013 has grown to provide workspace from 7 to 20 full time and 5 part time members, and is expanding to accommodate a further 12 co-working spaces and 4 new studios. The studio is subject to a 5 year Lease, with an option to renew.

As a CIC located in one of the most deprived local authority areas in the country, one of Resort's outcomes is to support the town's new creative economy and provide opportunities for the wider area through the arts.

The big idea: “To create a space that encourages experimentation and collaboration in an inspiring and professional environment. We aim to support practitioners at different levels of their careers, providing access to resources that can help reduce costs, generate income and enhance individual practice.

Resort encompasses individual studios, shared facilities, workshop areas and exhibition space. We offer a high quality programme of events and aim to foster a vibrant and dynamic community of like-minded people.”

1. Pettman Building front elevation and main entrance.
2. Athelstan Road looking South towards Northdown Road
3. Athelstan Road looking North towards the English Channel
4. Cliftonville has high levels of social and economic deprivation
5. Aerial photo of town showing proximity to town centre
6. Birdseye photo showing the imposing Pettman building in a residential area



2



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RESORT





**How do the processes and cultures within your locality feed into your work hub?**

The presence within Cliftonville has created interest with members of Resort being identified as a group within the local community, the Recreate sponsored residency 'Home' reinforced our links further, and gave people the opportunity to access our building.

# Resort Studios

## History & Regeneration

### Site History

Resort Studios operates within part of the Pettmans Depository built in 1882 to deliver coal in the winter and to move bathing machines onto nearby Margate Sands in the summer. The Victorian building is still used by F.L.Pettman (auctioneers and furniture removals) who granted a five-year lease to Resort Studios for part of the ground and first floor of the building enabling this space to be transformed.

### Building Suitability

The attractions of the space to Resort Studios as a location for development include:

- Situated within a socially and economically deprived area that offers the potential for regeneration through community links and engagement.
- Site is beyond typical commercial district (*Old Town & High Street*): more space at a lower rate.
- The scope for further expansion within the existing building without the need to relocate.

With its imposing historical façade, tall internal spaces and ground floor areas that open directly onto the street, the Pettman building offers an imposing and idiosyncratic home to help realise the dreams of the Resort community.

### Regeneration & wider community

Over the past 12 months Resort has hosted 'Home' - an ambitious programme of creative residencies and commissions funded by Interreg with partners in the UK and France. The project aims to discover and celebrate what makes Cliftonville special; contributing to the awareness of Cliftonville's unique heritage, architecture and the natural environment. Also helping to engender pride in children, young people and adults living in and visiting Cliftonville.

This work does not occur in isolation, the studio collaborates with five other studios in the town to create a critical mass of creative activity, which boosts the local economy through job creation, tourism and the re-location of practitioners to the town. Resort Studio members have national and



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8



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international connections, networks include strong relationships with:

- Lens (La Maison de L'Art et de la Communication) via a visit in June 2014.
- Collectives in Europe, USA, Columbia invited as part of the callout for 'Home' residencies.
- Higher Education: Canterbury Christ Church University, University

for the Creative Arts, Royal College of Art, University of the Arts London.

Members at Resort have facilitated artists' exchanges in Marseilles and Lens, France; Marfa, USA and Italy.

7. 'Home' A portrait of Cliftonville exhibition poster

8. Studio space as acquired (© Duncan Smith)

9. c1920s photograph of Pettman Building (© Margate Local History)

10. Opposite: Puppet carving by Brina Babini



# Resort Studios

## Leadership & Management

The **voluntary** team who bid to Recreate comprised a young talented group of artists, curators and design professionals. Combined and well organised they continue to develop Resorts capabilities:

- 1. General Manager:** forecasting, evaluation, development; large-scale events organisation, networking with local, national and international partners, lead on 'Home' Residencies.
- 2. Treasurer:** forecasting, evaluation, finance management, lead on The Dark Room.
- 3. Membership Secretary:** Recruitment of members, lead on Print Studio.
- 4. Facilities Manager:** Membership inductions, health & safety, facilities development.
- 5. Chairperson:** Administration, facilitating member participation, in-house architect.
- 6. Youth Engagement Co-coordinator:** lead on Materials Lab making space at Resort.
- 7. Marketing Manager:** Social Media, online/off line networking & web design.

As a result of Recreate support, Resort studios have been able to employ:

- 8. Studio Manager:** part-time responsible for Space hire, membership engagement, Events space and programme curator.



1

**Dan Chilcott**

UK expert on 2 yr TEMPUS project. Delivered widening access projects for HE institutions and innovation project for a government department, President, Students' Union, UAL & 2yr p/t executive position at NUS.



2

**Jo Bridges**

Photographer and writer of interiors blog The Curio, published in press and online Art director, BBC and Tiger Aspect Dealer at Retrouvius, Design reclamation company Maker at Squint, furniture design MA Art and Design, RCA. Photography projects with Dreamland, Thanet Council, Cliftonville Partners.



3

**Nick Morley**

Former chair of East London Printmakers Holds monthly drawing club @ Resort Regularly curates and exhibits internationally: Margate, London and Hong Kong, Italy, Canada, France and Germany, USA.



4

**Emrys Plant**

Lecturer of Visual Arts at Canterbury Christ Church Uni. Creative Director of Block Colour, Fashion Design Co-founder Print Block, Whitstable. Public engagement arts practitioner, current: Folkstone Triennial, Turner Contemporary, Whitstable Biennial Creative Director Pseudohero Ltd, Fashion Design.



5

**Tamsin Landells**

Partner at R/L Architects working on local and national projects. Tutor at UCA, 1st year Architecture & Interior Design Diploma at Bartlett School of Architecture, UCL and Professional studies at Sheffield University.



6

**Rachel Taylor**

Public art designer Collaborates with Pushing Print Project manager for public art and engagement projects Clients include: Turner Contemporary, Stour Valley Arts.



7

**Julia Riddiough**

Trustee of A Brooks Art delivered/ participated in: London Art Fair, London Architecture Festival, Create London, Art Car Boot Fair. Business Manager, Casson Mann Creative Services manager, Getty Images Operations Director, Getty Images Participation in Whitstable Biennial. Delivering Marfa/Margate international cross-disciplinary creative enterprise.



8

**Stacy Keeler**

Arts Education and Studio Manager.

# Resort Studios

## Work Hub - Membership

### Membership Criteria:

All prospective members have to submit an application, a portfolio of sample work and attend an informal interview or meeting prior to selection.

### Membership Options:

Benefit	Studio	Pod	Permanent Desk	Part Time Hot Desk	Facilities Member
Permanent Space	✓	✓	✓	½ day per week	x
24/7 access	✓	✓	✓	x	x
Use of WIFI, kitchen and comfy sofa	✓	✓	✓	✓	x
Free access to print studio, Darkroom and project space	✓	✓	✓	Bookable hire sessions	Bookable hire sessions
Discounted Fees for workshops	✓	✓	✓	✓	x
Free 2 week slot in Resort Gallery (after 12 months)	✓	✓	✓	x	x
Free Profile on Resort website, Newsletter and social media	✓	✓	✓	Newsletter	Newsletter
Peer Critique groups	✓	✓	✓	✓	x
Cost per month	£200	£140	£75	£10	-

### Decision making process:

The members' interests are placed first, and specific responsibilities are divided between the board members according to their skills and abilities.



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13



14



15



16

36. Hot desk member, part time

37. Print and fashion pair, full time in permanent studios

38. Artist in permanent studio

39. Artist in Residence from France - Jean Lain

40. Full time permanent studio pod

41. Communal kitchen high heel mug board

42. Typical printmaker at work in main studio



Space Heater



Work Pod

Work Area

Print Area

Admin

Kitchen

Mezzanine

Slide

IN / OUT

Residency studios >

Hot Desking

New Staircase to Start-up spaces





# Resort Studios

## Mission to Recreate

### Design Brief

Following an initial grant of £10,000 from Margate Arts Creativity Heritage (MACH) to create a staircase to the first floor space and fit a fire alarm system, Resort Studios created:

- 6 studio/residency spaces
- 3 pods
- 1 printmaking studio
- A dark room
- Co-working space for approx. 6 persons
- A communal kitchen

Resort reached capacity at 25 members and began to turn down requests for studio space, despite having excess inaccessible space within the leased area inside the Pettman building. With one new request for co-working space a month, Resort wanted to transform space to both meet this demand and provide gallery and project spaces. The brief was to develop underused spaces on the ground and first floor to provide a further:

- 12 co-working spaces
- 4 studios
- A gallery/showcasing space
- A project space

Required funds can be divided as:  
 £45,000 - capital funds  
 £37,000 - start-up support



18

### Was Planning Permission Required?

No, works did not affect the buildings frontage, it is not listed, nor was there a change of use.

### Architect's Response

In August 2014 the bid was submitted, with designs and costings being prepared by Tamsin Landells of Ratcliff Landells Architects, a member of Resort Studios and Chairperson of the CIC.

Total underused or vacant space within the leased area of the building was some 200m<sup>2</sup> (ground + first/mezzanine floors)  
 The new scheme proposed:

- New stairs and a balcony providing access to some 50m<sup>2</sup> of space on the mezzanine level above the existing first floor area: creating 3 co-working start up spaces, 4 pod studios, 2 permanent desk spaces, 2 meeting rooms and print area;
- Creation of 5 new permanent desk spaces, dark room and materials space on the first floor comprising some 30m<sup>2</sup>;
- Refurbishment of the ground floor networking (50m<sup>2</sup>) and gallery space (70m<sup>2</sup>) that open onto the street.

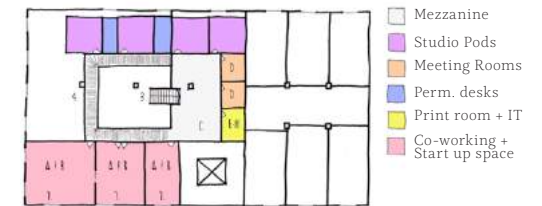
In essence the scheme envisaged creating a 'creative hub' so that Resort Studios could offer meeting rooms, associated printing facilities, a presentation and showcasing space, dark room and materials space in addition the increased studio, pod and permanent desk capacity.

19



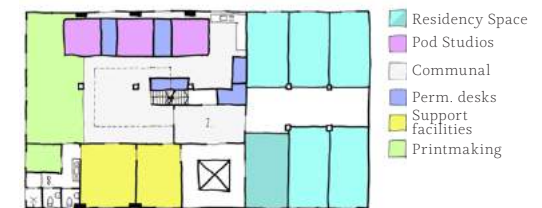
- 17. Opposite: view of main studio space
- 18. Extract pages from Bid Document
- 19. Architect Tamsin Landells
- 20. Concept floor layouts

### Intended floor layouts:



Proposed Mezzanine Level

20



Proposed First Floor Level

### Were Buildings Regulations Approval required?

Yes: Fire proofing (dry lining) of primary access staircase and sole means of escape, Electrics and Plumbing.



On site | Structural door openings formed



On site | Timber framed staircase erected



# Resort Studios

## Challenges & Solutions

Major **challenges** presented by the project were:

- To tender, select a builder and implement the work within the relatively short timescale between project funds being awarded (November 2014) and the deadline for the end of funding (March 2015), given the Christmas break.
- Revising the initial scheme plan when builder's quotes came in at some twice the amount of the Recreate funding level.
- To conduct the building work within a working environment occupied and used by Resort Studio members throughout the build programme.

Given the challenges, Resort Studios implemented the following **solutions**:

- A proposed steel walkway & glazing to the mezzanine floor reduced in scope and less expensive materials substituted.
- Main access route via staircase is only means of escape, as such it was fully dry-lined and plastered to protect it from fire.
- The work was phased and communications were made with members to keep them informed of work progress so they could plan their use of the space accordingly.

Work is still in progress with forecast completion and 100% occupation by the end of March 2015.

### KEY IDEAS

**21. Opposite:** Construction of new openings and staircase section leading upto mezzanine startup work areas.

**22. Function**

over form, IT data cables and electrics surface mounted

**23. Staircase** detail softwood bannisters and OSB treads & pigeon holes

**24. Main** entrance staircase, fully drylined for fire proofing, only means of escape / access.

**25. Jack** arched concrete ceiling

surface mounted lighting and fire detection installed

**26. Mezzanine** level intersects with tall Crittall windows in original condition



22



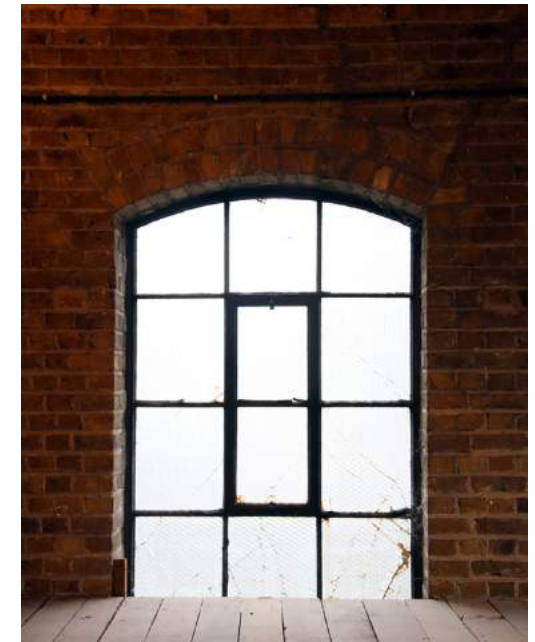
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26

# Resort Studios

## Photographic Tour



27



28



29



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- 27. Self build studio pod
- 28. Artist studio space
- 29. Mezzanine level start-up space
- 30. Occupants rely on small

- localised electric heaters to maintain ambient working temps.
- 31. Printmaking work area, note large space heater
- 32. Fashion designer at work





33



34



35



36

- 33. Printing press detail
- 34. Self build studio space, additional floor added
- 35. Sewing machine detail



37

- 36. Door opening formed off mezzanine into start up spaces
- 37. Co-working desk space
- 38. Communal kitchen area



38



39

- 39. 'Slide" down from mezzanine
- 40. Self build studio pod detail
- 41. Double height studio converted into twin level space
- 42. Main window detail



40



41



42





Main Studio

## Resort Studios

# Q&A

(Dan Chilcott & Emrys Plant in conversation with Miles Berkley)

**MB. What was the greatest challenge you overcame?**

Meeting the **timeframes of the Recreate programme** to complete all the building works by March 2015, when we only got the go-ahead in October. Oh and **staying open with 25 members during a dusty & noisy period**, we've lost a few members, but conversely most have been amazing and supportive.

**MB. How does the building inspire you and the locality?**

It has an iconic, enigmatic and bombastic presence; **empty enough to strip back the space**, yet it keeps revealing surprises. So many visitors from the local community say **"I've always wanted to go inside that building"**.

**MB. How do you inspire each other?**

Through building in the community, we have a cohesive identity known as **'the art crowd from Pettmans'**.

**MB. What are three top tips you'd like to share?**

1. Work within the parameters you have, do the achievable – step growth can be of high value.
2. Use energy & dynamism to leverage existing value.
3. Be artist not committee led, this gains involvement, combined with the right environment and timing this is really powerful.

**MB. Who has been impacted beneficially by this initiative and in what ways?**

Staff who have employment – and say, **"I love my job"** The landlord, Pettmans, who's gained financially and in the animation of their building. The local authority & MACH seeing increased arts and economic activity. **Members, who have seen their creative practice grow.**

**MB. What are the four most important lessons you've learned from your involvement here?**

1. The importance of communication, within

the CIC board, listening and recognizing our different skills, strengths & weaknesses within this team

2. writing funding bids, looking after the membership.
3. The value of the membership approach that gives people ownership, every prospective member has their application approved by existing members.
4. Implementing a minimum use rule, so that spaces don't become storage. Knowing each others strengths & weakness

**MB. How do you see the future for this project in 1 or 5 years time?**

That we survive, occupying more of the building, in 5 years maybe to **expand into the two floors above** us to create a single floor as a gallery and more studio space. **To become a space where people come all of the time.**

**MB. How can we help you to tell people about this project?**

By doing a press release, showcasing not just our local impact, but also contacts with Recreate partners in France, and the benefit of our EU funding.

**MB. What are you curious about in other similar projects?**

How we can share our practice, and chat directly, though not on a complicated platform – **a simple contact list would enable us to celebrate together.**

**MB. What support would you need to be a leader in this field?**

**Money**, to provide resources to work other than by **'project-to-project'**, we donate our time now free of charge to run Resort.

Recently Resort Studios has appointed 4 Patrons and 6 Advisors helping guide future development building further connections.





Artist Studio



Ground Floor Public Gallery

# Resort Studios

## Project Overview

### Site Address

#### **Pettman Building**

Resort Studios  
50 Athelstan Road  
Cliftonville  
Margate  
CT9 2BH

### Contact

-  [info@resortstudios.co.uk](mailto:info@resortstudios.co.uk)
-  na
-  [www.resortstudios.co.uk](http://www.resortstudios.co.uk)
-  [@resortstudios](https://twitter.com/resortstudios)
-  [/ResortStudios](https://www.facebook.com/ResortStudios)

### Property Particulars

- **Lease** - 5 Year term, with option to renew

### Organisation

- **Community Interest Company** - social enterprise

### Professional Services

- Architects: Ratcliff and Landells LLP
- Building Surveyor.
- Building Control Officer.
- IT Consultants.
- Electrical Contractor.
- Building Contractor: G&W Gardner, local

### Helping guide future development

### Advisors

- **Stephanie Allen** – Head of Consumer Credit Programmes, Creative United
- **Sue Jones** – Director of Whitstable Biennale
- **Dr Karen Shepherdson** – Principal Lecturer: Photography CCCU, Director of SEAS Photo.
- **Lhosa Daly** – Dep. Dir. at Spike Island, Bristol
- **Ian Elwick** – Werkshop CIC
- **Emma Wilcox** - Independent Arts Producer

### Patrons

- **Victoria Pomery** - Director of Turner Contemporary
- **Stephen Bass** – Founder MoshiMoshi Music
- **Angela Flowers** – Founder of Flowers Gallery
- **Deborah Curtis** – The House of Fairytales



# Town Hall

City of Ipswich, U.K.





# Ipswich Townhall & Corn Exchange

## Introduction & The Big Idea

Launched in 2013, as part of Ipswich ReCreate, the council offers free access to creative, co-working and showcasing spaces within the Town Hall, built in 1864 and no longer used as the main council offices.

### The Big idea

The vision is “to boost the economic prosperity of our town by growing new creative business clusters and utilising empty town centre space”.

Three partners are involved in the delivery of the project: Ipswich Borough Council that provides and hosts the spaces. The Eastern Enterprise Hub, offering a free Creative Entrepreneurs Programme and access to experts to support the start-up and running of a creative business. And CSV Media who deliver free creative skill development, media and networking and generate a voice for the creative industry in the town.

Since its inception the project has attracted over 200 members using the spaces for creative activities, events and showcasing with over 15,000 visitors. There are some 20 ‘ReCreators’ i.e. active supporters, leading and facilitating the programme.

Events range from Literary Ipswich with author talks by Michael Morpurgo, Andy Kershaw and Simon Mayo in October 2013, Regional Film Conference in November of that year, to Friday Sessions music gigs and the 1,000 Faces exhibition by Gavin King, a local photographer whose collage included Paralympic Bronze winner Zoe Newson and Gary Avis, ballet master of the Royal Ballet London. The spaces are regularly used for performing arts by organizations such as Co.Here, who provide incubatory space for the development of young artists.

In July 2014, the Recreate Project funded the creation of a pop up shop in the Tower Ramparts shopping centre for I Make Fun Stuff, a registered non-profit company, that runs craft and vintage markets in the town. The shop staffed by volunteers from the local arts community provides workshops and expertise, enabling some 50 plus artists to showcase and sell their art. The aim of I Make Fun Stuff is to promote local artists, crafters, designers and makers and help them find an audience and buyers for their work.

1. Opposite: Town Hall
2. Aerial photo of site location. (© Google)
3. Birdseye photo showing Town Hall and Corn Exchange (© Bing)

# CREATE

**IPSWICH RECREATE**  
Growing our creative economy



# Ipswich Townhall & Corn Exchange

## History and Regeneration

Opened in January 1868 the building was designed to cater for a number of functions and spaces contained within it included:

- Council chamber, committee and retiring rooms;
- Quarter Sessions court, juries and Magistrates rooms;
- Police station with 7 cells;
- Offices for 'Council Servants'
- A Library
- The Town's Fire Engine

In 1964 work began on a new Civic Centre to house the council offices and in 1969 the Quarter Sessions, Magistrates Courts and Police station moved to a new building on the Civic Centre.

From 1970 the Town Hall has been used by local organizations & societies for meetings, luncheons, dinners, dances, concerts, and exhibitions. In 1972 the adjacent Corn Exchange was converted for similar use, offering a space for up to 1,500 persons.

### Membership Criteria:

There are no formal members as such, however there are 20 individuals and organisations called "Recreators" that have formed a community on LinkedIn.

The attractions to developing the Recreate hub within the existing Town Hall include:

- A central town location with a magnificent historic street presence
- A tradition as a civic space used for community purposes
- Sufficient overall size to permit growth and flexibility of visitor numbers

The town hall complex now offers:

Space Type	Rooms	Capacity
Reception	1	150
Social areas	2	60
Studios	2	40
Office/Hot desk	1	20
Meeting room	2	40
Events	5	1,500
Exhibitions	3	1,500

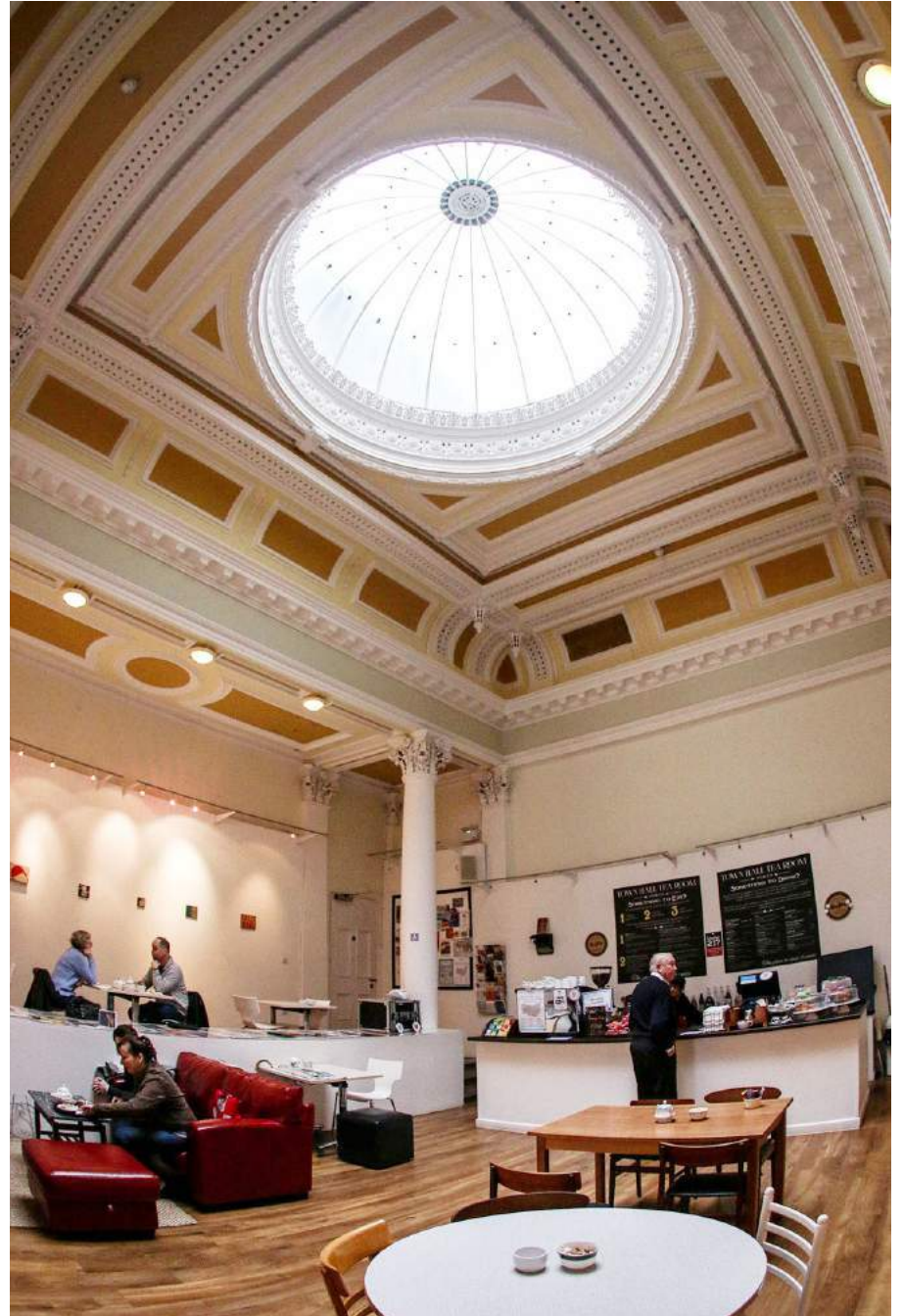
4. Cover showing new Town Hall by Polka c1898 (© The Architect and Builder Journal)
5. Town Hall reception
6. Town Hall cafe and public gallery space







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# Ipswich Townhall & Pop-up Leadership & Management

The administration of the space is managed by the Partnerships & Development Manager of Ipswich Borough Council, supported by an administration and reception assistant, who handles day-to-day enquiries for the use of the space.

The team responsible for pushing the Recreate project forward comprise a young group of individuals:



1

Greg Cooper

Partnerships & Development Manager, Arts & Entertainments, Ipswich Borough Council.



2

Tim Leat

Receptionist and administration assistant. Ipswich Borough Council.



3

Jess Broad

Jess is a lecturer by day and an artist by night. Creating her own line of products as Hello Pushkin gives her unique insight into how to best benefit the sellers. Jess leads the team at I Make Fun Stuff, creating events, finding & supporting artist contributors and making sure the pop-up shop is open and staffed.



4

Cathy Frost

Owner of Loveone, “Ipswich’s most unique gift shop” Cathy collaborates with I Make Fun Stuff to bring the town the St.Peter’s Street outdoor market, raising the profile of independent shops and facilitating exhibitions in the Recreate spaces in the Town Hall.



5

Chris Plowman

Chris is a graphic designer who is responsible for all the posters, flyers and other design bits of I Make Fun Stuff

“In terms of the decision process, the space operates within the policy and parameters of Ipswich Borough Council.”



# Ipswich Townhall & Corn Exchange

## The Transformation – the Giles Room

Whilst the building has been kept in good condition a Recreate investment of £5,000 in September 2013 enabled minor works to a council office space converting it into the Giles Room, a small creative hub (40m<sup>2</sup>), and decorative improvements to Gallery 3 (150m<sup>2</sup>), a performing arts, exhibition and events space. The work was carried out by the council's building and design service.

### Using the Giles Room

Matthew Applegate founded the Creative Computing Club (CIC) after attending a Social Entrepreneurs course at the Eastern Enterprise Hub when he was introduced to the ReCreate project in Ipswich through the offer of free space for the company to run workshops. Originally set up to provide 11-16 participants with the opportunity to learn new digital skills in a fun & informal learning environment the CIC has grown to include weekend sessions, private tutoring, adult learning and teacher CPD. Topics include: computer programming, video game design, hardware programming, electronics & robotics.

### Minor Works - Giles Room

- Improved lighting
- Blackout windows roller blinds
- Painting and decorations to walls and ceilings, new floor covering
- Recreate wall graphics
- IT services, WIFI access and HD presentation screen
- Large central table
- Small kitchenette area for preparation of tea and coffee.

The free space offered meant the CIC is able to serve children with higher needs and those outside of mainstream education during the day, rather than in evening classes. The Giles Room is used regularly for one-to-one and group sessions Monday-Friday, and hosts social sessions on a Saturday.

- 7. Opposite: Recreate opening show flyer
- 8. Creative Computing Club
- 9. Giles Room: An informal learning environment

- 10, 11, 12. Recreate group members discuss this project in the Giles Room.



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**How do the processes and culture within your locality feed into your work hub?**

Interaction with local Higher Education Institutions has been strong, and with local creative practitioners, especially in the performing arts.



# Ipswich Townhall & Corn Exchange

## The Transformation – Gallery 3

### Using Gallery 3

CO.HERE are an arts production company based in Ipswich who provide incubatory space for the development of young artists. The company accessed ReCreate Spaces within the Town Hall, to:

- Enable communities to connect, both mentally and physically, with their local history, heritage and environment through the arts
- Develop local talent by providing vocational opportunities for aspiring artists to work collaboratively with professionals on performance projects.
- Explore new ways for the public to experience arts via the generation of new works which fuse together different artistic disciplines to produce innovative performance

### Future improvements:

- To most definitely extend the scheme further!
- To invest in further equipment for the space (lighting, PA, piano, dance matting, seating, staging)
- To include evening/weekend access within the scheme (this is when most artistic activity takes place)



14

13. Impressive ceiling to Gallery 3 events space

14. Co.HereArts.org - The Unreturning, a site specific performance (© Co.Here)

15. Live events and performance took place to Recreate launch ceremony in September 2013. (© Ipswich Borough Council)



15

# Ipswich Townhall & Corn Exchange

## Photographic Tour

16. Victorian Italianate staircase leading upto Council Chamber

17. Level 4 is home to Gallery 3

18. Council Chamber

19. Council Chamber decorative plaster ceiling.

20. Entrance to Grand Hall theatre in the Corn Exchange.

21. Juliette Aster

- 'Loss Adjuster' live performance. (© Ipswich Borough Council)

22. Grand Hall lighting boom and arched ceiling

23. Decorative iron trusses.

24. Grand Hall has a seating capacity of 1076 and plays host to many live events throughout the year.



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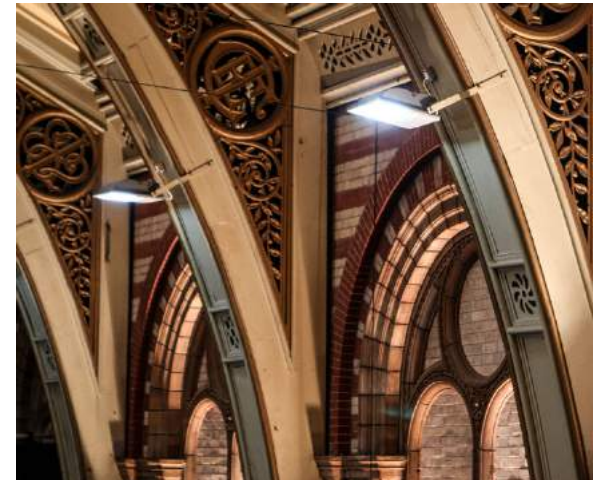
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**Creative work on sale:**

1. Beverley Gene Coraldean
2. To The East
3. El Famoso
4. Paul McNeill
5. Joel Millerchip
6. Woah There Pickle
7. Vicki Johnson
8. Plastic Protein
9. Hello Pushkin
10. Truly Boo
11. In Twos and Threes



# Ipswich Townhall & Pop-Up Shop

## Retail Space: I Make Fun Stuff

### The Pop-Up Shop

Another example of the local Recreate project stimulating regeneration is the pop-up shop in Tower Ramparts ‘I Make Fun Stuff’, after holding their first market in the Town Hall, the founders, Jess Broad and Chris Plowman expanded into larger markets on St.Peters Street running twice yearly. In July 2014, after receiving a grant as a rent subsidy, the CIC was able to open the pop up.

- 25. Detail of shop display showing artist and designers mixed media work for sale.
- 26. Detail of soft toy
- 27. Pop-Up Shop window
- 28. Shop window graphic
- 29. Typical shop display showing a variety of printed media for sale



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“Ipswich ReCreate aims to boost the economic prosperity of our town by growing new creative business clusters & utilising empty town centre spaces.”





# Ipswich Townhall & Pop-up

## Q&A

(makeAmplify and Co-here with Miles Berkley)

### **MB. What was the greatest challenge you overcame?**

The greatest challenge was recognizing the different approaches to working between Asdescribed (events & video producers) and makeAMPLIFY (dance, audio & visual artists) Everyone has there own way of working and we had to find a common way to work together.

### **MB. How does the building inspire you and the locality?**

The vast size of the space within the Town Hall allowed us to experiment with techniques that we rarely have the opportunity to try.

### **MB. How do you inspire each other?**

The technical expertise that Asdescribed shared with us was incredibly enlightening and inspiring. We learned how to use the tools and equipment we already own better. Asdescribed also shared with us new technology that we had never had the chance to work with.

### **MB. What are three top tips you'd like to share?**

- Be open minded and willing to learn as much as teach.
- Document everything for future reference and reflection
- Don't create & analyze at the same time.

### **MB. Who has been impacted beneficially by this initiative and in what ways?**

- MakeAMPLIFY has been impacted, Asdescribed have been impacted, CSV have been impacted.
- The research supported by Re-Create with Asdescribed directly turned into a commission for the 2014 designers block show for Designweek London.
- International residency with community dance group in Whitehorse, Canada. Began developing our network in Ipswich.
- Initiated a stronger working relationship with Asdescribed.

### **MB. What are the three most important lessons you've learned from your involvement here?**

Bring all of the equipment possible to R&D periods as you don't know what might be useful.

Sometimes things that seem unimportant or pointless can turn out to be the most meaning and importance.

There is always more to learn.

### **MB. How do you see the future for this project in 1 or 5 years time?**

Currently planning a large scale interactive installation project in Ipswich for 2016. Creating an

installation for the C V/Age UK windows project at the Co-op building to run 2–3 weeks at the start of April.

### **Additional member comments:**

“The production, which featured the premier performance of a new musical, drew audience members into a living set created within the stunning setting of the rooms and corridors of Ipswich Town Hall buildings. Live musicians, improvised drama, contemporary choreography and visual media were combined in an immersive performance in which the audience were invited to become part of the drama.”

“Through ReCreate, with the offer of ‘in kind ’ use of the Town Hall spaces, I was able to obtain Arts Council funding to research and develop material for new multi media performance work (titled Loss Adjuster) I used Gallery Three for a two-week residency in July as part of my project, learning how to copy, pattern cut and make a Bata De Cola, (Flamenco tail dress) for use in performance. For these purposes, Gallery Three was a fantastic and inspiring space to work in.”

### **Co.Here (arts production):**

- “Enabled significant ‘in kind’ support for funding applications
- Large space suitable for drama/dance rehearsals
- Encouraging the engagement of members of the local community in artistic projects
- The facilitation of the creation of new artistic works by local artists
- Allowing new audiences from a wide range of age groups to experience the Town Hall buildings
- Making use of the Town Hall's heritage aspects and ambience to support performance projects
- Allowing participants and audiences to engage with aspects of local history
- Seeing the Town Hall spaces being used by the community
- Meeting other local artists/networking
- Boosting local business (shops, cafes benefit from increased usage of the spaces.”

30. Opposite: graphic from makeAMPLIFY visual arts show flyer



**CARTER**  
SAFETY

**WELCOME TO OUR SITE**  
*Where Safety Comes First*

**CARTER**  
SAFETY

All drivers

Your Safety comes first. Please enter  
a safe manner at all times and a  
that preserves safety for you and y

**DAILY SITE HAZARD BOARD**  
DATE: 1/2/15  
1) HAVE TO SCISSOR IN  
2) WEAR AN OCCUPIED BUILDING / MEMBERS  
OF PUBLIC  
3) NO SWAY / LANGUAGE  
4) WORKING AT HEIGHT  
5) MAKE CORRECT PPE AT ALL TIMES  
6) HOODS TO BE USED FOR CLEANING  
OF DUST ETC.  
7) FACE FIT MASK CERTIFICATES REQUIRED  
8) WELFARE OFFICE ON 6th FLOOR  
SITE MANAGER  
SAFETY CO-ORDINATOR R. CLEMENTS  
FIRST AIDER  
**CARTER**  
SAFETY

**BEFORE WORKING ON THIS SITE  
YOU MUST HAVE:**  
• Relevant risk assessments  
and method statements  
for your work.  
• Correct PPE for this site.  
• Current safety competency  
certification / card & g-  
CBCS / CPCB

SITE MANAGER  
M. CL



**STRICTLY NO  
ACCESS**



# Ipswich Townhall & Corn Exchange Project Overview

## Site Address

### **Ipswich Town Hall**

Ipswich Town Hall,  
Cornhill  
Ipswich, IP1 1DH

### **I Make Fun Stuff**

Upper Floor, Tower Ramparts Shopping  
Centre

## Contact



info@IpswichReCreate.org  
imakefunstuff@googlemail.com



01473 432918



@IpswichReCreate  
@imakefunstuff



/IpswichReCreate  
/imakefunstuff

## Property Particulars

- **Freehold** - Council owned

## Organisation

- **Managed by** - the Partnerships & Development Manager of Ipswich Borough Council

## Professional Services

- **All works** - were administered and completed by Ipswich Borough Councils building & design services team

## Planning Permission?

- n/a

## Building Reg's Approval?

- n/a



# Sun Pier House

Chatham, Kent, U.K.



# Sun Pier House

## Introduction

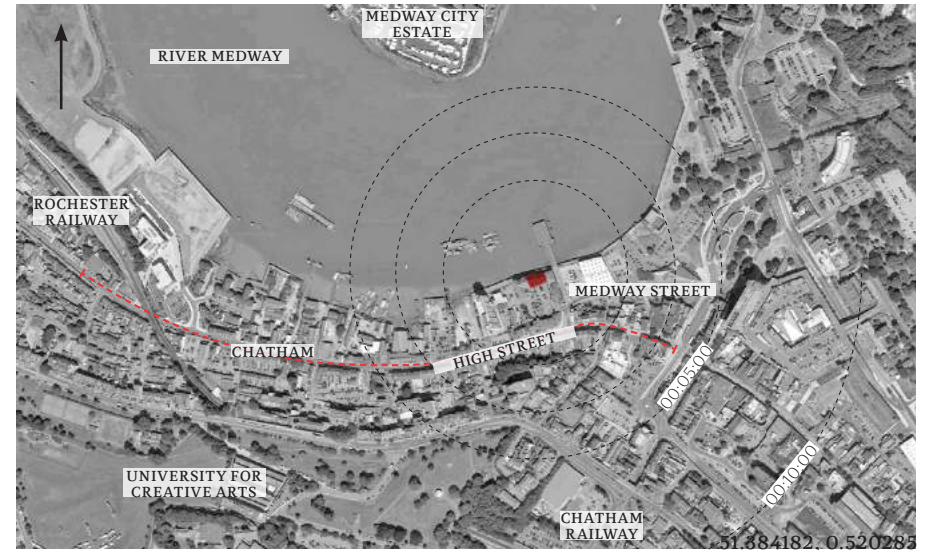
Sun Pier House, Chatham is a community interest art venue and tea room providing artists studios, shared creative spaces and a gallery in a stunning riverside location in the heart of Chatham, operated by a CIC founded by Heather Burgess and Edward Gransden.

### The Big idea

*“To support and promote the best of Medway’s talent, providing a base for established and start up businesses in the creative sector. Sun Pier CIC actively promotes the businesses working within our creative community, encouraging them to grow and develop to their full potential”*

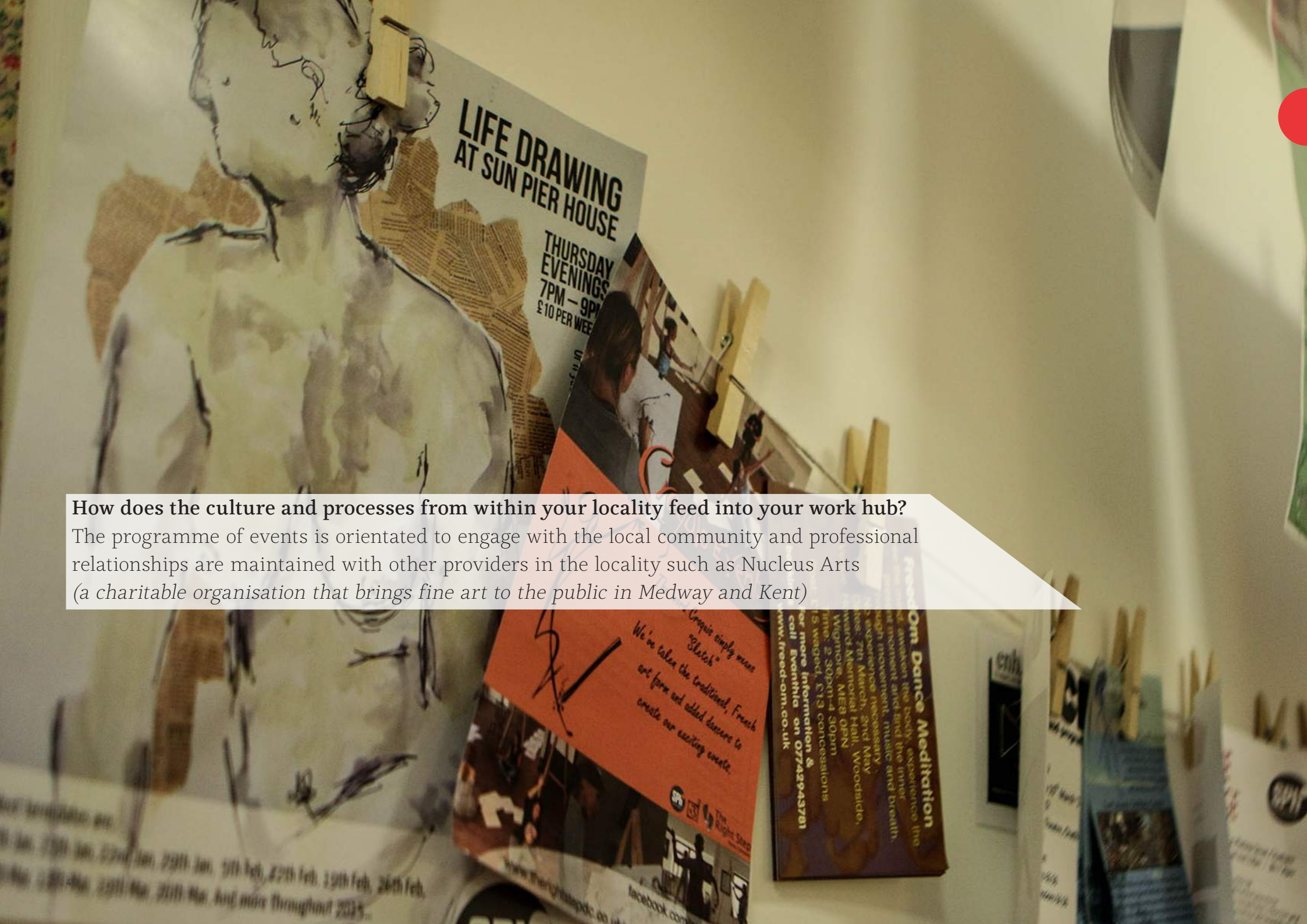
In 2012 Heather was looking for a venue to host the Medway Open Studios and Arts Festival and Ed knew of the empty HSBC bank & office building at Sun Pier, and suggested it might make a home for the CIC. It has been converted through an £120,000 investment into spaces that can accommodate 200 persons in the second floor gallery exhibition and tearoom, up to 25 artists in studios, 32 in shared creative offices with 3 people hot-desking.

The Sun Pier House hosted artists participating in the Medway Open Studios & Arts Festival 2014 and has hosted exhibitions by painter Wynford Vaughan Thomas, EDNA a performing arts project “that explored innovative, inclusive, stimulating and appropriate dance and arts activities with a for older people”, a KAB (Kent Association for the Blind) photographic exhibition of portraits of individuals who have overcome the challenges of their impairment, and ‘Somewhere Sometime’ an exhibition by Richard Pritchett, a Kent based photographer.



- 1. Opposite: Sun Pier House as viewed from Sun Pier.
- 2. First floor entrance by way of staircase only
- 3. Aerial photo of Chatham showing proximity to town centre. (© Google)
- 4. Birdseye photo showing the site overlooking the River Medway. (© Bing)





**How does the culture and processes from within your locality feed into your work hub?**

The programme of events is orientated to engage with the local community and professional relationships are maintained with other providers in the locality such as Nucleus Arts (a charitable organisation that brings fine art to the public in Medway and Kent)



# Sun Pier House

## History and Regeneration

Constructed in 1985, the two adjoining buildings had been empty for over a year in 2012, when a 12-year lease was acquired by the CIC. Built on three floors, the premises adjoin the Sun Pier at Chatham, a historic staging point for the now defunct ferry to Upnor on the other side of the Medway River, and were two separate the bank at Sun Pier House and Riverside House, commercial offices.

The attractions of the buildings to the CIC included:

- A spacious environment suitable for conversion with high natural light levels & riverside views.
- A prominent location on the 'High Street' between Chatham and Rochester.
- Potential income from a Tearoom & car park helps offset day-to-day running costs of Sun Pier House.

### Regeneration and the wider community

Sun Pier house has contributed to local regeneration, through the re-occupation of an empty building with multiple uses attracting in the wider community and through job creation, both directly within the CIC and indirectly through the provision of studio & workspace.

The annual income is in excess of £200,000 per annum from 10 full time and 3 part time work hub / studio users, the tea room & car park, compared to the zero income and activity within the empty bank prior to it's transformation.



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Opposite: Event advertising peg line.

5. SPH car park

6. Architectural model of original building c.1985

7. View of Sun Pier.

8. SPH directional signage.

9. First floor entrance to Gallery, Tearoom and Bar area

10. Tearoom area open to local community.

# Sun Pier House

## Leadership & Management



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### The team comprises:

#### 1 & 2. Directors:

Both directors (husband & wife) are actively involved in the management of the spaces, with Ed covering commercial & legal matters including the relationship with the landlords, and Heather planning events & exhibitions.

#### 3. Graphic Designer:

Sun Pier House has recently appointed a graphic designer to help with the production of digital and print materials.

Opposite are marketing samples of SPH event posters and Tearoom / Gallery flyer.

#### Decision making process:

The directors make decisions based on the objectives of the CIC to promote and further arts in the area and to offer affordable studio spaces alongside a programme of events & exhibitions.

#### Heather Burgess

Heather is a Medway based arts events manager; who since graduating in 2008 has worked for various organizations to develop and deliver public festivals, art events and venue management. She is responsible for the Medway Open Studios Festival, an event that attracts over 200 artists.

#### Edward Grandsen

After graduating in 2007, Ed became involved in the restoration of the 'Edith May' a Thames sailing barge that trades successfully as a passenger vessel in the summer and as a tea room and events venue in the winter.

#### Graphic Designer

In-house media, marketing and graphic designer.





# Sun Pier House

## Community and Spaces

### Membership Options:

Benefit	Unlimited	Full-time	Occasional	Pay as you go	Artists Studio
Permanent Desk	✓	✓	x	x	x
24/7 access	✓	✓	x	£8 per day Mon-Fri	✓
Use of WIFI, tea & coffee	✓	✓	✓	✓	✓
Mailbox	✓	✓	£5pm	£5pm	x
Use of 1:1 meeting room	✓	✓	✓	x	x
Profile on SPh website, Newsletter and social media	✓	✓	x	x	✓
Use of Hire Room	3 hrs pm	x	x	x	x
Allocated Car Parking Bay	£65pm	£65pm	x	x	Free Evening / weekends
<b>Cost per month</b>	<b>£130</b>	<b>£85</b>	<b>£50</b>	-	<b>£1.20 / sqft</b>

### Rates:

Space	Day Hire	Daytime Hourly	Evening Hourly
The Gallery	£125.00	£16.00	£20.00
The Hire Room	£100.00	£12.50	£16.00
Tearoom & bar	x	x	£20.00
<b>Honesty Hire Room</b>	'Pay what you can' helping support non-profit creative groups		

### 'House' Residents:

Category	No.
Paint Artists	7
Music Producer	1
Jewellery & silversmith	1
Stained glass	1
Sculptor/found materials	1
Antique furniture	1
Mixed media	1
<b>Total members</b>	<b>13</b>



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- 11. Exhibition event
- 12. Tearooms encourage social gatherings
- 13. Resident painter Louise Nevett
- 14. Painter

### Membership Criteria:

Potential users of SPH can complete an on-line application that is reviewed by the CIC directors, or can apply in person, all applicants are interviewed with a view to how they will fit within the existing community and contribute to it.





# Sun Pier House

## The Transformation

The original building was essentially two separate areas, with structural walls and few openings; the challenge was to open this space up to create a 400m<sup>2</sup> gallery, showcasing space and team room. This would both provide a larger space for temporary exhibitions both by artists in residence and for the wider community. and to convert spaces on the ground and first floors into artists' studios, hot desking and communal areas.

The refurbished second floor space opened on the 4th April 2014, after a 6 week construction period, the first event in the space was on the 5/6th April, when “**the paint was still wet**”, the gallery space is well used with an average of four events per month across Sun Pier House. The next exhibition is Method by Marissa Mardon from 2nd-29th March 2015.



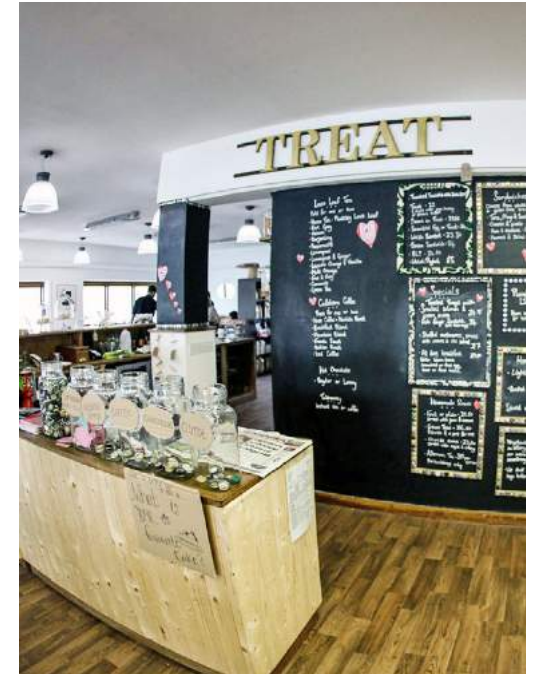
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15. Far left: Edward Gransden site clearance. [©Ollie Gapper]  
16. Left top: Heather Burgess getting involved with minor

17. Entrance Foyer strip-out.  
18. Artist studio space  
19. Tearoom and Bar community space.

20. Refurbished gallery space leading off cafe area.  
21. SPH Office prior to refurbishment. (©Tom Bourne)  
22. SPH admin office

and studio spaces.  
23. Cafe detail of menu wall board and counters.







# Sun Pier House

## Challenges & Solutions

The major **challenges** presented by the project were:

- To open up the two spaces visually and to become permeable for the flow of visitors, staff and materials to the tea room kitchen.
- To provide an inexpensive servery area within the tearoom that still allowed the main adjacent space to be used flexibly i.e. for seating and circulation for events.
- To provide a clean interior finish to the gallery space, with suitable feature lighting.
- To change the 'look & feel' from a dated banking environment to an environment attractive to creative practioners.

Given the challenges, Sun Pier House implemented the following **solutions**:

- Structural walls were removed and replaced by rolled steel joints (RSJ) to form two wide openings between the spaces, creating one open area on the second floor.
- A timber servery was located along the back wall so that there was minimal intrusion into the spaces;
- A small kitchen was formed from previous office space in the area between the team room and the new gallery;
- The old suspended tile ceiling was removed from the new gallery area and new lighting fitted.
- Ground & first floor offices were largely removed to create studio spaces



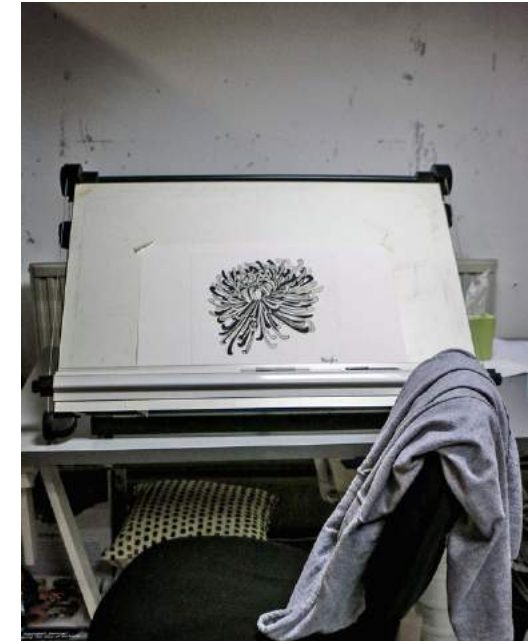
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Opposite: Refurbished ground floor gallery space with exposed concrete waffle slab.

24. Artists studio space

25. View to cafe from gallery via new structural opening.

26. Kitchenette area

27. Artists drawing board.

# Sun Pier House

## Photographic Tour



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28. Main entrance stairway upto first floor external landing.

29. Anchor landmark and SPH A-board signage beyond.

30. Vintage bicycle way finding.

31. View from events space out over River Medway.

32. Studio workspace

33. Detail view of artists work area.





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34. Advertising space.

35. Detail of cafe glass storage jars.

36. View of artist studio, view overlooking River Medway.

37. View across cafe and gallery space.

38. Artists workspace.

39. Artist workspace wall hanging space

40. Artists studio and exhibition space.



# Sun Pier House

Connecting people locally and across borders



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41. Typical community event utilising front forecourt space, open house studios can encourage the public to explore and connect with members.  
 42. Evening life drawing classes  
 43. Events space can host multiple events i.e. wall hangings and

poetry recitals.  
 44. Craft and art fair.  
 45, 46. Wendy Smith and Louise Nevett resident artist with work on display in Lens 2014.  
 47. Musicians  
 (Photos below are © Sun Pier House)



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## Sun Pier House

# Q&A

(Heather Burgess & Edward Gransden in conversation with Miles Berkley)

**MB. What was the greatest challenge you overcame?**

A delay in the building works starting by over a year – We had to work as volunteers during this time having **given up full time employment to pursue the project and ensure its success**. Fortunately, the landlords agreed to a year rent-free and were flexible, but the business would have benefitted greatly from **building capital reserves during this time to aid growth** down the line. Instead, the business is always playing catch up and almost all development comes out of the Directors pockets. Fortunately, this investment continues to support the growth of Sun Pier House.

**MB. How does the building inspire you and the locality?**

The building is **inspired by its location** – being on the banks of the River Medway. This provides an inspirational backdrop for

workers and the public, showing the Medway Towns off in their best light and lifting the area out of its reputation as a haven for anti-social behaviour. **As Directors, we gain motivation from the creative talent that is housed within the building,** be that the resident artists, exhibitions or events we host.

**MB. How do you inspire each other?**

Having come from different backgrounds, we see things from different perspectives, finding a mutual path.

**MB. What are three top tips you'd like to share?**

1. Focus on what makes your creative practice successful – don't get bogged down.
2. Be prepared – it will be harder than you think and the long hours will prove testing (however long you think it will take, double it and half again and it'll be about right)
3. **Don't lose heart** – you never know who you'll meet

tomorrow.

**MB. Who has been impacted beneficially by this initiative and in what ways?**

The local arts community has benefitted from increased exposure. **Public have benefitted as it has made a no go area popular** again.

**MB. What are the three most important lessons you've learned from your involvement here?**

1. Take people with a pinch of salt – exciting people who promise the Earth rarely deliver.
2. We're **no longer intimidated by the process of setting up a business**.
3. That running your own business is a rollercoaster – don't get too down in the dips, as you never know what tomorrow will bring.

**MB. How do you see the future for this project in 1 or 5 years time?**

Consolidated in 1 year, meeting all commitments. **Expanding** into more premises after 5 years.

**MB. How can we help you to tell people about this project?**

Keep talking – **word of mouth is our best advertisement**.

**MB. What are you curious about in other similar projects?**

Whether they are able to make money.

**MB. What support would you need to be a leader in this field?**

We desperately **need funding for a lift** to improve disabled access from ground level car park to the upper first floor.







# Sun Pier House

## Project Overview

### Site Address

#### **Sun Pier House**

Sun Pier  
Medway Street  
Chatham  
Kent ME4 4HF

### Contact

-  [info@sunpierhouse.co.uk](mailto:info@sunpierhouse.co.uk)
-  01634 812 805
-  [www.sunpierhouse.co.uk](http://www.sunpierhouse.co.uk)
-  @SunPierHouse
-  /SunPierHouse

### Property Particulars

- **Lease** - 12 Year term, with option to renew

### Organisation

- **Community Interest Company** - Sun Pier House is a CIC owned by Heather Burgess and Edward Gransden.

### Professional Services

- Architects: Nigel Sands & Associates
- Building Surveyor.
- Building Control Officer.
- Building Contractor with sub-contracted works i.e. electrics

### Planning Permission?

- n/a

### Building Reg's Approval?

- Yes - to verify that the changes made in the transformation of the spaces were compliant i.e. structural openings, electrics and sewerage



# Old School House By-the-Sea

Boscombe in Bournemouth, U.K.





# The Old School House By-the-Sea

## Introduction

Located in Boscombe, The Old School House (OSH) creative hub opened in May 2014 offering some c280 m<sup>2</sup> of flexible workspace for up to 20 creative practitioners including a small meeting room and activity/exhibition space.

In the 6 months since starting the space has attracted 11 individual creative entrepreneurs permanently located at OSH, with a further 25 regularly accessing desk space, participating in CPD courses and engaging with the wider ReCreate network.

### How did culture & processes within your locality feed your hub?

The Tech Nation Report 'Powering the Digital Economy' 2015, identified the boom in the digital economy outside London, with 74% of digital firms now based beyond the capital, Bournemouth coming from a very low base has become the UK's fastest growing city in the digital economy, with digital start-up incorporations rising 212% between 2010 and 2013.

The big idea: "To harness and fuel Bournemouth's creative industries for job creation, economic growth, social regeneration and prosperity."

1. Opposite: OSH site entrance off Gladstone Road.
2. View East of housing fronting Gladstone Road.
3. New affordable housing on OSH site built 2013-14.
4. Aerial photo of town showing site location (© Google)
5. Birdseye photo showing OSH building nestled within a residential area close to shopping centre (© Bing)



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BY the SEA





NO  
SMOKING

EXIT



# The Old School House By-the-Sea

## History & Regeneration

### Site History

The school building dates back to 1878, then known as Boscombe British School; the foundation stone was laid by Sir Percy Florence Shelley, the son of the poet Percy Bysshe Shelley and Mary, the author of the novel Frankenstein.

By 1960 the school had relocated and a local teacher founded a drama centre in OSH, with Dame Sybil Thorndike as patron, this evolved to become the Bournemouth Centre for Community Arts (BCCA) attended by award winning fashion designer Graham Fraser, and Gareth Malone – the Choirmaster in the BBC series.

The BCCA closed in 2007, and the buildings lay vacant and were listed by English Heritage after a campaign by local residents, as Grade-II based on the Victorian Gothic design of the original building and its complicated cross beam timber roof. Demolition of the non-listed buildings attached to the OSH commenced in the autumn of 2013, this area now being occupied by 11 affordable homes, following this OSH's remaining three spaces were converted into the creative hub.

### Regeneration & wider community

The refurbishment and opening of the OSH forms part of the wider strategy of the Boscombe Regeneration Partnership, aimed at revitalising a ward that had become one of the most deprived in the South West of England, with high levels of transient residents and drug & alcohol dependency from the 1970's onwards.

The Boscombe Commitment and Action Plan launched in 2012, has implemented a number of successful initiatives focusing on crime reduction & prevention, improving housing conditions (the development of the Gladstone Mews Housing Trust on part of the OSH site being an example), parks & open spaces, the street environment, and employment and enterprise, which includes the development of the OSH as a creative hub.

### Spatial Suitability

- Three large halls with level access
- Range of floor to ceiling heights
- Excellent natural daylighting and ventilation via original windows
- Flexibility to arrange workspaces.

- 6. Opposite: OSH hall interior c2012 (© Alwyn Ladell)
- 7. OSH interior space due for refurbishment c2012 (© Alwyn Ladell)
- 8. Connection detail

- of cross beam roof structure c2012 (© Alwyn Ladell)
- 9. Typical interior c2012 due for refurbishment (© Alwyn Ladell)

- 10. OSH north elevation fronting Gladstone Road c2012 (© Alwyn Ladell)
- 11. Planning Notice for sites re-development c2012 (© Alwyn Ladell)



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# The Old School House By-the-Sea

## Leadership & Management

Rosemary Edwards

**OSH is managed by the Recreate Officer of Bournemouth Borough Council, and is therefore directly run by the local authority.**

12. Admin Office / reception

13. Portrait of Rosemary Edwards

14. Typical work station

### 1. ReCreate Project Officer

Rosemary has for the past 8 months managed the OSH creative hub, latterly alongside a part-time colleague. Rosemary graduated with a Masters Degree in Fine Art from the Arts University Bournemouth and is a sculptor, when time permits.





## The Old School House By-the-Sea

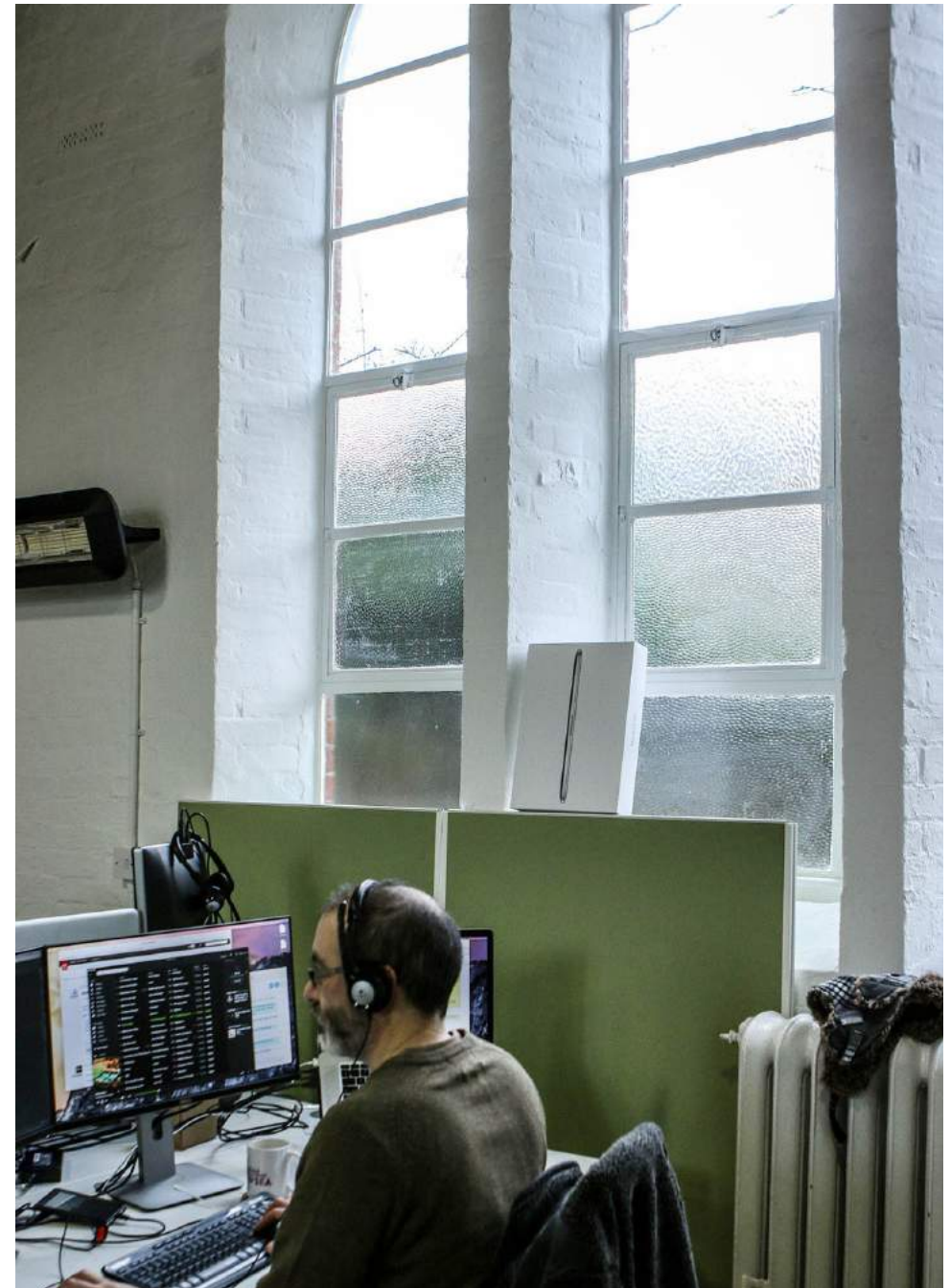
### Membership Options

Benefit	Package One	Package Two
Access	2 days pw 8am-10pm Mon-Fri	5 days pw 8am-10pm Mon-Fri
Use of meeting rooms	2 hrs per month free	4 hrs per month free
Discounted rates meeting rooms & exhibition space 7 days pw	✓	✓
Mail address	£10 p/m	✓
Attendance at network & selling events across partnership	✓	✓
Access to business support	✓	✓
Superfast broadband WIFI 7 cable	✓	✓
Free tea, coffee, water	✓	✓
Lockable storage unit	✓	£10 p/m
<b>Cost</b>	<b>£120 p/m</b>	<b>£240 p/m</b>

(Hot desk spaces £15.00 per day 9am-5pm Monday-Friday.)

#### Membership Criteria:

Members submit an application and attend an interview, the space primarily caters for digital creative businesses, especially start-ups.







**Result:** “The creative hub now provides a comfortable and light environment for permanent residents, occasional users and small meetings & events.”



# The Old School House By-the-Sea

## Challenges & Solutions

The building has been unoccupied for 6 years, and now Grade-II listed posed several **challenges** to the design team (Architects), specifically:

- The conservation of period features, still extant; fireplaces, the cross-timber roof, windows and gables, whilst providing the maximum amount of light and flexible spaces.
- The provision of modern services: heating, lighting & acoustics.
- How to integrate the refurbished building into the new external landscape creating by the adjoining housing development in Gladstone Mews.

Over the 8-month construction period the following **solutions** were applied:

- The features were preserved & restored with the area divided into three spatial functions: the main workspace housing up to 16 free standing desks with floor & wall mounted power sockets, a reception and smaller workspace area with a small open plan kitchen and room for up to 4 workstations, and an activity/exhibition area.
- Wall mounted radiant heaters were fitted in the main workspace area along with pendant lighting; the entire building has access to super fast optic broadband.
- A new small car park and cycle stand were created outside, along a new entrance from Gladstone Road with access to the social housing area beyond the Old School House.

### KEY IDEAS

- 15. Opposite: OSH main open plan work space
- 16. Work space, good practice measures implemented promoting user

comfort and quality of space.  
17. Open plan work environments benefit from acoustic room dividers,

adaptable they can be repositioned.  
18. Cycle storage area for users and visitors to OSH.



# The Old School House By-the-Sea

## Photographic Tour



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19. Victorian gothic refurbished window and brick reveal  
 20. Renovated slate complex roof  
 21. Original features retained

22. Good quality artificial lighting  
 23. Characterful open work space  
 24. Double doors leading into Events Hall

25. Intimate work space  
 26. Feature surf board  
 27. Typical work station  
 28. Activity / Exhibition area



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# The Old School House By-the-Sea

## Using the space

### Use of OSH

The range of current permanent users includes a graphic designer, digital marketing, web development, software engineering & development, a writer, textile designer, makers, an illustrator and events organisers. The exhibition space is getting regular use for workshops, business meetings, networking events, film festival and craft fairs.

The Bournemouth Film Festival hosted by OSH over 3 days (9-11th October 2014) supported by the wider ReCreate programme, featuring:

- A film competition launched across the ReCreate partnership area
- Two Master Classes on film and animation broadcast live across the ReCreate platform.
- A community film workshop for local families that created 2 short animated films in 2 hours.

In addition OSH has engaged with a series of cross border webinars and live streaming encompassing topics such as: Understanding Your Market, Fit for Business, Stand Out from the Crowd, Creating a Buzz on social

media, Digital Marketing for Creative Enterprises by Barry Bridges.

Businesses within OSH have worldwide links. One organisation uses a Coder in Russia with users in San Francisco, New York, Paris, Berlin, Sydney, and Washington DC, India & Scandinavia.

More than 60 creative entrepreneurs have attended and participated in business development workshops and mentoring activities, including those run by Bournemouth Outset. One of these is Steve Rafter of BOMO Audio:

**“Outset is a great resource for those thinking of starting or in early stages of running their own business.”**

Bob Hill, a writer based at OSH wrote:

**“I came here to attend a free seminar on ‘Creating a Buzz’, signed up for French Language course and an E-marketing course and was offered a trial week in the business suite. My to-do list that week; mailing lists were completed, new website developed, funding application completed and collaboration formed over a chat by the coffee machine.”**

- 29. ‘Outset’ business development workshop
- 30. Business mentoring
- 31. Pop-Up vintage craft fair
- 32. Hackathon - HACKBMTH



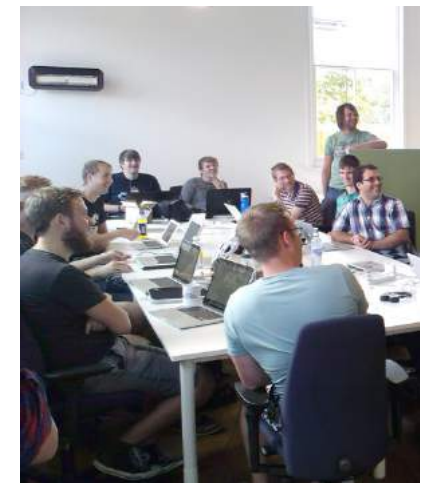
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“In summary, over a busy 6 months since opening the OSH has succeeded as a creative hub for individuals, start-ups, established businesses and community projects.”

Exhibition & Events Space



## The Old School House By-the-Sea

# Q&A

(Rosemary Edwards in conversation with Miles Berkley)

### **MB. What was the greatest challenge you overcame?**

Getting the space up & running and achieving the ReCreate outputs within the time limits we had left. Unfortunately we were without a project officer between May and July last year which also didn't help.

### **MB. How does the building inspire you and the locality?**

It's a lovely building which has lots of light and space. Locally the development was controversial as there was a community arts centre here which the Council shut in 2007 due to lack of money. The Hub and the new housing behind is now on the old site but local campaigning along with the council's vision has actually retained the building as a Creative & Community Facility even if it's different from before. So we have now managed to engage with all those who protested against the change and are actively working together through various activities such as Boscombe Arts to ensure that creativity is celebrated and supported locally. We are

also aiming to build stronger relationships with the immediate local community by running adult and family workshops.

### **MB. How do you inspire each other?**

Through talking to each other, informal and formal networking, highlighting all the things that go on, and organised training and events. Knowledge is shared over the coffee machine a lot of the time!

### **MB. What are three top tips you'd like to share?**

1. Success in business is at least 50% marketing not that everyone does this.
2. It's important that you have an environment where you feel comfortable to work creatively: experimenting, failing & learning.
3. Plus an opportunity to meet other like minded people.

### **MB. Who has been impacted beneficially by this initiative and in what ways?**

Obviously the people whose businesses are based here. But also we have a growing number of other creative entrepreneurs & businesses (around 20-30) who are using the space on a regular basis. This ranges from hot desking, attending our monthly creative network, attending our start up business workshops

and CPD events. We also work alongside Boscombe CIC who are based here and in exchange for work space they offer mentoring for young people, work experience in event management and support for our Pop Up opportunities.

### **MB. What are the most important lessons you've learned from your involvement here?**

1. Set realistic timescales – things always take longer than you think.
2. Ensure and plan for continuity. As I came to the project relatively late and hence the ReCreate network I found it difficult to develop relationships that would result in true partnership working.
3. For a project to work well there needs to be some real connections and this is only now starting.
4. There are too many areas (9) / partners (15) with now only 3 of these being French it is too complicated and not very well balanced.
5. If there's a next time a similar project should have a balanced partnership across border and have smaller closer clusters.

### **MB. How do you see the future for this project in 1 or 5 years time?**

As a really vibrant cultural hub, driving economic & social

change with the community at its heart. We need to give the project the 2 years it takes for a business to develop, we're only 6 months in. Also circumstances change and it'll be important to be flexible and adapt. I hope there's more funding, EU or other once this project ends. This funding has allowed us to offer lots of support advice and workshops for free which has been beneficial especially to start up businesses. And similar projects need more marketing in the future.

### **MB. How can we help you to tell people about this project?**

More marketing!

### **MB. What are you curious about in other similar projects?**

I'm interested in looking at some of the other spaces such as the FuseBox, the Sorting Office & Wired Sussex, to look at their ways of working and any sustainability models that are out there.

We don't seem to have had time to visit and chat amongst the managers of the hubs. This would be really usefully in terms of sharing experience, & solutions for now and the future.

There may also be other business models we can look at to ensure that the hub maintains its momentum.





# The Old School House By-the-Sea

## Project Overview

### Site Address

#### **The Old School House**

Gladstone Mews  
Bournemouth  
BH7 6HG

### Contact

-  [recreate@bournemouth.gov.uk](mailto:recreate@bournemouth.gov.uk)
-  01202 302 659
-  [www.by-the-sea.co](http://www.by-the-sea.co)
-  [@by\\_the\\_sea](https://twitter.com/by_the_sea)
-  [/By the Sea](https://www.facebook.com/BytheSea)

### Property Particulars

- **Freehold** - Borough Council owned

### Organisation

- **Managed by** - the Boscombe Regeneration Partnership (Bournemouth Borough Council)

### Professional Services

#### **Full Architects Services.**

#### **Anders Roberts Cheer**

[www.andersrobertscheer.com](http://www.andersrobertscheer.com)

Chapel Studios,  
14 Purewell  
Christchurch  
Dorset  
BH23 1EP

### Planning Permission?

- **Yes** - the proposed development affected the Grade-II listed building and its setting. Refurbishment works both internal and external req'd Listed Building Consent.

### Building Reg's Approval?

- **Yes** - Full plans submission to Local Authority. Prepared by Architect.

# TecHub

Eastleigh, Hampshire, U.K.





# Eastleigh TechHub

## Introduction

Located within Wessex House, a business centre owned and run by Eastleigh Borough Council adjacent to the main council offices. The Eastleigh TEC Hub, a c156m<sup>2</sup> space containing a conference room, open plan seminar/events area and workspaces, opened in October 2014 and currently has 8 members and is recruiting for new associates.

The development of the space aligned with existing cultural & regeneration strategies of Eastleigh Borough Council and the opportunity to do this within an EU project ReCreate helped add the potential of engaging with a wider audience of collaborators.

### The big idea:

“The Eastleigh Tec Hub, a digital creative space in Hampshire is a creative and technical space for digital start-ups and creatives to work, engage and network.”

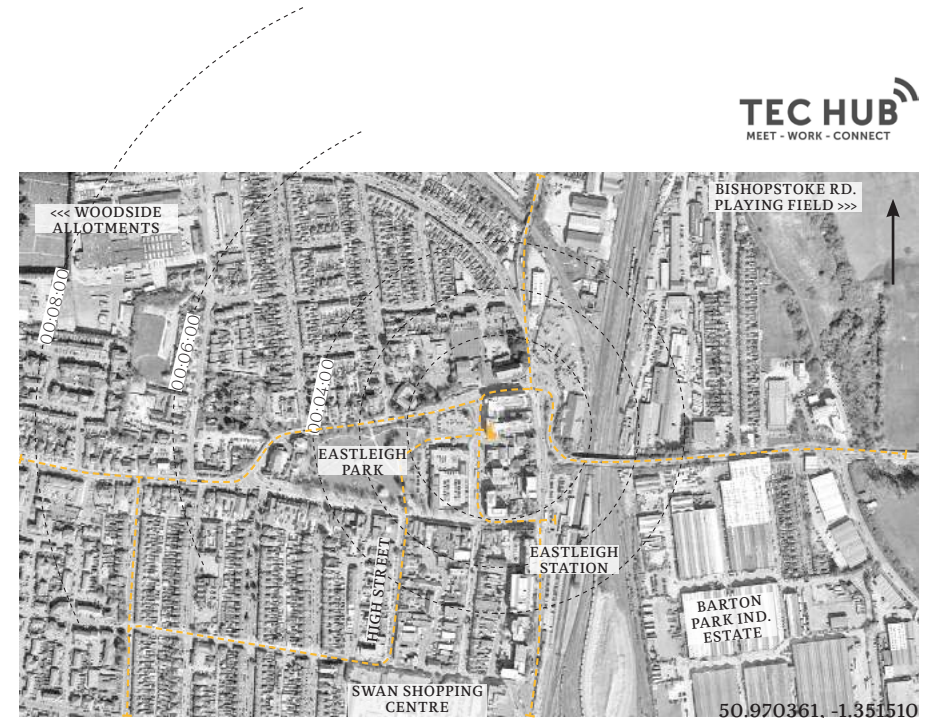
In the words of the Motion Comic Video inviting people to attend the opening event:

“A place to meet & greet, to code and get creative a place to form a team of artists, coders, musicians and to meet investors.”

1. Opposite: TecHub workspace and meeting room beyond
2. Wessex House, facade undergoing refurbishment (© Google)
3. Aerial photo of town showing site location (© Google)
4. Birdseye photo showing Wessex House positioned between the commercial district of the town and industrial estate (© Bing)



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**How does the culture and processes from within your locality feed into your work hub?**  
The immediate adjacency of some 50 businesses within the building brings a ready made network, along with links to the Point Theatre and The Sorting Office design studios.



# Eastleigh TechHub

## History & Regeneration

Wessex House was built in the 1970's and is located in the centre of Eastleigh. The council acquired the property in 2004; the building is undergoing an extensive refurbishment following enhancements made to the entrance area. Wessex House has five floors of serviced offices with some 98 lettable spaces in addition to the Eastleigh TEC Hub located on the 1st floor, currently some 90% of the spaces are occupied, creating a significant commercial workplace community.

Eastleigh Borough Council has a developed vision for the regeneration of the town centre, contained within a statement dated August 2013:

“Sustainable town centre growth & regeneration, to increase the number of customers choosing to visit the town centre during the day and evening, rather than travelling further afield to other centres. Developing family orientated arts, entertainment, culture and heritage, green connections and welcoming public spaces, civic offices in town; providing for urban living.”



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5. Hot desk workspaces and flexible seating.

6. The space 'before' and Concept Proposal. (© Tec Hub)

7. Recreate launch event (© Tec Hub)

8. Recreate launch event featuring town

Mayor. (© Tec Hub)  
9. Tec Hub signage detail.





**RR**  
Recreate

Recreate is an Internet-based, cross-sector programme supporting economic regeneration and the creation of jobs through the development of the creative industries.

www.recreate.org.uk

**DUNDEE**



# Eastleigh TechHub

## The Transformation

The Eastleigh TEC Hub space was an empty lettings space within Wessex House, prior to conversion, with a dated interior, in need of light refurbishment.

The goal was to create a space that could host events, provide workspace and a meeting/conference room appropriate to creative digital entrepreneurs. The space was shaped after consultation with 7 creative digital companies already established within their own practises. The space was converted over a period of several months and features:

- 36m<sup>2</sup> conference room with a HD screen and acoustically rated glass screen to the main area;
- Breakout/work area of approximately 52m<sup>2</sup> with hot-desks
- 69m<sup>2</sup> seminar / events area with free standing furniture, a small kitchen area & display screens.

The whole area is light and finished to a high standard, although solar gain in the later afternoon can cause an issue as given the age of the building there is currently no air conditioning. £53,755 divided into £44,430 for construction works and £9,325 for fit-out and associated IT costs.



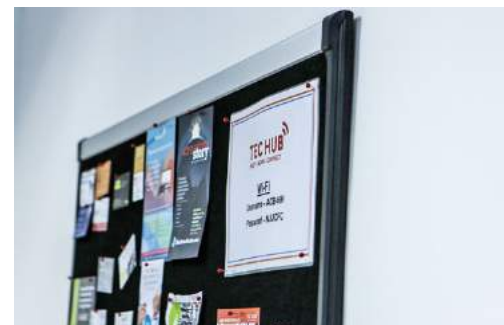
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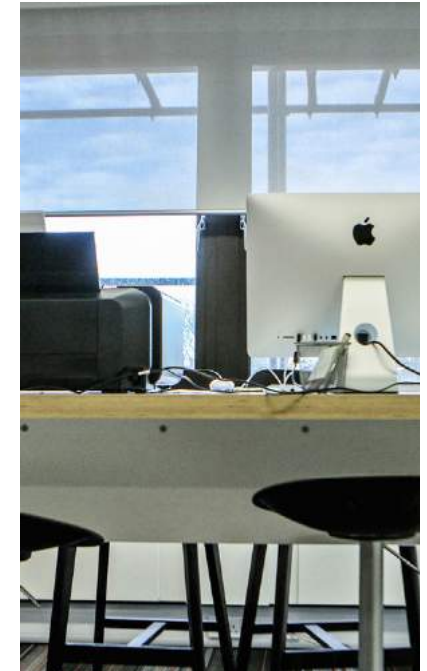
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10. Open plan workspace offers flexibility to hold large presentations.

11. Storage lockers, complimentary magazines by entrance.

12. Well organised kitchen area detail with bright splashback.

13. Interior fit out almost complete, wall graphics in meeting room being applied (© Tec Hub)

14. Noticeboard, easily accessible.

15. Works space as high top bar with multiple social seating.





# Eastleigh TechHub

## Work Hub - Members and Spaces

Since opening, the space has hosted a number of events continuing through 2015 with a programme of workshops and events aimed at business growth including:

- **Strategies for Making Brilliant Business Videos and Infographics;**
- **No Cost Low Cost Marketing Workshop**
- **Systems Thinking: How to Innovate Your Business**

The members of the hub cross a range of primarily digital interests: Splash Maps, who create high quality HD wearable & durable maps; Frugal Spark who develop games and augmented reality applications for mobile, tablet web supporting devices; Blue Donut Studios, developers of animations, comics, interactive apps, History Bombs, creators of short one-take historical themed videos; Woodcut Media an independent production company; Little Big Box, branding & web design; thebrandtailor graphic designers; and FinBlade, developers of games for mobile platforms.

In January Marina Morales

Moya, a Mexican filmmaker joined the Eastleigh TEC Hub's associate programme, funded by Eastleigh Borough Council and selected via the ReCreate-funded Eastleigh Film Festival in September 2014. Marina was awarded the associateship after impressing judges with her short film, STICK. Speaking about winning the Eastleigh TEC Hub associateship Marina said:

**“Having the recognition and support means the world to me, it has given me the confidence to launch myself as a serious filmmaker and for the first time in a while I can see a career path, I’m lucky to be able to use all the resources and links I have been given.**

**I currently work from home which proves to be tricky, so having the Eastleigh TEC Hub as a working space is just fantastic and I’m sure it will facilitate the development and pre-production of upcoming projects. In addition to that, I’m looking forward to networking with other professionals from similar disciplines.”**

### Membership Options:

Benefit	Pay as you go	Member
Co-working space	✓	✓
Refreshments & meeting areas	✓	✓
Private Meeting room	x	Discounted rate
Postal Address	x	£25pm
Copying & printing facilities.	x	x
Secure storage	x	£2pd / £20pm
24 access	x	✓

**Membership Criteria:**  
Members apply on-line or in person, with criteria established by Wessex House

16. Opposite: fixed work benches with central divider. Fixed monitors allow users to connect and work on larger displays.

17. Typical event being held in presentation area (© Tec Hub)



# Eastleigh Tec Hub

## Leadership & Management

# Q&A

(Peter Davison & Nathalie Wigman in conversation with Miles Berkley)

The TecHub is managed by Eastleigh Borough Council's business centre team located in Wessex House and comprises:

### 1. Business Premises Manager:

Sandra Giles is the Business Premises Manager who leads an administration team based in the ground floor management office and reception; they are the first point of call for enquiries.

### 2. Economic Development Manager:

Sandra reports to Natalie Wigman

### 3. Culture Department PR and Marketing Officer:

Lucia Blash, who works part time on the Tec Hub promotion.

### 4. Recreate Programme Manager:

Peter Davison oversees the events and business support alongside Lucia Blash (above).

The TecHub functions within the policy and parameters of the Wessex House business centre, with a local manager reporting to a council officer.

### MB. What was the greatest challenge you overcame?

Our main challenge is there's no external visibility of the Eastleigh TEC Hub – you just wouldn't know that it's here. We're running an events programme to encourage people to come in – those that do are really impressed.

Our PR and communication programme has resulted in the current membership – the goal is we'd like to get this to around 20, roughly double the current number.

### MB. How does the building inspire you and the locality?

It's part of a central campus in the town that collaborates across three venues: here, the Point Theatre and the Sorting Office, people are beginning to make the links at to here and look at the building differently, in a new light.

### MB. How do you inspire each other?

Through showcasing of the work done by existing

members to potential members, events have been really successful in recruiting and spreading the word.

### MB. Anything about creative practice?

The power of collaboration, our members have made connections with each other, artists in France, organisations across the UK, and even to Stanford University in California.

### MB. What top tips you'd like to share?

More good publicity opportunities, and know your strengths & weaknesses. Eastleigh TEC Hub has featured on both BBC South Today and on the radio, and has appeared in a number of publications, but it's still early days and there's ongoing work to be done, championing the successes of the businesses based here.

### MB. How do you see the future for this project in 1 or 5 years time?

That we are at capacity; that this becomes an incubator with businesses starting up and then migrating to other spaces within Wessex House. There will be more peer-to-peer support and more external engagement with freelancers, making Eastleigh a place for the wider creative community and for job creation within the arts.

That we have gender led projects e.g. female game designers and digital creatives.



# Eastleigh TechHub

## Project Overview

### Site Address

#### **Eastleigh Tec Hub**

Wessex House  
Upper Market Street  
Eastleigh  
Hants  
SO50 9FD

### Contact

-  [hello@techub-eastleigh.co.uk](mailto:hello@techub-eastleigh.co.uk)
-  023 8061 9722
-  [www.techub-eastleigh.co.uk](http://www.techub-eastleigh.co.uk)
-  @TEC\_Hub

### Property Particulars

- **Freehold** - Eastleigh Borough Council

### Organisation

- **Managed by** - Eastleigh Borough Council business centre team located in Wessex House.

### Professional Services

#### **Office planning, furnishings and fitout**

#### **Office Team**

Central House  
19 Halesfield  
Telford  
Shropshire  
TF7 4QT

### Planning Permission?

- n/a

### Building Reg's Approval?

- Minor works, such as electrics were notifiable.



# The Sorting Office

Eastleigh, Hampshire, U.K.

37





# The Sorting Office

## Introduction and Site History



The Sorting Office is a creative hub of c320m<sup>2</sup>, opened in May 2013 by Wayne Hemingway and is now home to 16 creative practitioners, an events/production space and a screen-printing studio.

Located within a 1920s Post Office building in the centre of Eastleigh whom it had been vacated by for more than a decade. The building had been occasionally let as a temporary performance space.

It is positioned on a service road in relative isolation, surrounded by a chain link fence and a small car parking area adjacent a shopping area and High Street.



1. Opposite: entrance to Sorting Office, car park and main doors beyond

2. Sorting Office, front elevation.

3. Wells Road.

4. Eastleigh Royal Mail Sorting Office c1970 (© Rob Byrne)

5. Aerial photo of town showing site location (© Google)

4. Birdseye photo showing Sorting Office positioned adjacent the High Street off on Wells Road. (© Bing)



7. Complete: acoustic ceiling, rooflights and studio space partitions in position.

8. Refurbishment: New rooflights installed over studio area

9. Removals:

Suspended ceiling removed to reveal steel roof trusses, stripped for finishing.

10. Site entrance showing building in original state.

11. Site entrance new access steps.

12. Interior view showing sorting office space in original condition, note height of suspended ceiling.

13. Concept visual of the space

14. Completed and occupied studios.



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# The Sorting Office

## Big Idea & The Transformation

### Research

Previous research by Eastleigh Borough Council and consultations with local arts organisation 'A space', indicated that there was an unmet demand for creative studios in the town – a 5-year lease was taken on the premises from the Post Office with the idea to provide:

From the outset 'A space arts' the organisation contracted by the council to manage the space set criteria for those wishing to apply, a main point being that this should be a career rather than a hobby, so that a community of like-minded creative practitioners could flourish.

### Project Brief

The brief for the development of the space was drawn up between the Council and 'A space arts' with the aim to transform an essentially derelict building into a creative hub with individual studio spaces and a showcasing/production area, the latter being suitable for the making of scenery for theatrical productions at the Point Theatre in the town.

The big idea: **“Affordable workspace for businesses in the creative sector. The Sorting Office is now a destination, with each designer-maker and artist in residence creating a wealth of wondrous, often award-winning designs all showcased from the creative hub.”**



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**How does the culture and processes from within your locality feed into your work hub?**  
There's an amazing quality of peer-to-peer and collaborative working within the studio, most of whom moved from working at home to become part of the community, and are flourishing as a result.





# The Sorting Office

## Challenges & Solutions

### KEY IDEAS

15. Resident artists studio space, populated with works

16. New acoustic ceiling, artificial downlighters and roof lights over studio areas.

17. Partitioned studio spaces maintain a balance between an open plan environment and one that has levels of privacy and enclosure.

18. Events space with large roller door for allowing the passage of huge stage set pieces for use in the local theatre.

The building had been unoccupied for over a decade and its refurbishment posed several **challenges** to the design team, specifically:

- A low suspended ceiling in poor condition and low natural light levels;
- To make the building fully accessible to wheel chair users
- The provision of access for large assembled scenery pieces to be removed from the building once constructed.

The following **solutions** were implemented:

- To remove the existing ceiling, expose and make a feature of the cross-structural beams and locate the new ceiling at roof height;
- To create roof lights letting in more natural light;
- To provide a neutral colour scheme of white & cream to enhance the natural light and to give a 'blank canvas' space for the artists to populate with their own styles & displays;
- To sub-divide the largest space into 16 creative workstations with some partitioning but retaining an open central corridor along the space;
- To install a tall roller door on in the 'Production Space' to facilitate the movement of large pieces of scenery in and out of the building.

### Additionally:

- The exterior of the building was left intact, being in sound condition and as the budget available did not cover this work; the works were completed in 3 months. This lends an interesting piquancy to the transformation, as the exterior looks unchanged and therefore does not prepare you for the amazing internal visual experience provided by the resident creative practitioners work.
- In late 2014, a screen-printing studio was constructed from an abandoned Portacabin in the car park of the Sorting Office; due to demand from artists resident in the building, the facility will also be made open to the public in the future post Recreate.



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# The Sorting Office

## Leadership & Management

The team is a collaboration between 'A-space' senior management team and Eastleigh Borough Council, an on-site manager liaises between the two.

### 1. Studio Manager:

Ria Loveridge: deals with resident enquiries, reviews, inductions, day-to-day running and building maintenance as well as enquiries from the public, the management of events (external & internal) including biannual Open Studios.

### 2. Recreate Programme Manager:

Pete Davison, Recreate Programme Manager, oversees the workshop programmes (including the Tec Hub located in Wessex House) on behalf of the council and provides on going one-to-one business support with the residents. With A-space, Peter leads on the resident reviews, and facilitates additional continued professional development for the Sorting Office residents.



Ria Loveridge & Pete Davison

19

### 3. 'A space' co-ordinator

Dan Crow oversees 'A-space arts' the organisation that manage the studio and leads on strategy along with Cheryl Butler, Head of Culture for Eastleigh Borough Council

### 4. PR and Marketing

Lucia Blash leads on PR and Marketing for Eastleigh Borough Council.



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19. Joint Portrait of Ria and Pete in main studio hall.

20. Lisa Gardner, illustrator

21. Sheena Bond, Ceramics & print

22. Resident costume designer Helen McArdle hard at work.

(© Sorting Office: 20,21)



# The Sorting Office

## Using the Space

From its opening in May 2013 the Sorting Office has had a high level of occupancy and now houses: 2 jewellery makers, 3 textile artists, 2 fashion designer/makers, 1 glassware artist, 1 ceramic artist, a surface designer, 2 painters and 2 illustrators.

The space & community acts as a catalyst for individual residents, examples being:

- An illustrator has retained a reputable agent to promote her work to publishers;
- One visual artist has had her work selected for a New York based on-line gallery;
- An historical costumier is working on Agincourt600 commemorating the anniversary of this event;
- Artists we invited to exhibit and sell their works at the Made in Calais pop up shop in December 2014.

One resident summed up the benefit of membership at the Sorting Office as: “Previous to this I had a studio in the basement in my home. To find this space with like-minded others has been a real bonus. It’s unique and forward looking to

have such an area available. The fact that the studios are always full is testimony to not only the need for such a place but the creative investment that benefits so many”.

Ria Loveridge the hub manager commented:

**“Everyone has the same goal & direction – to make this work, the peer-to-peer mentoring is fantastic, with strong creative support & personal support and sharing of research”.**

The partnership between ‘A space’ as managers and the council is also a source of inspiration both being regarded as **“fantastic to work with.”**

The Sorting Office holds twice yearly open days for showcasing the space and artists; the Winter Open Studios event held in late November 2014, was a great success with sales 300% higher than the comparable event in 2013 **“this was a rare opportunity to see behind the scenes of our creative hub. It was also a wonderful chance to buy unique, one-of-a-kind handmade and crafted presents, commission**

**special bespoke gifts – perfect for those hard-to-buy friends and family members”.**

The Sorting Office website profiles artists, their work, the option to buy from the artists, and notifications and links to booking facilities for workshops/events run by them.

### Membership Criteria:

Members apply, showcase their portfolio and are interviewed, a key criteria is that prospective members have the drive and desire to make a career, rather than practice a hobby.



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23. Denise Hughes, illustrator

24. 'SewannaBoutique,' crafted skirt designer  
(© Sorting Office: 23,24)

25. Artist at work

# The Sorting Office

## Photographic Tour



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26. Fisheye view of main resident studio spaces.

27. Self contained kitchenette and printer area.

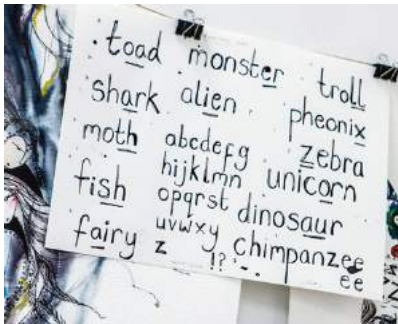
28. Detail: work bench for craft

29. Detail: wall display

30. Textiles workspace

31. Detail: mobile display





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31. Detail: illustration

33. View looking through main studio space.

34. Detail: cotton spools.

35. Practical art workspace

36. Illustrators workspace

37. Detail: work showcased

38. Screen printing unit located



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within portacabin unit by main entranceway.

39. Butler sink for cleaning paint brushes and tools.





“The Sorting Office is part of a wider creative network in Eastleigh that includes the Tec Hub, located at Wessex House, The Point, The West Wing Studios and Creation Space.”



## The Sorting Office

# Q&A

(Cheryl Butler, Head of Culture, Eastleigh Borough Council, conversation with Miles Berkley)

### **MB. Why did you get involved in the ReCreate project?**

We're a small district council and this wasn't about the 'usual suspects' i.e. it's aimed at developing the creative sector outside the large metropolitan areas. It also aligns with things we were planning to do already.

### **MB. What have been the main challenges?**

We came as 'junior' partners, but then took on more responsibilities as the project progressed to ensure programmes were completed. It was a problem at the project start when one of the original French partners dropped out and the time frame for the programme slipped for 6 months; as this interrupted the flow of available funds into our hub. The cross border elements fell behind as some partners left the programme, and some of the partners' hubs were delayed. Personnel changes also caused complications to continuity at the project oversight level.

The nature of the French partners' relationships with their artists and hubs is different to the UK, as we directly manage our hubs we also have direct contact with our

supported artists. It took a while to make relationships and understand the ecology in different partner areas. For example if we'd been able to engage with Lens earlier we could have had more time to build interesting and meaningful exchanges as we have a similar set up to their intended model.

Overall it would have been good to have more exchanges between managers.

Two years is really not long enough to get such a project off the ground, but it's been really useful for example we launched the Eastleigh Film Festival, which included a short film competition. The winners of the competition then went on to exhibit in the Bournemouth Film Festival. One of our entries in the French Film category went on to secure a residency there at Bournemouth's hub.

The two hubs, The Sorting Office and the TecHub are brilliant (with people within them winning awards) and they could not have been so successful without ReCreate. I can see in future more studio space will be required as people out grow

the spaces developed as part of the project. That is why I hope there's a ReCreate 2.!

### **MB. What would you change in a future ReCreate Project?**

I'd have fewer partners, with more focused work packages. In ReCreate there was a very large emphasis on webinars and distance learning, but it has been where we have managed to bring people physically together that the most interesting collaborations have been made.

There's also a challenge for our designer/makers – how do they scale up but retain control of the quality of production – there's a need to address how we link creators with producers at the premium end of the market. Another reason for looking at the potential of a follow on project, especially now we all have so much more experience about what is involved and have made some very strong partnership links.

40. Textiles designer studio workspace

41. Painter at work.



41







# The Sorting Office

## Project Overview


### Site Address

#### **The Sorting Office**

The Sorting Office,  
37 Wells Road,  
Eastleigh,  
Hampshire,  
SO50 5FY

### Contact

 [info@sorting-office.co.uk](mailto:info@sorting-office.co.uk)

 03381 800 364

 [www.sorting-office.org.uk](http://www.sorting-office.org.uk)

 [@sorting\\_office](https://twitter.com/sorting_office)

 [/sorting office studios](https://www.facebook.com/sortingofficestudios)

### Property Particulars

- **Lease** - 5 year term with renewal option

### Organisation

- **Managed by** - Private sector arts organisation A-Space on behalf of Eastleigh Borough Council.

### Professional Services

#### **Full Architects Services** **Axis Architecture**

Chris Cook,  
The Old Post Office,  
Station Road,  
Wickham,  
Fareham,  
PO17 5JA

### Advisors

#### **A space Arts**

[www.aspacearts.org.uk](http://www.aspacearts.org.uk)

Tower House,  
Town Quay Road,  
Southampton,  
SO14 2NY

### Planning Permission?

- **Yes** - Full plans submission

### Building Reg's Approval?

- **Yes** - Full plans submission

# The FuseBox

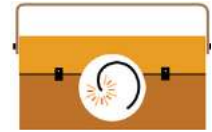
Brighton, U.K.





# The FuseBox

## Introduction



Located within New England House, Brighton, a vibrant community of over 90 creative enterprises, The FuseBox is c350m<sup>2</sup> is a studio & collaboration space designed for innovation in the creative, digital and tech sector, and is also home to Wired Sussex, an organisation with over 2,000 members both companies and freelancers operating in this sector.

### The Big Idea

Primarily created to host and provide assistance to start-ups, pioneering business support programmes The FuseBox Amp and FuseBox24 asked two questions:

1. How are innovators made in the creative economy?
2. How can the fusion of creative arts and design with business and technology help accelerate their development as innovators and their businesses?

The FuseBox24 project, led by Wired Sussex in collaboration with the University of Brighton addressed these areas directly through a radical



1. New England House

2. View from FuseBox overlooking Elder Pl.

3. Street art setting

5. Aerial photo of town showing site location (© Google)

4. Birdseye photo of site. (© Bing)



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experimental 24-week business development programme within a one-year study conducted throughout 2014.

Phil Jones, Managing Director of Wired Sussex believes:

**“Too many business support models have been designed for a pre-digital world and these days appear less and less appropriate and effective.”**



5



- 6. Detail of curtain walling overhang
- 7. Detail of fire escape landing structures
- 8. New England House entranceway for FuseBox
- 9. View from New

England Street, difference in level between Elder Place is 25ft, allowing vehicular loading to third floor level.

10. Detail of aluminium framed curtain walling with

glass infill

11. c1963 brochure, northwest elevation

12. c1967 Typical floor layout (© The Architect & Building News #67)

13. c1964 N.Y. Street prior to becoming

New England Street, view shows original lorries ready to distribute furniture produced in the workshops. (© Ian Nolan)



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# The FuseBox

## History and Regeneration

The FuseBox is located on the 4th level of New England House, an 8 storey building opened in 1963 as the world's first purpose-built high rise industrial business centre and is owned by Brighton & Hove City Council, with wide corridors designed to accommodate fork lift trucks and massive industrial lifts, it now attracts businesses that appreciate and make use of its robust functionality.

New England House “occupies a pivotal position in terms of the wider regeneration of the surrounding area and is closely associated to a number of key sites, such as Block J of the New England Quarter, which will need to be brought forward in a coherent way” Major Developments statement Brighton & Hove City Council.

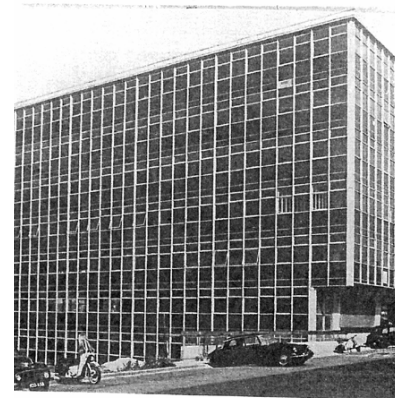
A study by the Council, Wired Sussex and University of Sussex in 2010 identified that within Brighton “there is a reasonable amount of provision for micro and small businesses up to around 20 people but there is a shortage of workspace of a suitable size and configuration for businesses with 20 or more people”

The large spaces offered by New England House address this need and so the FuseBox became located there.

A 3 year lease from Brighton and Hove City Council who own the building, was secured with future aims of extending this for a further 3 years as the Fusebox is soon becoming a digital catapult hub at the end of March this year.



10



NEW ENGLAND HOUSE

## MULTI-STOREY FACTORY



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**How does the culture and processes from within your locality feed into your work hub?**

There are some 90 businesses within New England House, and Brighton is one of the fastest growing digital hub clusters in the UK, of benefit is affordable space and the high capacity of the city's broadband infrastructure.



# The FuseBox

## The Transformation

Wired Sussex, previously based on Level 6 of New England House acquired a 3 year lease on the previously derelict 4th floor space in December 2012, at this time it had been empty for some 13 years, having been last occupied by a clothing manufacturer and had no electricity or running water.

The building programme sought to create a large open plan area, kitchen and meeting room and dedicated workspace.



16

14. Refurbished open plan workspace, excellent depth of daylighting into the plan

15. Internal corridor leading to FuseBox

16. Large double doors from corridor into FuseBox studio space. Glazing above doors for improved daylighting of corridor

17. Before: 4th floor

area, derelict with no mains services in working order

18. Before: space had been vacated for some 13 years. Original granolithic floors and

walls / ceiling finishes in natural concrete.

19. Before: View towards entranceway, glazed partition to be removed.



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# The FuseBox

## Challenges & Solutions

The major **challenges** presented by the project were:

- To remove old ceiling & light fittings, internal partitions and debris to create a clean space with light & maximum circulation
- To install services, lighting and heating adequate for the large space
- To provide localized power point access within a large area without installing floor sockets that could limit the flexibility of the area

Given the challenges, The FuseBox implemented the following **solutions**:

- To remove the old ceiling, light fittings and partitions to the concrete structural walls and construct a small meeting room, all with a clean, post-industrial look & feel.
- To install a large space heater and a mixture of suspended globe pendant & box lighting
- To ceiling mount retractable power points on a grid plan across the ceiling

The subsequent area is light and flexible to use; being an open plan area acoustic separation between the workspace and 'event' space did become an issue leading to the installation of acoustic panels in the ceiling, and the noise from the space heater can become rather more than a quiet hum, so this is often switched on before occupation in the mornings rather than be kept going throughout the day.

20. Main studio space general overview

21. Ceiling mounted retractable power points, acoustic panels and giant space heater.

22. Artificial lighting pendant and square downlighters spread wide angle across floor plan

23. Fire detection and warning systems

24. Open plan kitchenette area, sink detail, tea and coffee preparation area.



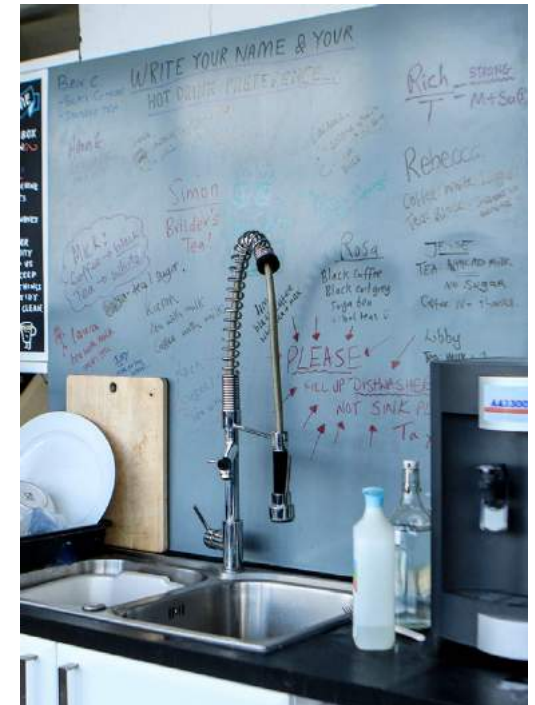
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# The FuseBox Team

The FuseBox team members on site::



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## Phil Jones

Phil Jones (managing director of Wired Sussex) who is interested in skills and the digital economy, digital as an enabler of businesses and social groups, and innovation strategies, and was a partner in Brighton Fuse.

## Rebecca Watkin

Projects and Operations Manager here at Wired Sussex. Rebecca oversees other Wired projects, working closely with our project managers, funders and internal team members.

## Rosalie Hoskins

Studio Co-ordinator, responsible for the day to day running of Fuse Box.

## What is the organisations decision making process?

FuseBox in Brighton is one of three regional locations across the UK, managed by Wired Sussex: a fully independent not-for-profit organisation which supports the digital industry in Sussex at a local, national and international level. Wired Sussex comprises a Board of decision makers and includes some of the finest digital industry talent in the UK and is responsible for ensuring that Wired Sussex has a clear strategic direction and delivers on its objectives.

## Is there a membership criteria?

No, members self select

## How is the space managed?

The space is managed by Wired Sussex as above, a commercial membership organisation supporting digital based businesses since 2006.

Group photo of some members at the FuseBox:



# The FuseBox

## Space hosted events

From its launch in Spring 2013, FuseBox has hosted an array of events, promoting these amongst Wired Sussex members, New England House and beyond. A selection from these include:

**Big Data Hackathon:** a 3 day continuous event for artists, hardware & software developers to discuss the implications of big data and experiment with ways for data to be presented visually.

**Go Beyond the Art of the Doodle:** A partnership between Roy Petersen & Swish Thinking showing how ideas & art can be turned into profitable commercial ventures, resulting in beautiful doodles manifesting on the whiteboards, walls and windows.

**Christmas Exhibition:** a 2 day event where FuseBox opened up it's spaces to artists/makers within the New England building unable to exhibit in their own workspace "we had a smorgasbord of talent collected from around New England House and even an opportunity to be 3D scanned and printed by our 3D residents, 3Dify"

**Kolletiv & Love Thy Neighbour:** Partnered to organize a night of bands & live mural painting to celebrate art

and music in Brighton; particularly rewarding as Sophie Giblin built Kolletiv (a pop-up shop and gallery collective) through the very first pilot course the FuseBox ran – the FuseBox Amp (a one month experimental start-up support programme held in 2013 that informed the later FuseBox24 project)

FuseBox also offered a series of free tech workshops called 3DFridays: Where participants were offered the opportunity to learn more about the emerging technologies behind 3D printing and scanning, hosted by 3Dify, divided into 2 parts, the first two weeks were live sessions that took place in the studio over two weeks, the second and third sessions were presented as webinars, in English & French.

**Brighton Digital Festival:** FuseBox played host to several events for the festival including the final series in the FuseBox Sessions, fortnightly talks based around the general theme of 'ideas you can use'. The FuseBox's meeting room was transformed into a mad scientist's laboratory for another event Project Oggbots aimed primarily at children to learn the basics of electronic engineering by creating their very own robot.

- 25. Hackathon at the FuseBox
- 26. Event: communication
- 27. Event: Networking
- 28. Workshop session

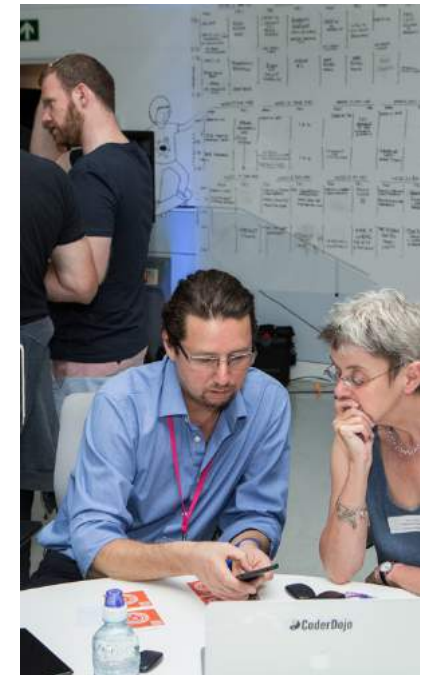
29. Event: presentation, open plan well equipped space is well suited to large gatherings and events.  
(© WiredSussex)



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# The FuseBox

## Photographic Tour



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30. Main studio space  
general overview

31. Window view out

32. Furniture with  
planting feature

33. Whiteboard on

wheels easily wheeled  
about the resin  
flooring.

34. Detail view of  
artistic work space

35. Lounge area with

soft sofa seating for  
break-out / socialising



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36. Storage lockers

37. Detail of community kitchen info / rule board.

38. Kitchen is almost centrally located within the plan and truly a communal asset to the space.

39. Installations and workspaces

40. Decorative wall graphics enliven the space.

41. FuseBox member board, easily updated but useful for new members and visitors

37. Detail: work showcased

38. Entrance door welcome sign

39. Print area and server store



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TIPS WEEK: 1

BRANDI	01
CAROL MORA	02
TRIN CAMPAN	03
KATHERINE	04
SLY	05
SUN	06
BYA	07

NEXT WEEK:

TRIN	01
SLY	02
BRANDI	03
KATHERINE	04
BYA	05

## The FuseBox

# Q&A

(Rosalie Hoskins, Studio Coordinator & Rebecca Groves, Head of Projects in conversation with Miles Berkley)

### **MB. What was the greatest challenge you overcame?**

Possibly just **managing the general logistics of an open plan space.** It's great having the opportunity of collaboration on a daily basis but at times it's hard to stay focused on your own work. Being surrounded by exciting activity means you have to be pretty focused when you need to be. e.g. having a 3D printer in the corner whilst having to work on a spreadsheet. **Noise was an issue; we had acoustic panels fitted after a few months to reduce the ambient noise levels.**

Holding off branding the space (Studio coordinator, Rosalie came from a retail background so had to retrain working without an existing brand/culture) We wanted to **create a studio that gave residents a sense of ownership and responsibility.**

Collaborating with other partners, we run a super fused 'meet the buyers' event and invited our French & English partners and nobody came. So next time we offered bursaries for travel and accommodation and some UK partners did come, but not our French partners.

### **MB. How does the building inspire you and the locality?**

It's an underdog, a perceived ugly building that you develop a sense of awe for once working within. The amount of creative activity goes on here is amazing. I'd love to see an open studio day for New England House that would be really fascinating – **one of my favourite tenants is a textile conservationist. There is everything from wig makers to digital strategists here.**

### **MB. How do you inspire each other?**

This is inevitable when you share a workplace, seeing other people's journey. **I was particularly inspired by Simon Riley of MakerClub, who started off by hot-desking and participated in Fuse24, helping young people learn electronic engineering** by a range of workshops and products. They got a huge grant and moved on to their own maker space on London Road.

### **MB. What are three top tips you'd like to share?**

**1. Communication:** the value of talking to people face-to-face to get feedback. We also created a 'selfie' board by the main entrance designed to support communication. Studio

users were encouraged to take a picture of themselves, write about themselves and pin it to the board so any new residents or visitors had a clear directory to hand.

**2. Patience:** You can't build a culture overnight. Building the community and nurturing it has the biggest benefit: as Google says "Culture trumps process".

**3. Engagement:** You get out what you put in & collaboration grows when you talk to people. Having a clear picture at the start of a project, doing some forward planning. **Nail down the process at the start;** if you haven't a good framework it can be a struggle.

### **MB. Who has been impacted beneficially by this initiative and in what ways?**

All people who benefited the free space under the ReCreate programme. **We lent out the space free of charge to a plethora of creative and digital events.** We also wanted to be a valuable resource to the building so we made sure **our neighbours knew that they were welcome to utilise the studio** here for client meetings, events etc.

### **MB. How do you see the future for this project in 1 or 5 years time?**

Well, maybe a little branding now, we're going to become a Digital Catapult Space in March.

### **MB. How can we help you to tell people about this project?**

By showcasing the project; following our blog + twitter and promoting us in general.

### **MB. What are you curious about in other similar projects?**

- 1.** What mixture of businesses has been catered for? We felt Brighton has a wealth of creative & technical people and projects – is it the same elsewhere?
- 2.** How did they engage with the French projects?



# The FuseBox

## Research Project: FuseBox24

This project examined the conditions necessary to accelerate innovation on the Creative, Digital and IT (CDIT) sector and found that CDIT innovators:

“Trade in ideas and content, but tend not to worry about protecting intellectual property – open innovation and collaborative approaches dominate.

Often as sole traders or micro-businesses need shared spaces in which to collaborate with others to help develop ideas.

Need support, capability and new tools to enable them to get the most of collaborations for sustainable innovation.”

The project integrated arts, humanities, design and business perspectives with a people centred approach, exploring innovators as individuals, collaborators and as customer orientated. The physical environment of the FuseBox was “central to the concept of incubating the innovators in a common space and over time through shared learning experiences”.

The one-year project covered 4 stages during 2014:

**Stage 1** (January/February) 6-week sprint to launch the proposition.

**Stage 2** (March/April) Recruiting participants, contributors & integrating the research focus

**Stage 3** (April/September) Running the programme & adapting the contents based on feedback from participants

**Stage 4** (October/January) Analysis of full participant feedback and presentation of findings.

A team consisting of Phil Jones (MD Wired Sussex), James Byford (research fellow), CiCi Blumstein (artist in practice) and Gillian Youngs (project lead and Professor of Digital Economy at the University of Brighton) and some 33 contributors and supporters worked alongside 14 participants.

The project measured business outcomes from participants in three main areas:

### 1. Proof of concept and taking a product to market:

- Loop. coop launched their first product, Looptopia, at an event within the Brighton Digital Festival, which was a

sell-out at the FuseBox.

- Hexology launched their first online/offline engagement campaign during the Brighton Digital Festival.
- MakerClub were awarded a feasibility grant of £76,000 by Innovate UK and raised an extra £10,000 via Indiegogo crowd funding.

### 2. Collaborations

- The Spark Festival was devised and run by MakerClub and Long Run Communications.
- Collide Hackathon (Long Run Communications, Adam Gill).
- Sustain Debate (Brighton Fashion Week and Long Run Communications)

### 3. Recruitment

- 50% of the businesses hired people, including through the Wired Sussex intern programme – Adam Gill Projects, CrowCreation, Loop. coop, MakerClub and Metta Eggs.

Using the primary modes of Adventures (activities) and Wisdom (story telling) participants also developed as collaborators and leaders, the feedback from two of the participants:

“Because this is an interesting and wholly developmental programme – more so: experience ... and considering the core values which the programme builds from – needs, empathy, insight – this has been invaluable to the nth degree in more than just start up businesses (in my mind). I’ve found it has had a relevance and given strong grounding in various situations, projects, tasks, ideas, relationships... life basically, and so, that freedom I speak off – you get what you give.

Sharing the space with others – being surrounded by like-minded people facing similar challenges makes me more legitimate as an entrepreneur.”

“What we pulled off, the collaboration blows me away. People’s dedication and belief... Everywhere I see all the value I’m creating. Everything I’ve learned from this course/programme I see it. Completely different picture, new thoughts, new attitudes, thinking outside of Brighton. Massive insight into the needs of others. My empathy with them and how I’m so grateful and how I need to help them and myself and take everything and try to turn it into something ... hug insight into me as an individual and what I’m capable of and

huge insight into Brighton and the bigger picture.”

FuseBox 24 demonstrates that arts’ humanities and design approaches are highly effective when combined in three key areas:

“A people centred model adapted to innovation in the CDIT sector focused on innovators, customers and a new fused form of creative arts, business and technology support.

Designation of a live lab (FuseBox) as a creative and maker spaces as much as a tech one with activities emphasizing flows across these different ways of experimenting, thinking through and testing business propositions.

A Toolbox of tested strategies fusing creative arts, technology and business approaches which can easily and flexibly be adopted and adapted in other contexts to support innovators of all kinds.”

The project also informs future policy for accelerated innovation in the CDIT sector, challenging policy makers to prioritise the dual power of collaborative and individual development by “taking more account of aiding time and spaces

for experimental collaborative work and the development of innovators with fused creative and digital skills, who can sustainably and flexibly innovate and innovate again.”



# FuseBox24



HELLO

# The FuseBox





## Project Overview

### Site Address

#### **The FuseBox**

Unit D-E Level 4 North  
New England House  
New England Street  
Brighton  
BN1 4GH

### Contact

-  na
-  na
-  [www.fusebox24.co.uk](http://www.fusebox24.co.uk)
-  @FuseboxBtn

### Property Particulars

- **Lease** - 3 year term with aim to extend by further 3 years. Building is Council owned.

### Organisation

- **Commercial membership organisation**  
- The space is managed by Wired Sussex, supporting digital based businesses since 2006.

### Professional Services

#### **In house Design and Build Services** **Brighton & Hove Council**

Property & Design  
Kings House  
Grand Avenue  
Hove, East Sussex  
BN23 2LS

### Planning Permission?

- n/a

### Building Reg's Approval?

- **Yes** - Self certified bodies i.e. electrical and heating installations.





# Les Bains-Douches

City of Flers, France



# Les Bains Douches

## Introduction

In December 2010 the Lower Normandy Region contacted Medway Council to engage in what was then known as CURE (Catalysing Urban Renaissance by delivering Enterprise hubs for Creative Industries), subsequently renamed ReCreate.

The town of Flers then partnered with the School of Art & Drawing in Calais and the University of Creative Arts, Kent with 25 students visiting in September/October 2013 to produce concept design schemes for the transformation of the Les Bain Douches, which had lain empty since the 1970's, into a creative hub. They presented their concepts in November 2013, in front of elected officials and one of these has been used as the basis for further design progression of the actual project.



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The big idea, opening in March 2015 Les Bains Douches, will create for the town of Flers:

**“a place of convergence for stakeholders in the digital & creative industries” – the aim is to establish a space to which creative enterprises will gravitate, and by doing so will help regenerate the town.**

The space will accommodate a co-working area, a meeting room, events space and a well equipped rapid prototyping laboratory for physical objects – intended for entrepreneurs who want to quickly progress from concept to prototype: and for designers, artists & students wishing to experiment and expand their knowledge.”



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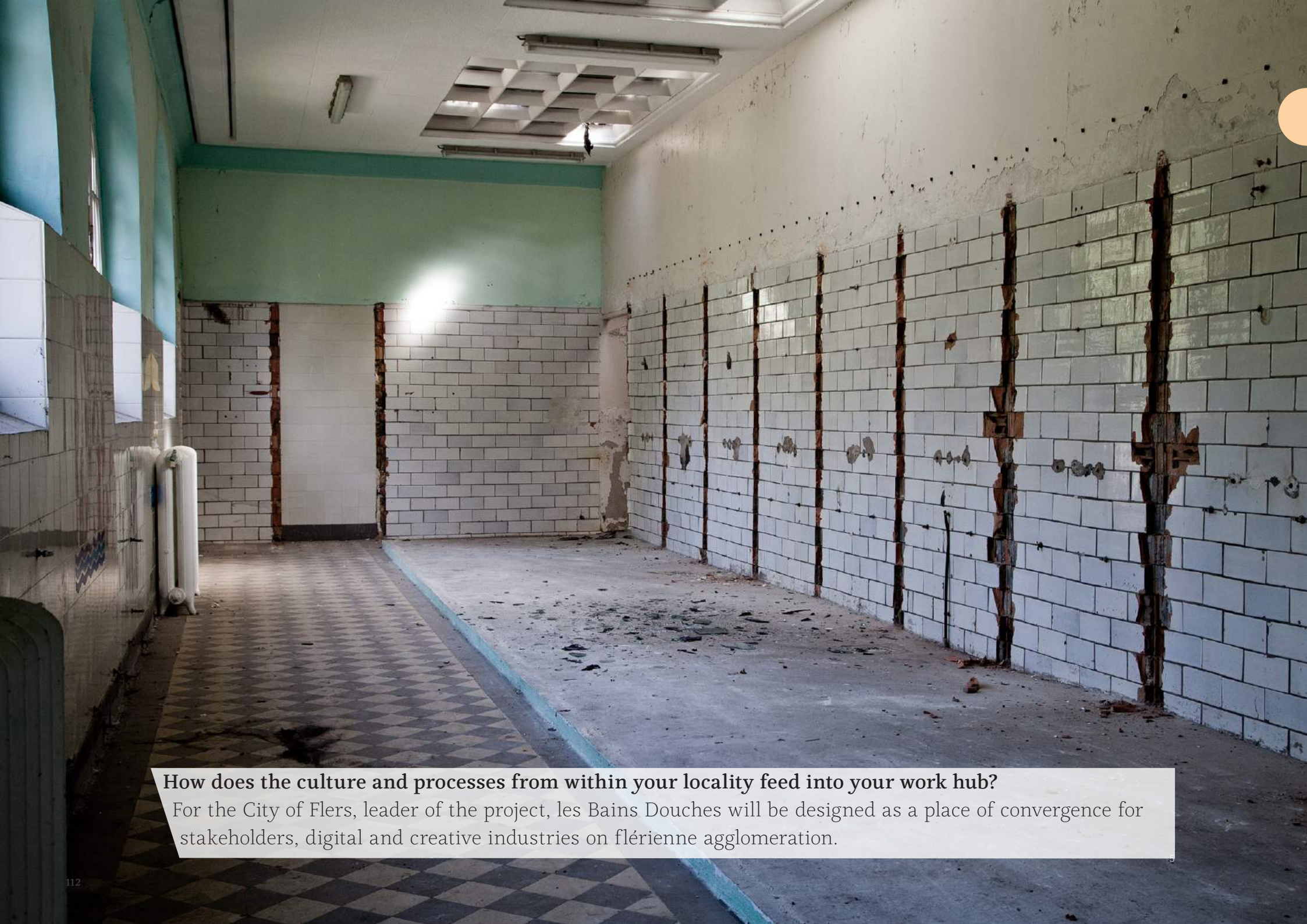
1. Opposite: Les Bains Douches on Rue Simons, front entranceway. (© Ollie Gapper)

2. Rue Simons, the site is located two minutes walk from a busy High Street. (© Ollie Gapper)

3. Aerial photo of town showing site location (© Google)

4. High Street in Flers (© Google)





**How does the culture and processes from within your locality feed into your work hub?**

For the City of Flers, leader of the project, les Bains Douches will be designed as a place of convergence for stakeholders, digital and creative industries on flérienne agglomeration.



# Les Bains Douches

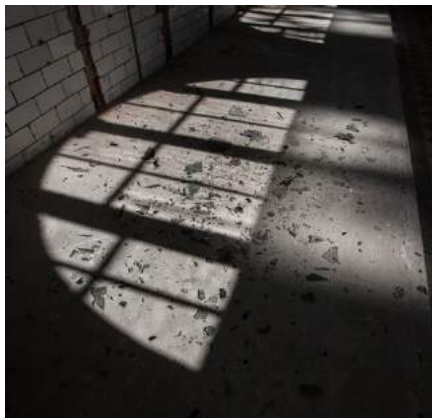
## History and Regeneration

The communal baths at Flers were built in 1923 in the Art Deco style by the town authority and are on Rue Simons in the centre of the town adjacent to attractive gardens. The building has been derelict since the baths closed in 1970's and needed extensive refurbishment to transform into the creative hub. The work is being conducted in 2 stages, the first of which is due for completion in March 2015.

As part of the earlier UCA study, photographs were taken of the building before any works commenced:



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**Who will run the work-hub when it opens?**  
 The local authorities shall run the work-hub. The decisions will be made by the elected members and or politicians from the City of Flers Town Hall and local area beyond.

5. Opposite: derelict shower room (© Rosie Squires)  
 6. Roof space above shower rooms featuring vast roof lantern (© Tom Bourne)

7. Detail. (© Tom Bourne)  
 8. Original floor tiling (© Nikita Shergill)  
 9. Derelict tiled shower screens (© Nikita Shergill)





The City of Flers, supported by the CDR, supported the renovation of the Art Deco bathhouse and design for its digital development of the city, with the European project Recreate. This project presents the possibility of combining the re-use of municipal assets and start-up space for creative business innovators.



# Les Bains Douches

## Vision & Future Use

Once opened Les Bains Douches will offer the following facilities:

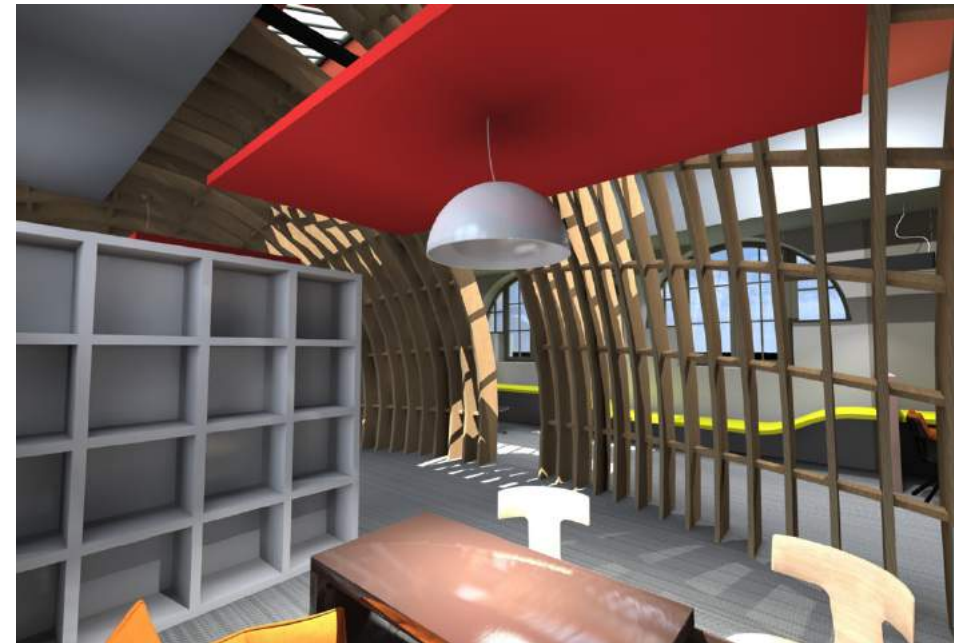
Type of Space	No	Size m <sup>2</sup>	Capacity
Reception	1	15	2
Toilets	1	-	1
Kitchen/breakout	2	20	6
Hot desk/Fab Lab	1	40	4
Chill out area	1	10	4
Offices	3	40	3
Meeting Room	1	25	10
Gardens		300	

Within the 'Fab Lab' will be a laser cutter, 3D printer, rapid prototyping machine, and digital router and vinyl printer offering a leading edge facility to users of the building.

The architect's concept visuals indicate the dramatic & imaginative interior proposed:



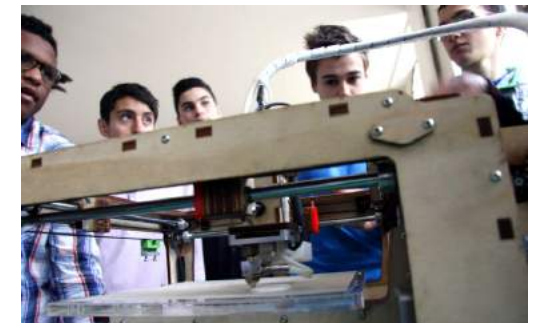
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10, 11, 12, 13: Concept visuals of proposed design for Les Bains Douches reproduced with consent from Architect (© Alidade.fr)

14. 3D rapid prototyper / printer on display at creative business event in Flers. (© flers-agglomeration)





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# Les Bains Douches Transformation

15. View into main refurbished co-working space featuring striking curved laminated timber space divider

16. View towards fixed desk space,

refurbished double glazed window units. Original ceilings have been removed with oak trusses retained to create double height daylit space.

17. Reception counter

in foyer and seating for waiting area.

18. View towards steel spiral staircase leading to first floor office space.

(As built photos © Alidade)



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# Les Bains Douches

## Challenges & Solutions

The building had been unoccupied since the 1970s, the following **challenges** have been revealed:

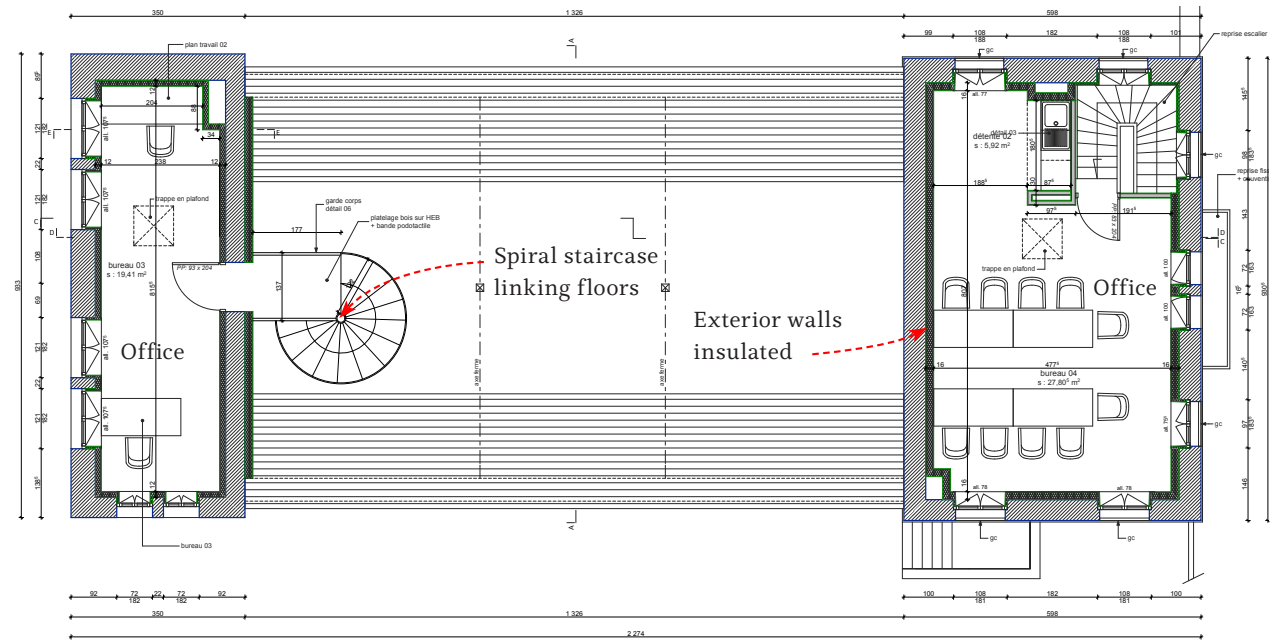
- A high level of dereliction requiring structural work such as new roofs, retaining walls and links between the ground and first floor.
- A complete modernization of services to and within the building
- The configuration of essentially three interlinked spaces at two levels.

**Solutions** proposed by the Architect's include:

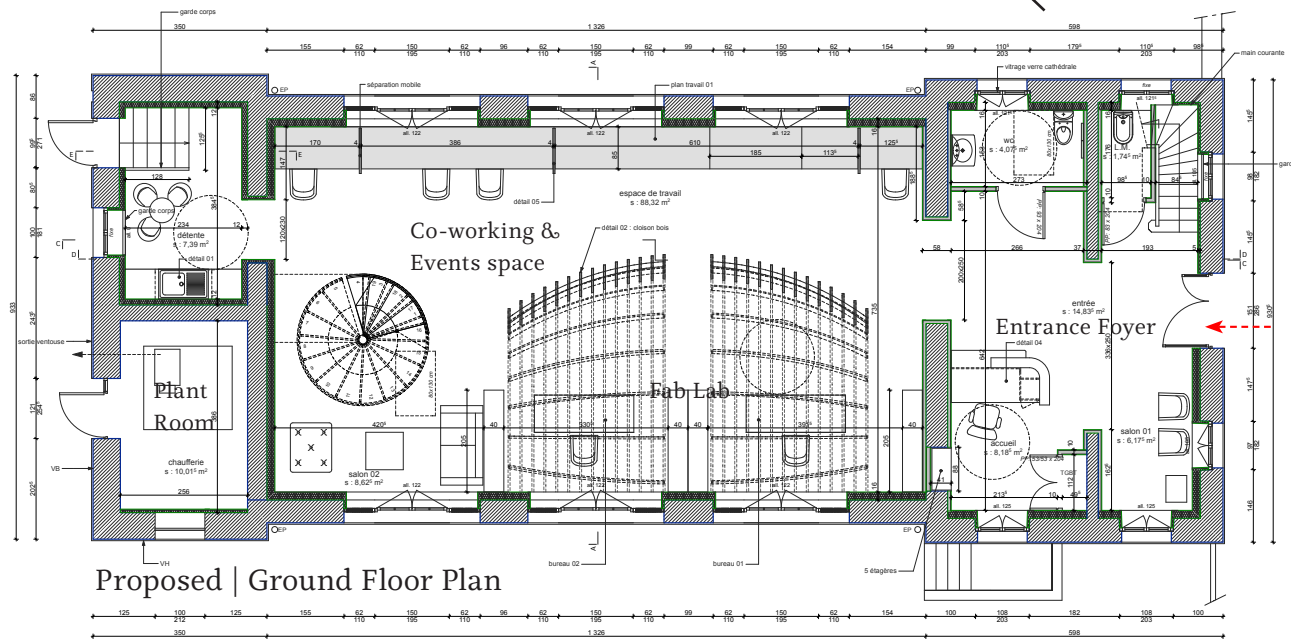
- Roofs renovated with replacement skylights for improved daylighting and ventilation, trussed roof structure exposed for increased floor to ceiling height, internally applied insulation to exterior walls.
- Feature spiral staircase links ground floor co-working space with meeting room at first floor level above the new boiler (plant) room.
- Creation of an office space at first floor level above the main entrance and foyer space.
- Installation of new electrics, plumbing and WIFI / broadband systems were required.
- Co-working: shared ground floor space, with flexible seating arrangements and curved timber enclosure for increased privacy and group working.
- Fab Lab: a rapid prototyping workshop for production of physical models by artists, students and designers.

19. Opposite: Completed curved timber space divider  
© Alidade.fr

20. Floor plans reproduced with consent from Architect © Alidade.fr



Proposed | First Floor Plan



Proposed | Ground Floor Plan







# Les Bains Douches


## Project Overview

### Site Address

**Les Bains Douches**

Rue Simons  
61100 FLERS  
FRANCE

### Contact

 not yet known



### Property Particulars

- **Freehold** - Flers City, Local Authority

### Organisation

- **Local Authority** - Flers City Town Hall members shall run the work-hub

### Professional Services

**Full Architects & Interior Services:**

**Alidade**

1 boulevard du Midi  
61800 TINCHEBRAY  
FRANCE

T: +33 (0)2 33 640 228

F: +33 (0)2 33 640 236

### Planning Permission?

- **Yes.**

### Building Reg's Approval?

- **Yes.**

21. Opposite: Landscaped grounds surrounding the site are accessible to users of the work-hub (© Ollie Gapper)



# M.A.C.

Sallaumines, Communauté d'Agglomération de Lens-Liévin, France





# La Maison de l'Art et de la Communication (M.A.C.)

## Introduction

The local authority in Lens Lievin, (Communaute d'Agglomeration de Lens-Lievin) responded in 2012 to the call by Medway Council for potential cross-border partners to the ReCreate project and has participated with activities revolving around the Maison de L'Art et de la Communication (MAC) based in Sallaumines.

In addition a new artists' studio (that can accommodate up to 12 creative practioners) located nearby in a vacated small convent building on Rue Arthur Lamendin is to open on 9th March 2015, at the same time as a ReCreate exhibition 'Frontieres et Territoire' featuring both French and UK based artists.

The big idea: "Share knowledge with the UK, through meetings between French & British artists. The UK seems more aware of the economic benefits of the creative sector. But also to really understand what our artists need to help them develop. Through the interactions stimulated by the project we discovered there were similar problems and challenges. We've been able to compare these to better help our artists."

1. Opposite: Front elevation of Convent in the process of conversion into 12 artists studios
2. View looking south east on Rue Arthur Lamendin.
3. Detail. Street signage to MAC
4. Aerial photo of town showing site location (© Google)
5. Front elevation of MAC



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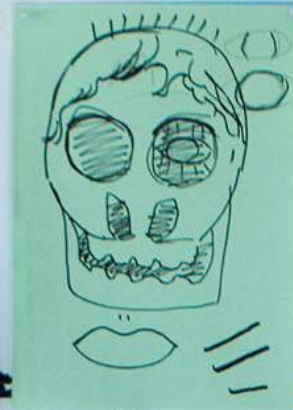


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**How does the culture and processes from within your locality feed into your work hub?**

The energy and programmes of MAC and BGE, both contribute to what is hoped to be a nationally innovative project within France.

# La Maison de l'Art et de la Communication

## History & Regeneration

### History

MAC built in 1992, provides several different areas for the local population to engage with:

- A library (general + children)
- A multi-media room
- A 350 seat theatre
- A 180m<sup>2</sup> gallery space

There is also a large reception area and several ancillary rooms used for meetings & creative practice, MAC house a music school (Arthur Honegger) and a dance school (Isadora Duncan).

The initiative also fitted the economic strategy of the local authority to promote the regeneration of the local area, which was adversely affected by the closure of coalmines in the 1980's and has higher than average rates of unemployment and deprivation. The project also aligned with the aims of MAC to:

**“Make MAC a place of creation, and research and the leading edge of culture in all its domains of expression. To help, support and develop cultural & artistic activities; and engage these with the local population.”**

### Regeneration

Since the decline of coal mining, the last pit closed in 1986, the town, the council and the region have worked together to regenerate the locality through the creation of 7 business parks, the creation of the Institute of Technology and School of Engineering of the University of Artois in 1992 in the old HQ of the Lens Mining Company and other regeneration projects.

The most recent cultural and artistic development has been the Lens-Louvre, a satellite of the Louvre, Paris opened in 2012, a centre with between 600,000 - 700,000 visitors per annum.



7

6. MAC artists work in studio room

7. Monument to victims of the mining disaster in 1906

8. MAC reception and foyer area

9. MAC computer lab

10. MAC event space



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# La Maison de l'Art et de la Communication

## New Studio Space

### New Studio Space

The new studio space in the vacated convent, has been converted from a building that although empty for 10 years is in reasonable condition and therefore needed only a light redecoration and installation of a small kitchen area & modernization to create room for 12 artists (potentially 4 on each of the 3 floors of the building).

As well as these spaces as part of Recreate, pop ups were installed

between 2nd February and April 4th 2014 in 8 shops and eateries within the town, offering French and English artists the opportunity to showcase their works.

### Is there a membership criteria?

*"we have pioneered a joint approach and have blended the criteria of both organisations, with the aim of creating a local and creative community of start-up and established artists".*



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- 11. Main entrance door to new artists studios
- 12. Entrance hall space decoration
- 13. Temporary workspace
- 14. Iron staircase
- 15. Corridor renovated
- 16. Light decoration carried out, opening to studio space
- 17. Small kitchen area including large basin for washing brushes
- 18. Front plaque
- 19. Detail.
- 20. Decorative timber framed large windows to studios.





# La Maison de l'Art et de la Communication

## Project Development & Exchange

As well as engaging with the cross-border dimensions, locally the project implemented a detailed consultation process with local artists to understand the challenges they faced in their professional development, and to explore different strategies to support them.

The individual situation of a person wishing to pursue a vocation as an artist is relatively formal in France compared to the UK, with the necessity to demonstrate a minimum income of 8,289 Euros per annum to obtain affiliation to the 'Maison des Artistes' (MDA) a government body that registers self employment status, which in turn confers a lower than normal rate of social security contributions (15%), less than other categories of the self employed.

Additionally there is a process that accredits the artist's work alongside the financial criteria. This challenges those starting their creative practice, and requires an integrated approach with business development to ensure artists can maintain their full affiliation, as lower earnings can result in deregistration and a loss of access to the healthcare system.

A rigorous approach has been undertaken to identify the needs of artists and how best to design a programme to support their development, this included 7 'café creatif' consultations with 15-20 practitioners from the commencement of the Recreate project in October 2012.

Participants also engaged in cross border webinars, meet the buyer events and brainstorming activities. Examples of this include accessing 'live' and podcast recordings, aimed at establishing an active cross border activity, and 6 cross border ReCreate newsletters.

It was decided to group creative practitioners into 2 categories, artists and digital. The focus of the development is the former.

The resultant programme is a partnership between MAC, the Boutique de Gestion (BGE) and CALL.

The Boutique de Gestion is a national body that provides business support advice and access to finance for new businesses, and Communauté d'Agglomération de Lens-Liévin. This

partnership will provide the basis for artists to undergo a 12-month development programme, based in the vacated convent as an incubator hub, essentially for participants to become accredited as artists, with a mixture of new and established practitioners.

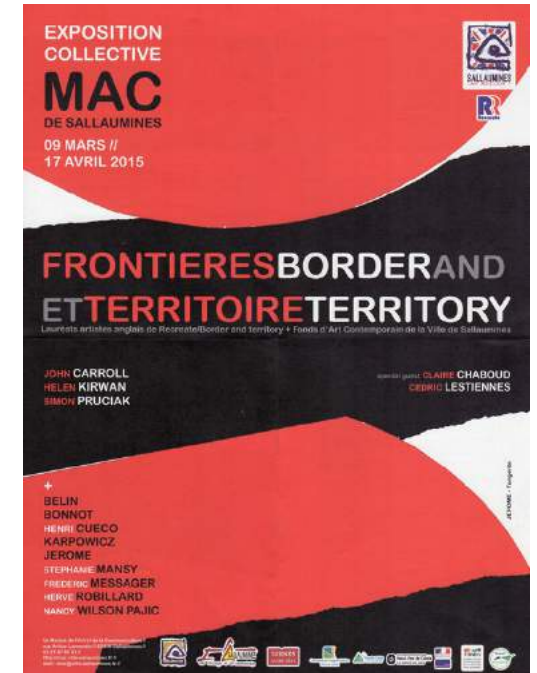
### Borders & Territories

In honour of an artist called Marie Odile Candas Salmon who made a donation to the city of Sallaumines, collective exhibition on two themes Borders and Territories. To realise this exhibition they called upon English artists within the Recreate partnership to exhibit.



22

- 21. MAC exhibition curating
- 22. MAC print ready for mounting
- 23. Borders and Territories flyer
- 24. Wendy Smith from Sun Pier House is exhibiting in Lens



23



24





## La Maison de l'Art et de la Communication

### The Team

#### How will the ReCreate enhanced spaces be managed?

*"The project partner is the local authority, the project is operated by the Maison de l'art et de la communication (MAC) a community hub in Sallaumines."*

#### What is the organisations decision making process?

*"The local authority initiated the project and has co-ordinated resources, between MAC and the Boutique de Gestion (BGE) an national state organisation that supports the growth of new businesses."*

The team comprises:

#### **Paskal Castelein**

Le directeur de la Maison de l'Art et de la Communication.

#### **Agnieszka Herlin**

Chargée de Mission Développement Économique, Communauté d'Agglomération de Lens-Liévin

#### **Marie Ducloy**

Gestion du Fonds Local d'Arts Contemporain & Suivi de Programmation, MAC.

25. Opposite: MAC detail of sculptured elephants

26. Portrait: Marie Ducloy

27. Next page: detail. paint pots at Convent.



26

## Sallaumines

### Q&A

(Marie Ducloy in conversation with Laure Bédécarrax)

#### **LB. What might the legacy be of the ReCreate project?**

That we've engaged and established good cross border links, we sent 2 artists to Medway, we had 12 English artists participate in our pop ups and in an exhibition last October, with more taking part in the Frontières et Territoire' exhibition next week.

#### **LB. What have you learned?**

The benefits of fusing activities between multiple partners. Also it takes a long time to understand what to do to help artists in the way they need.

#### **LB. Does the creative focus determine the value of technology to individuals?**

This depends so much on the people, it's a personal rather than creative issue. In the ReCreate project both face-to-face meetings and the technological aspects have been important.

#### **LB. What have been the challenges of the ReCreate project?**

The formation of the outputs – these seem impossible to achieve in a short period of time.

#### **LB. What do you hope for the future?**

That the relationships established through the project grow and that our programme, which is innovative within France is built upon.





# La Maison de l'Art et de la Communication

## Project Overview

### Site Address

#### **La Maison de l'art et de la Communication**

Rue Arthur Lamendin –  
62430  
Sallaumines  
Lens-Lievin  
France

### Contact

-  [mac@mairie-sallaumines.fr](mailto:mac@mairie-sallaumines.fr)
-  +33 03 2167 0067
-  [www.mac.ville-sallaumines.fr](http://www.mac.ville-sallaumines.fr)
- 
- 

### Property Particulars

- **Freehold** - Sallaumines, Local Authority

### Organisation

- **Local Authority** - Project Partner
- **Maison de L'art et de la communication**  
- operates the community hub spaces

### Professional Services

Mainly decorative works applied, minimal professional services required. Self managed.

Plumber - install kitchenette

Electrician - installation / renewal of lighting and power supplies.

### Planning Permission?

- N/A

### Building Reg's Approval?

- N/A







# Handbook

Good Practice

- Orange circle
- Green circle
- Red circle
- Blue circle
- Yellow circle
- Dark red circle
- Gold circle
- Light orange circle
- Black circle





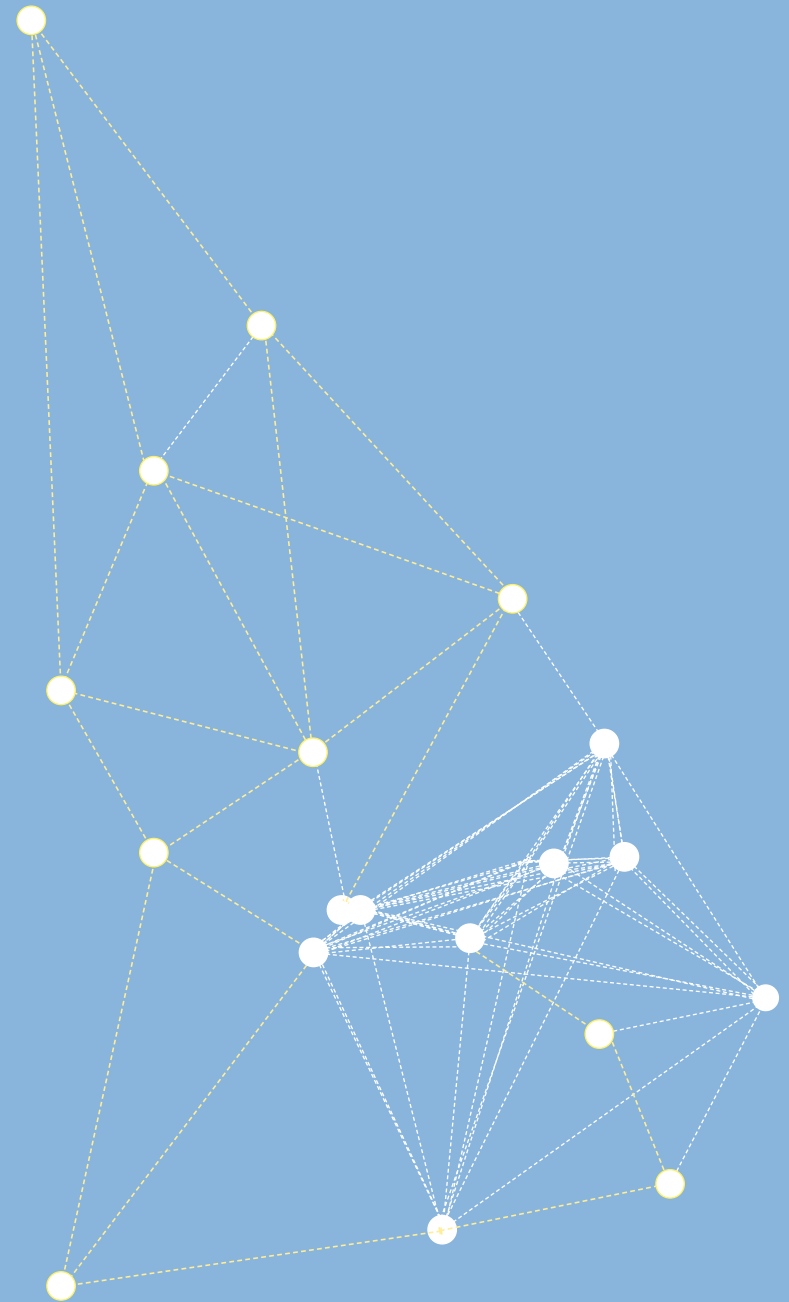
# Handbook

## Foreword

We've documented the journey of nine work hubs across Southern England and Northern France from our visits, interviews and observations during February and March 2015. This handbook knits these together and is a living document, to be co-produced, amended and updated by the Recreate Community.

The findings gathered from participants during a final, group CPD event in Eastleigh on the 18th March 2015 are integrated into this document, creating a 'Handbook' to share.

In a broad sense, we hope that this document helps everyone build understanding, shape choices and make decisions about the future.





## The Case Studies

The Recreate case studies demonstrate that work hubs of all shapes, sizes and localities can be successful; often bearing great resilience to a variety of topographical, social and economic situations. Their success in part can be gauged by levels of user take up and the extent to which they facilitate the means for start-ups and small creative businesses to flourish. Their wider impact upon the local economy and communities they serve can also be significant. Four hubs that illustrate this variation are as follows:

**1. Resort Studios** in Cliftonville has facilitated the development of a creative community within a highly deprived residential ward of Margate, outside the artistic quarter known as the Old Town. This location – offering generous, low cost space within an inspiring Victorian warehouse – has proved particularly attractive. Studios are at capacity and following completion of the refurbishment and expansion, new desk spaces are in demand. The hub is helping to persuade creative practitioners to relocate from cities like London to Cliftonville, spreading local regeneration outwards from the town's centre.

**2. FuseBox** in Brighton was established in light of a strengthening and abundant creative economy embracing the creative arts, business and technology. FuseBox plugs into a purpose built, high rise industrial business centre (c1963) supplementing an existing creative community of artists, architects, graphic designers and digital sector businesses, contributing significantly to the local and wider economy, extending to London.

**3. Les Bains Douches** in Flers has been developed to counteract the decline of the local economy and the drain of young talent. The municipal authority identified the opportunity to stimulate future growth based on the creative sector, with the philosophy ‘if you build it they will come’. They gave their historic public bath house over to the community for this purpose, which has been transformed into a high quality, well-resourced creative sector work hub, ultimately hoping to retain and attract back the town’s younger population.

**4. Ipswich Town Hall** re-invents the use of a Victorian civic building as a performance, show-casing and focal point for creative practitioners, engaging with the local community & visitors from wider afield, inviting them to look at and experience the building in a new way. It is striking how this has nurtured several artists, event organisers and performance companies to reach new audiences.

All the work hubs assessed share a common drive: the enthusiasm of like-minded people to secure a platform capable of facilitating, incubating and developing creative sector industries within local economies. They all have a future and role to play as leaders of their local sector, and to fulfil this role they will need to continue to evolve through the exchange of ideas, methods and experiences.

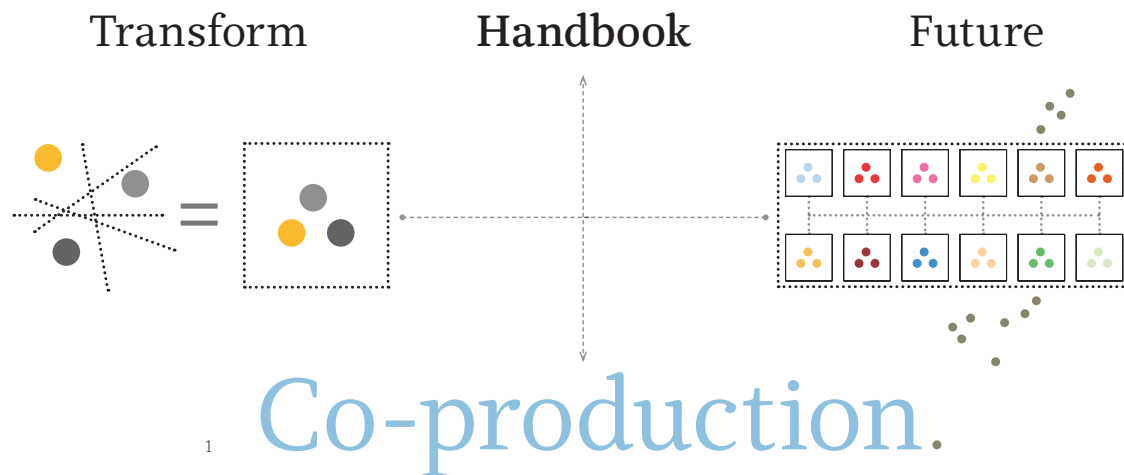
The Recreate work hubs will also inspire the development of similar hubs that would benefit from their experience. By sharing practice across the Recreate network, a number of common considerations have been identified for the development of future creative sector work hubs. These should be shared, interrogated, tested and developed by Recreate Community now and into the future.



## Continuing Professional Development

Recreate in Eastleigh

A group CPD event was hosted in Eastleigh on the 18th March 2015, suitably taking place within a Recreate space: The Sorting Office. The event brought together hub managers & project officers to share the learning generated through the case studies and identify key issues to be addressed in the future development of the hubs, the afternoon structured as a co-production of the handbook.



1. Diagram from presentation outlining themes and programme.

2. Case studies were printed for those attending to browse prior to the presentation and workshop.





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3. Presentation - The Old School House By-the-Sea.

4. Case Studies on display for work hub managers to view.

5. Presentation - introduction slide

6. Learning and Reflection

7. Presentation - FuseBox



# CPD Co-Production of Handbook

## Workshop Team Outputs

### SHAPING CHOICES

- A FEW, SIMPLY, CLEAR WWW SPECIALISING IN HUBS
- CONNECTIONS WITH
  - A PROJECT TIMELINE: AN OVERALLING TOOL
  - FUNDING OFF
  - BUILDING NEW CONNECTIONS
  - CREATING PRACTICES
  - BUSINESS PLAN
- BEING ACCESSIBLE - BRINGING IN NEW PEOPLE, THE RIGHT PEOPLE, FROM/DOWN
- LOCATION CREATION - MAKE IT A DESTINATION LINK WITH OTHER EXISTING ORGANISATIONS
- CRITICAL MASS
- HELPING TO MAKE THE VISION SUSTAINABLE

### ENGAGE WITH OTHER WORKHUBS CONTS...

- A RECO OR WORK CAPTURING WEBSITE LIKE NAT. ALL STUBS PARTIAL BUT THE WORKHUBS
- SOCIAL NETWORK IMPORTANT - CREATING GROUP ON FACEBOOK - QUICK COMMUNITY
- PROVIDING PEOPLE TO A SPECIFIC SUPPORT / PEOPLE / BUSINESS / ONLINE GROUP / MEMBERSHIP
- ARTS + BUSINESS PARTNERSHIP

### ENGAGE WITH OTHER WORKHUBS.

- MAKE CONTACT WITH ESTABLISHED HUBS, VISIT THEM AND SHARE RESOURCES.
- MENTOR HUBS WITHIN AREAS: HUB MANAGEMENT CREATIVE PRACTICE
- WORKING GROUPS - ALSO MEET UP ON SPECIFIC ISSUES, SHARING OF NEGOTIATING POWER-UTILITY BILLS, IN AREAS, INTERCHANGE OF FINANCIAL INFORMATION / FINANCIAL SUPPORT COULD BE HELD ON THE ALSO WEBSITE
- CLARITY IN SHARING OF INFORMATION - HOLDING STEVE OUT FOR FUNDING APPLICATIONS, REVIEW FUNDING OFF
- JOINT FUNDING APPLICATIONS
- FAST CHANGE IN HUBS WHEN THINGS NOT WORKING - MEET OTHER HUBS FOR SUPPORT AND FACILITATE CHANGE

### Learning:

- ① Matching expectations & timescales.
  - Different timescales for different partners.
  - Things always take longer than you think.
  - Different expectations for different partners - public bodies & private enterprise
- ② Achieving political buy-in, particularly where the building & resources are - public control.
- ③ Expectation of how the building would look to meet local authority needs + what the sector expects.

80%

### Learning:

- ⑫ Local authorities should now let the sector / organisations take a lead on sector development - with appropriate resources. How do we continue to develop critical mass - Who is responsible/resourced? (In France - tax breaks / built into financial structures)
- ⑬ Long term sustainability? What happens when public funding stops? We need Recreate 2! (France - the funding continues)
- ⑭ Capability / capacity to do future bids.

### ⑫ Organising funds - people location practice

- ⑫ Leadership / management / Facilities
- ⑬ Timing
- ⑭ People - application process
- ⑮ Learning as you go - time & under approach
- ⑯ Importance of Active Community - structured to Active Community
- ⑰ Shared responsibility
- ⑱ positive experience within the sector - self
- ⑲ Facilities part to your marketing

80%

### Learning:

- ④ Everything takes so much longer
- ⑤ Building works, regulations, HAS - knew nothing, had to learn all this very quickly. Needed this knowledge - did get some from help from local authority
- ⑥ Budgets tight, had to be creative!
- ⑦ Length of lease / specialist property advice
- ⑧ Heritage buildings offer longer life/use (protected)
- ⑨ aim for organic growth - grow & support what is there.
- ⑩ Let existing organisations lead invest in sector leaders, don't start something new.
- ⑪ Time based funding & long term sustainability

80%

### Recreate 2

- working together with Recreate 1 hubs to expand low stress, take on new spaces, hub managers acts as consultant.
- Develop programmes for hubs
- Scope to work with higher profile artists, develop higher scope projects
- Different line of partners
- Working with bigger cities - hubs eg Barcelona, Berlin. Better connectivity to centres of excellence & new markets.
- Longer time period to develop a new product, able to respect deadlines
- People connecting, hub managers connecting.

### Active Community

- Values + Aims important
- Cooperation with Academics / universities / Diverse of organisations
- ↳ These are different but feed into each other
- Models (⇒) Objective of space
- Engagement + support of residents / members
- Including Participants support
- Membership Benefits
- ↳ Where do they go next?
- Flexibility - approach to Membership / Members



# CPD Co-Production of Handbook

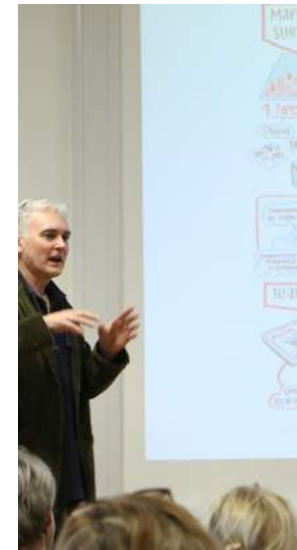
## Group Discussion & Reflection on Team Outputs



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8-14. Work hub group discussion and debate about wide ranging issues relating to the sustainability of existing work hubs and development of future work hubs.



# Handbook



## Good Practice for Implementing Future Projects

Things happen, and they don't necessarily happen in the order below, but tracing or re-tracing the following steps should help to keep you on the right track.

- 1.** Purpose: Be clear about the purpose of the proposed work hub: whether it is to kick start an emergent creative cluster; to support growth in an existing cluster; or to support an individual or group's practice. The Recreate work hubs have all been developed with the purpose of meeting an identified market need and these local market conditions have a major impact on your business plan and how the organisation grows.
- 2.** Research your location, bearing in mind place-based factors such as land values and rental levels, connectivity to the sector and to creative market places, and the quality of life it offers to practitioners and companies choosing to use the hub or relocating to the area.
- 3.** Identify your building or site and assess its capability, how does this serve your intended creative community and will it attract new members and enable future growth?
- 4.** Identify and develop the partners who may be able to support your project in different ways. Think about the knowledge, skills and resources that you will need to make the project work. In Recreate, these partners have been founders, practitioners, collaborators, ambassadors, advisors, board members and funders, to name a few. Keep people engaged and emotionally invested in the project.
- 5.** Do some basic sums: a cash flow that looks at start-up and ongoing costs against rental and other income will give a starting point for understanding whether your project is financially viable.
- 6.** Develop your project plan and timeline, and your business strategy. Additional resources are available online to help you plan your project and you can always ask members of the Recreate network. In the UK the National Federation of Artists' Studio Providers is a good resource [www.nfasp.org.uk](http://www.nfasp.org.uk). There is also the European Creative Hubs Forum [www.creativehubs.org/en/home](http://www.creativehubs.org/en/home)



7. Consider the expertise that your project will need to access. Some you may be able to access for free or learn yourself. Some you will need to pay for and therefore needs to be included in your budget. This may include lawyers, accountants, business advisors, property experts, surveyors, building services, architects, planning and building control, marketing, digital and IT (content and hardware).
8. Identify your preferred governance structure. Uniting forces with like-minded individuals can build momentum but be clear about your roles.
9. Develop your business strategy and plan to illustrate the financial viability and sustainability of your project. If you need to secure finance, your business plan needs to be shaped to meet the requirements of the funder or lender.
10. Investment in a project should be commensurate with the freehold price, length of your lease or rental agreement. If investing considerable funds into a refurbishment project, be sure to negotiate a long lease. Short leases of up to 5 years can hinder your growth and you run the risk of not only losing the space you've worked hard to develop but also losing your investment.

### Key Learning:

Test your business case, especially the financial dimension rigorously, and consult relevant professionals to develop your project plan. The Recreate work hub leaders reported that projects always seem to take longer than anticipated, underpinning the need for careful business planning and project management at the outset of a project, whether a new build or an expansion of an existing hub. A simple review of proposed designs for refurbishment by a quantity surveyor might cost say £300, but identify either savings or areas of risk where more money will be required to realise the proposed scheme. This in turn will underpin any requests for funding, ensuring these are realistic. Seek and negotiate leases that offer stability, serving the needs of your community and balancing the investment of capital to transform the space – **the greater the investment, the longer the lease!**

## Funding

- 11.** Raise project finance which may come from a wide variety of private and public sources. Recreate has benefitted from being part of the Interreg Channel IVA programme with match-funding provided by the private sector in some cases as well as the public sector and local authority funding. There are a number of charitable banks offering low cost loans, and in some areas low cost or 0% loans are available where investment generates new employment. There are also charitable trusts; high net worth individuals i.e. 'business angels' and patrons of the art; and community funding through local credit unions.

**Be resourceful:** crowd funding has been used by several users of spaces, in particular those within FuseBox, and has the potential for wider use e.g. Impact Hub in Digbeth Birmingham raised £50,000 + on Kickstarter. Resort Studios held an art auction to raise funds.

### Key Learning:

Scope all available sources of finance, and assess those most suitable to the development, separating out clearly capital and operating cost requirements. Identify the optimum structure for your hub (see [www.gov.uk/business-legal-structures/overview](http://www.gov.uk/business-legal-structures/overview)) and a route to establish this in a dialogue between the founders and where possible the emerging membership. Understand and clarify the growth requirements of users within the space and how this may integrate with or be separate to the hub's collective needs.



## Build & Transform:

- 12.** Building works: depending on the scale of the refurbishment and its complexity you may in some cases be able to do most of the work yourself. Form a team and coordinate tasks e.g. painting and decorating.
- 13.** Any form of structural change to a building will need professional advice from a building surveyor.
- 14.** Both small and large projects will benefit from measured drawings of the existing space; this will provide an accurate basis to develop your layout. Floor, ceiling and wall areas can be quickly determined to help prepare quotations for fixtures, fittings and finishes.
- 15.** For more ambitious projects, engage an Architect, preferably with experience of creative workspaces: they can help identify areas that require compliance with building regulations such as protection from fire, access or escape and can suggest bold spatial improvements. Watch out for scope creep and keep your original plans in sight.
- 16.** Outline costing by a Quantity Surveyor will identify likely construction costs to help establish budget
- 17.** For smaller projects and minor works, local registered builders or sub contractors can be appointed on fixed prices. Get three prices in writing and use a written, standard building contract.
- 18.** For larger projects prepare a design and operational brief - a document that describes what you will use the space for, how many people will occupy it; how people (users, visitors and the public) and materials will flow through the building and its relationship to external areas.
- 19.** Large scale projects will often require a greater level of co-ordination particularly if connecting onto existing or proposed new services e.g. ventilation, heating, gas and electric, water and waste. You may need to appoint a project manager. Self Project Managing projects can be daunting and for good reason, its hard work but rewarding as you will oversee the project's transformation in its entirety.

**20.** You may need to submit a Planning Application or apply for Change of Use from your local authority. Once you have this, your design can progress through to detailed design with a relevant schedule of works, bill of quantities, specifications and updated cost model. This evidence may prove crucial in securing the correct level of funding for your project and support your tender process to secure building contractors.

**21.** Record and share your story as the workspace is transformed. It is a good way of generating interest, demand for the spaces and demonstrating your achievement. It will also be useful in the future to show the project's provenance, for forming new partnerships and collaborations, and raising further finance.

### **Key Learning:**

Installing basic services to a previously derelict space can be expensive. Elements of demolition and construction can be undertaken as 'self-build' under the right guidance but professionals will be required to install certifiable services such as electricity, gas and plumbing.

### **Key Learning:**

Recognise the potential complexity and risks inherent in large projects, the need for a contingency planning, and for financial reserves to buffer either cost overruns during construction or for temporary accommodation. The Recreate project posed a particular challenge with regard to the deadlines for the completion of works and timing of the funds available to do the work. This dictated a programming requirement that was sometimes at odds with the natural progression of design and construction.



# Building on the Legacy

Recreate has generated enormous learning and there is a tangible desire among the new hub leaders to continue learning and sharing experiences.

The Tech Nation report 2015 ([www.techcityuk.com/technation](http://www.techcityuk.com/technation)) identified the desire of members of rapidly growing individual creative digital hubs to be in a 'cluster' – over 80% of those surveyed felt there was strong benefit to belonging to such a grouping, with several digital clusters forming formal trading partnerships. The work at FuseBox24 demonstrates the value of fusing creative practice whilst involving external agencies including Higher Education Institutions (HEI's).

## Building on the Legacy

Individually and collectively Recreate members need:

**1. Access to social networks:** for knowledge sharing, collaboration, showcasing, promotion and raising funds. The sense of belonging to an active, intelligent and well-connected community was a repeated theme of the CPD event. Ideas included:

- A 'closed' group on Facebook for quick comments.
- A shared website with downloadable resources, similar to that of the National Federation of Studio Providers ([www.nfasp.org.uk](http://www.nfasp.org.uk)), but orientated to work hubs' needs.
- The interchange of financial information on business models between hubs, along with a 'signposting' service to sources of finance, from crowd funding to business angels, sponsors and potential business partners.
- Engage across the Recreate community through site visits, shared work groups, events & mobile exhibitions.
- Writing great stories on social media that attract attention and act as PR, faster than more traditional and expensive methods.

**2. Access to talent:** pooled across the region this will be stronger, representing a diverse community that leverages specialist skills for the common good. Emerging ideas from the CPD event:

- Providing shared centralised specialist resources.
- Developing mentoring and coaching schemes in both hub management and creative practice.
- Connecting and partnering with universities to both recruit potential hub members and drive up standards of learning, peer-to-peer reviews and external accreditation.
- Offer a community wide membership to encourage individuals to work at different hubs.



## Building on the Legacy

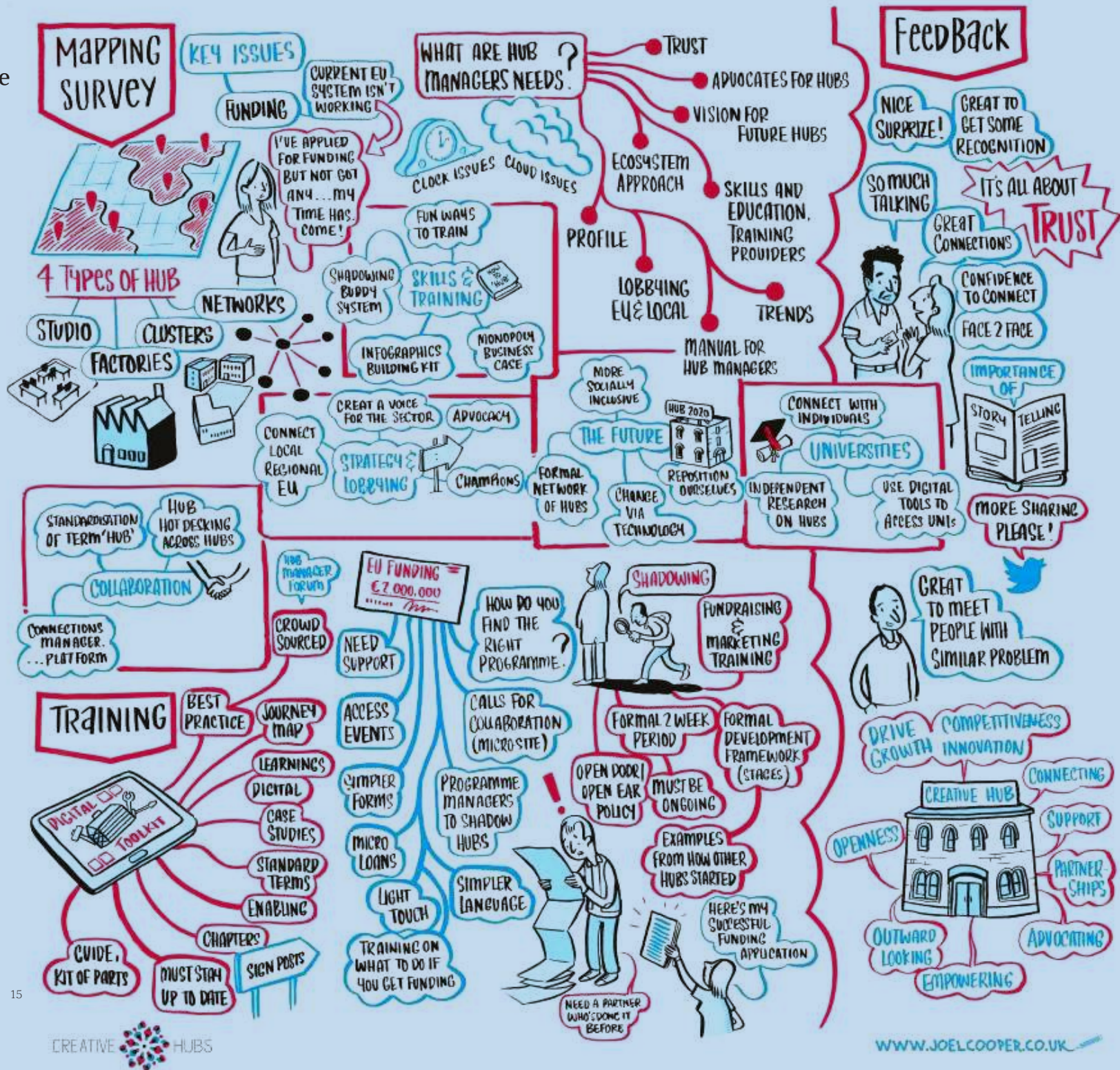
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Ideas

- 3. Access to property:** the building assets of Recreate are considerable, and the potential exists to extend existing leases, or acquire new where either the existing building offers no room for expansion. Issues for development mentioned at the CPD event:
- Access to specialist property advice (legal & design services)
  - Need to prepare a property development programme that reviews all locations and identifies future needs.
  - Access to a capital development fund that is simple to apply to and releases funds at milestones required by the project's development in a timely manner so that critical deadlines are met. Several hubs have a need already for further capital investment to provide lifts or to update areas partly reclaimed in the initial round of hub investment.
  - Consideration to a central property investor able to guarantee leases. We would add to this, the capability to purchase freehold property thereby placing work hubs onto a more sustainable long-term footing. A benevolent landlord relationship could help struggling hubs to survive.
  - Comment was made that heritage buildings offer a longer life, being protected; whilst true they also pose particular challenges in the transformation process; to install modern heating, lighting, ventilation and electrical services.

- 4. Access to finance both public and private:** From our visits and discussions on the 18th March, there is concern about the ending of the Recreate project, and some demand for a 'Recreate 2', indeed one of the discussions at the event was how best to lobby for this. Other points made with regard to funding were:
- Central information on sources of finance, guidance and support with bid applications, whilst recognising there's often a tension between the funder's requirements and expectations and those of the applicant.
  - The need for a high level of trust between hubs so that financial information is shared openly so individual hubs can benchmark performance and make changes where necessary to achieve a more successful business model.
  - The need for a plan to address the probable decline in public sector funding to identify future needs and what might be able to replace this.





15. Illustration scribed by © Joel Cooper representing his output from European Creative Hubs Conference in Lisbon 2015. This illustration was used by Phil Jones (FuseBox) during his presentation on the future of work hubs at the Recreate CPD event in Eastleigh March 2015.

# ‘Recreate 2’

The Recreate Community, working co-operatively, has the potential to offer scale and a depth of resources across all these areas to build on the Recreate legacy, but more importantly to accelerate future growth through speedier access to them.

From our discussions with hub managers, founders and leaders it is clear that an appetite exists to build the network to address the challenges of the future. Aims and ambitions for a possible Recreate 2 emerging from the CPD event:

- **Build on the Recreate 1 hubs to expand the business, take on new hubs with hub managers acting as consultants.**
- **Develop events and exhibition programmes across some or all individual hubs.**
- **Widen our scope to work with higher profile artists; work with bigger cities with lively hubs: Barcelona, Berlin and Lisbon.**
- **Connect people, centres of excellence and new markets.**