



# WICKED WALES STUDIOS

*A CREATIVE HUB FOR RHYL - FEASIBILITY STUDY.*

*FINAL REPORT BY: CYNLAS CYF, PIERCE OWENS & HADRON INTERNATIONAL*

*DECEMBER 2022*

***“The vision:*** For Rhyl to grow into a centre of excellence for the training and development of young people for the creative industries”.

Rhiannon Hughes / Hannah Rowan



UK Government Wales  
Llywodraeth y DU Cymru



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## 1. Introduction.

1.1 **Cynlas Cyf** in association with **Pierce Owens** and **Hadron International** was commissioned to undertake a feasibility for Cadwyn Clwyd, Wicked Wales Films and West Rhyl Young People's Project for the development of a Creative Hub for Rhyl and the wider area. The study was funded by the UK Community Renewal Programme.

1.2 This project has been spawned by an effective alliance between two of the beacons of light for young people in Rhyl, the West Rhyl Young People's Project, and Wicked Films.

West Rhyl Young People's Project has been supporting teenagers and young adults for many years; delivering support, advice and alternative education in a safe, welcoming and warm environment. It has pioneered specialist youth provision for three decades, including Viva - the longest running LGBTQ+ youth support provision in Wales, young people's sexual health clinic, and Pixel Youth Engagement and multi-media alternative education project.

Wicked Films is an innovative, prolific, and creative film and media initiative, that has put Rhyl and the some of the nation's young talent on the international stage. It has its roots in the organisation and delivery of a young people's film festival but has grown to become a multi-layered film and creative media programme that gives young people the opportunity to create content, in which ever form, gain experience, work with others, and showcase their work on an international stage.

Over the last 10 years Wicked Films has been working for years as a member of Youth Cinema Network, working with 30+ festivals and media training organisations all over the world including Brazil, America, Nepal, India and many European Countries, taking young people from Rhyl and Wales to Serbia, Ireland, Norway, Denmark and Sweden and, and welcoming over 100 international guests to Wicked Festivals.

In December 2022 Wicked Films took a Welsh language film to Pyrgos in Greece, to be screened at the Camera Zizanio Festival, whilst another film made during the Wicked Films Festival about the Welsh slate industry was chosen for the UK/China Contemporary Arts Festival and viewed by 500,000 people.

The Young People's Project is a registered charity which has its home in West Rhyl, and has had a firm presence there for two decades and more.

At present Wicked Films, which is part of Prestatyn & Meliden Community Action Group, has no permanent base, but has been provided with space at Bedford street for the team and the wider network of young film makers and creators to meet, collaborate and produce content.

However, that space is limited, and this has a bearing on the work that both organisations can deliver. This project has therefore been commissioned to consider how the development of a new creative hub could deliver a more robust and sustainable base for Wicked Films, whilst at the same time, offering more space, for facilities and amenities and support for the West Rhyl Young People's Project

Recently, Hannah Rowan from the West Rhyl Young People's Project and Rhiannon Hughes from Wicked Films gave a presentation to Rhyl Town Council. The following extract from their presentation succinctly describes the vision and ambition:

*"The vision: For Rhyl to grow into a centre of excellence for the training and development of young people for the creative industries. This will include the development of necessary facilities for training and exhibition and to be the home for Wales only international youth film festival, Wicked Wales.*

*"First Steps: To develop a creative hub in Rhyl, which will include affordable equipped training spaces for all aspects of video/film making, sound recording studios and affordable performance and mobile cinema spaces. The venue will include informal spaces for hot-desking and flexible social areas for meetings and networking. The Hub will be driven by the needs of young people, breaking down barriers to participation and providing informal opportunities to meet people, develop ideas, run events, and prepare young people for work"*

1.3 There is an evident synergy between the ambitions of this project and the strategic aims of key stakeholders such as UK and Welsh Government, Denbighshire County Council and others such as the Arts Council for Wales and Gogledd Ceredigion. There are several Welsh Government policies and programmes of relevance, not least of course is the continued efforts to regenerate Rhyl, most recently through the Transforming Towns Programme.

1.4 The Creative Industries is also a key priority for Welsh Government. The following Creative Wales (Welsh Government) strategic aim demonstrate how this project aligns:

*"Drive growth of the Creative Industries sector in Wales with a more targeted regional and sub-sector focus"*

*"Develop the right skills across the sector to support continued growth, recognising that this cannot be done in isolation and will require closer working with industry and*

*trade union partners.”*

- 1.5 Denbighshire is obviously a key partner, and the Local Authority’s corporate plan has young people as a strategic priority, setting out the following ambition for the county:

*“A place where younger people will want to live and work and have the skills to do so.”*

From our experience creative people and businesses are, by definition, often independent, and creative in the manner in which they adapt and develop workspaces. In addition, we need to factor in young people’s aspirations and what makes them feel comfortable and feel able to contribute freely and positively. We are also conscious of the impact COVID-19 had had on young people, and recent engagement with the education sector in the region has confirmed that the Pandemic has led to many teenagers and young people becoming “withdrawn” and less willing to participate and engage.

- 1.6 This Feasibility Study considers the current position, the needs of the two individual organisations, the demand or otherwise for a creative hub in Rhyl, and likely support for its development. The study also provides an initial Innovation Plan, which offers a route map for the partners to take forward.

## 2. The Brief and Methodology

2.1 The brief for the project was issued in May 2022 by Cadwyn Clwyd, but the client group included Wicked Films and West Rhyl Young People's Project.

The requirements for the study were:

2.1.1 Identification for the need for a Creative Hub in Rhyl through:

- Desk Research
- Detailed Consultation

The desk research included strategic documents and policy statements on:

- Sector Businesses and Current Trends
- Government and Other Strategic Policy Makers
- Rhyl, as a town, its socio-economic makeup, and the efforts to regenerate and revitalise the community.

The consultation represented a significant element of the work, and was broken down into four specific cohorts:

- The WRYP and Wicked Films Teams
- The Young People involved on projects
- Strategic Organisations
- Creative Sector Representatives

2.2 Consultation Methods

The elements of consultation involved:

- One to one consultation with key groups and individuals.
- Workshops

2.3 Identifying Potential locations and facilities

This element of the work was led by Hadron International, and undertaken through working with the teams, site visits and research, identified potential locations in Rhyl.

Hadron used its existing networks of property management companies, commercial developers, and estate agents as well as on the ground "reccies".

An initial list has been provided with this study, and is attached as Appendix I

#### 2.4 Feasibility Study and Outline Business Case.

This element of the work considered:

- Results of the Desk Research
- Outcomes of the Consultation
- 

#### 2.5 Likely capital cost and revenue implications for the development

The report that follows includes Recommendations and an Innovation Plan that includes:

- Strategic Direction and Business Planning
- Programmes and Activities
- Funding
- Governance and Management
- Partnership Working
- Property and Facilities
- Marketing and Communications

### 3. Rhyl & The Strategic Context

3.1 Undoubtedly, this proposed project has alignment with a number of strategies and policies at a local, regional and national level.

There are three key aspect that need to be considered in evaluating the strategic relevance of aspects of the project; namely:

- The Creative and Media Sector
- Supporting Young People
- Regeneration of West Rhyl

Figure 1 - Strategic Context



3.2 Welsh Government’s priorities for the Creative Sector notes the following aims:

*“Drive growth of the Creative Industries sector in Wales with a more targeted regional and sub-sector focus”*

“Develop the right skills across the sector to support continued growth,



recognising that this cannot be done in isolation and will require closer working with industry and trade union partners.”

*We will focus on:*

- *promoting and celebrating our culture*
- *using the arts to help people’s well-being.”*

What is more difficult to gauge is the level of demand in the sector locally and regionally that would help sustain and grow a creative hub in Rhyl.

Assessing the actual number of creative businesses and individuals is extremely difficult. As a report on the size and composition of the Creative Industries in Wales<sup>2</sup> noted:

*“...the creative industries involve complex structures and is strongly impacted by converging technology advances. The demarcation of the creative industries through classification systems (like SIC) as applied in this study is neither exclusive nor exhaustive”.*

*“... working with industry statistics means that there are constraints in data availability. Financial data on firms have many constraints. In particular, the UK does not have any obligatory filing requirements for freelancers, and small companies do not file financial figures in detail.”*

*“... the available data does not allow us to distinguish directly between trading addresses, addresses for filing purposes and subsidiaries. Only companies registered at one of the analysed locations are included in the analysis. The data does not allow to see where employees are located and therefore where exactly economic activities are taking place.”*

Nevertheless, this report shows that from the data sourced there are some 8000 enterprises across the sector in Wales, employing some 80,000 people; however of these, 80% are based in South Wales, with the majority of those in and around Cardiff.

- 1.1. Gogledd Creadigol, the North Wales Creative Industries network undertook an audit of the sector in the region in 2018. According to this study, 21% of businesses in the sector are in North Wales.

In comparison to the Clwstr audit, the Gogledd Creadigol report is relatively bullish about North Wales’ contribution to the creative sector. However, it is also important to note that the audit cited Wrexham and Gwynedd as the two primary areas of North Wales which are, at present, considered the key hotspots for the creative industries.

- 1.2. As noted in the Clwstwr report, one major gap in information stems from the fact that freelancers not being obliged to file records. This has produced an information void, and it is extremely difficult to secure an empirical assessment of the true nature and size of the creative sector, either across Wales or on a county basis.

To secure further qualitative information we have undertaken a level of engagement with sectoral stakeholders such as Welsh Government, Screen Alliance Wales and Gogledd Creadigol and Grŵp Llandrillo Menai.

We believe that there is a significant opportunity to develop a hub in Rhyl, focused on the creative industries. Operating on a remarkably limited budget, Wicked Films has been able to punch well above its weight as a focal point for strategic partners responsible for the creative industries, the arts and culture. Some of our discussions with key partners, and especially Grŵp Llandrillo Menai (the Further Education college for North-West Wales) suggest that there is scope for further dialogue to explore possible joint ventures or collaborations. At the least we believe that there is an exciting and realistic opportunity to attract anchor tenants such as Welsh National Opera, Screen Alliance Wales, Welsh Government, Arts Council for Wales, Grŵp Llandrillo Menai and Bangor University.

Notes from the discussions with Grŵp Llandrillo Menai as well as other interviews are attached as Appendix II.

## 4. Consultation

Figure 2 - Consultation Cohorts

4.1 Following discussion with the teams from Wicked Films and West Rhyl Young People's Project a three-pronged approach was taken to consultation, as illustrated here.



4.1.1 A total of 10 consultations were undertaken with the Wicked Film and West Rhyl Young People's Project Teams.

4.1.2 We conducted interviews with 14 individuals, representing relevant stakeholders:

- Grŵp Llandrillo Menai (Llandrillo College Principal)
- Cynefin Housing Association
- Denbighshire Voluntary Services Council (DVSC)
- Denbighshire County Council (3 Executive Directors, Youth Service Manager, Community Development Manager)
- Screen Alliance Wales
- Welsh Government (Regeneration Manager, Creative Industries Manager)
- Ffilm Cymru
- Gwynt Y Mor and Rhyl Flats Wind Farm Grant Funding Managers
- Arts Council for Wales

4.1.3 Delivered 5 workshops sessions with different user groups:

- Online workshop with Ffilm Ifanc
- Ysgol Tir Morfa ReACTions group
- What's Up Wednesday
- Viva
- WRYP Staff

4.1.4 We also had the opportunity to meet one of the parents of an attendee of What's Up Wednesday, as well as receiving testimony of the value of the West Rhyl Young People's Project from two others.

The workshop slides can be found as Appendix III of this report.

4.2 The main conclusions to drawn from these consultations are presented below:

#### 4.2.1 The Wicked Films Perspective

In addition to regular engagement with the Wicked Films core team, Dion Jones arranged for us to deliver two workshops with different groups, these being Ffilm Ifanc and Ysgol Tir Morfa ReACTions group.

#### 4.2.2 Ffilm Ifanc:

Ffilm Ifanc was set up by Wicked to identify young and emerging talent in Wales and support that talent by screening their films in Wales and internationally. The workshop was conducted virtually via Zoom, and included the following questions:

- What that new Hub could look like?
- •What would make you feel safe, comfortable, and free to be able to express yourself in a Creative Hub
- •What type of facilities, technical and otherwise would help you create and develop your craft?
- What could the new home do to help young people more generally.
- What type of support, advice and activities would you like to see there?

The responses from those attending included:

- The opportunity to access better and more up to date equipment, including editing, filming, High RES DSLR, Good Sound Equipment
- Access to studios and production companies – on the job experience etc.
- Sufficient Room and Space, including Rehearsal Space
- Cosy and welcoming
- Accessible (Pop-in centre)
- Safe space
- Possibly include a hostel or bunk house facility
- Space to be able to bring in industry experts across all genres and technical areas to deliver masterclasses
- Link with other facilities and compare e.g. Cell B Cinema

4.2.3 ReACTions, Tir Morfa, Rhyl High School were provided with their questions before hand, and offered a fantastic array of ideas, and had prepared a mind map for us to discuss during the session, as shown here.

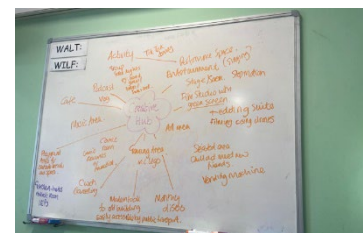


Figure 3 - Mind Map created by ReACTions

We have developed a version of this mind map. The work the group delivered demonstrates a

clear appreciation of what a vibrant and welcoming creative hub could look like.

Figure 4 - Replica of Mind Map created by ReACTions



#### 4.2.4 Viva LGBTQ+ and What’s Up Wednesday Groups

The two groups were provided with the same set of questions and the results in detail are shown in Appendix IV.

The key questions asked were:

- i. What are the main reasons you come to Bedford Street / West Rhyl Young People’s Project?
- ii. How or in what way does this place make you feel at home / welcome?
- iii. What are the best features of the WRYPP Home?
- iv. If you had a magic wand, what would you do to improve the facilities or the look and feel of the place?

It’s important to note that both groups placed great emphasis on accentuating the positive, and that the responses from the two groups were extremely similar.

### **Positive Aspects**

- The building itself was described as “homey”, “cosy”, “cool” and “comfortable”
- The culture and atmosphere summary, some of the key themes that emerged included the friendliness, welcoming, and that it provided a “sense of belonging”
- The activities and facilities, including the cooking and food, pool table, board games and films.

The people. This referred to both the staff and those they attend the sessions with and included comments such as:

“Make friends (gay), cool volunteers”, “nice people” , “like- minded people”  
“Friendships”, “Mark, Alex”.

It is worth highlighting some of the more detailed comments provided:

*“To have fun and hangout with people similar to me / without any hatred directed towards me or worrying about dodgy people”*

*“Food, the people, and that I can have conversations with people without worrying, all the activities we get to do and comfy places to sit”*

*“As we all share similar experiences, it feels welcoming to have the comfort of others who could support me/us”*

*“I came here to get space from home. I enjoy coming here because I get to experience new things and I meet new friends. I feel I can speak to Youth Workers about anything.”*

*“It’s a place where I can come to have some time away from home.*

### **Aspects that need improving**

The comments suggested that capacity and the time available for youth clubs was insufficient for their needs, and that space was too limited. But the comments were few and far between on this aspect. In summary, the young people were grateful for the Project and support they were provided with, and

had a strong attachment to the building, its look and feel, and the culture and atmosphere within.

Comments that were provided included:

“Sessions not long enough” and “Should be more days”, “Not only longer, but also more days of the week”, as well as the following:

“There needs to be more spaces for active creative arts (Dance, Drama) and lights to fit the mood – warm, open vibe, cosy, active”

### **If they had a magic wand**

The responses here were more forthcoming, perhaps indicating that while the young people recognise the failings of the current facilities, they also appreciate the significant resource constraints that the team are working under.

These comments were all offered positively, and provided some useful insight into the young people’s ideas about how a new hub could look.

- Outside recreational and sporting facilities
- More space
- Some refurbishment of the interior
- Enhancement of the existing library, with a greater selection of LGBTQ+ books for young people.
- Greening the inside and out
- Arts suppliers
- Sensory solutions, hard and soft
- Board games
- Bigger budget
- Size of the kitchen

The following quote offers a sophisticated appreciation of not only what was needed, but how it could possibly be delivered:

*“If I had a magic wand, I would ensure that the building is kept funded as a place, it required certain events that would be able to develop, but also to create a specific timetable for “workshop” weeks”.*

In addition to the above, as noted earlier, we also received input from three parents, one face to face and the other two through testimony sent to Vanda, one of the team in the YPP.

Our discussion face to face was with a 29 year old father of 5, the eldest of whom attends What Next Wednesday. He sees Bedford Street as a “lifeline” for his son, who has little time for himself at home, and has to help with the younger children. The father can also speak from his own experience, having previously been support the Young People’s Project whilst a 16-year-old homeless person. According to him, the support he received at the time made a massive difference to his life, and he “will be forever grateful”. The two written testimonies also attest to the value attributed to Bedford Street by families:

*“I think you know that we have always been grateful for the Youth Club. For XXXX because he was non-verbal and on the autism spectrum and it was the only group he was able to participate in without us, his parents. And for XXXX because it’s a group he’s continued to want to be part of.”*

*“The staff who run the project go above and beyond for the young people who attend, my son being one of them who goes to the youth club on Wednesday evening. Vanda, Mark, Natalie to name but a few, go above and beyond for our children, nothing is too much trouble, they are always there for any worries our children have.*

*They make youth club an interesting and safe place for our children (some of those children have disabilities and challenging behaviours) to go where they can be themselves and relax while at the same time having fun.*

*The children go on outings and have talks on different topics such as online safety.*

*Without funding this will all end, there will be no place for these children to go, no one they feel safe talking to, nowhere they can be with friends they have made, instead it is likely some will end up getting in trouble with the place and may be worse.*

*Rhyl is one of the most deprived areas in Wales, so this project is very much needed for our children, all the good that comes about due to West Rhyl’s Young People’s Project is reliant on much needed funding and is worth every penny and more”*



#### 4.2.5 Session with the West Rhyl Young People’s Project Team.

Hannah Rowan, Manager of the Project arranged for us to have a morning session with the team, most of whom were able to attend at some point. For those that weren’t able to attend, we also arranged follow up one-to-one meetings.

The questions asked were:

- i. What do you consider to be the aims and objectives of the WRYYP project?
- ii. How, and in what way do the current facilities and services support those aims and objectives?
- iii. In what ways, if any, do the current facilities inhibit your ability to achieve your aims and objectives?
- iv. In an ideal world, what could a new hub provide in terms of facilities and services that would strengthen the WRYYP and its ability to achieve its aims and ambitions?

We received a range of comments, which are again provided as part of Appendix IV. These are summarised in the following table:

*Figure 5 - Feedback from WRYYP Team*

<b>Question 1. What do you consider to be the aims and objectives of the WRYYP to be?</b>	<b>Question 2. How and in what ways do the current facilities and services support those aims and objectives?</b>
<ul style="list-style-type: none"> <li>• Support young people</li> <li>• Signposting</li> <li>• Life skills and employability</li> <li>• Advice, support, and guidance</li> <li>• Informal drop-in space</li> <li>• Working at a pace young people feel comfortable with</li> <li>• Emotional, practical and wellbeing support</li> <li>• Safe space</li> <li>• Allow time to develop relationships</li> <li>• Nurture</li> <li>• Rounded support</li> <li>• Language and social skills</li> <li>• Comfortable and welcoming space</li> </ul>	<ul style="list-style-type: none"> <li>• People feel comfortable accessing support</li> <li>• Homely and relaxing</li> <li>• Facilities (shower, washing machine, dryer)</li> <li>• Informal setting sits well with young people</li> <li>• Easily accessible</li> <li>• Non-intimidating space</li> <li>• Counselling room and support</li> <li>• Safe Place</li> <li>• Cooking</li> <li>• Music therapy</li> <li>• Drop-in sessions</li> <li>• Support for groups with needs, Viva, Language and Communication, Social Anxieties</li> </ul>

<p><b>Question 3. In what ways, if any, do the current facilities inhibit your ability to achieve your aims and objectives?</b></p> <ul style="list-style-type: none"> <li>• Technology Issues</li> <li>• Useable outdoor space</li> <li>• Layout</li> <li>• Building Maintenance</li> <li>• Funding and job security</li> <li>• Lack of space</li> <li>• Location – out of sight (but could be a pro and a con)</li> </ul>	<p><b>Question 4. In an ideal world, what could a new hub provide in terms of facilities and services that would strengthen the WRYYP and its ability to achieve its aims and ambitions.</b></p> <ul style="list-style-type: none"> <li>• Comfortable for young people</li> <li>• Not too shiny or corporate, but accessible</li> <li>• Need to be equal partners in it, not just an add-on</li> <li>• Designed layout</li> <li>• Purpose built or designed</li> <li>• Sufficient space for counselling and one to one support.</li> <li>• Kitchen facilities</li> <li>• Larger space e.g. performance space, sports space, combined”</li> <li>• Sufficient workspace</li> <li>• Music studio</li> <li>• Drop-in sessions for a range of groups</li> <li>• More counselling rooms”</li> <li>• Person centred around young people</li> <li>• Space for staff / space for users”</li> <li>• Facilities for creative activities</li> <li>• Technology – access to music studio / film / photography</li> <li>• Informal</li> <li>• Bigger Games Room</li> <li>• Strong identity offering a core service that young people can access with confidence</li> <li>• Sexual Health services for young people</li> <li>• Safe non-judgemental environment</li> <li>• Listening</li> <li>• Non-conformist</li> <li>• Fun</li> <li>• New experiences</li> <li>• Trips</li> </ul>
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It is also worth sharing the following comment, verbatim:

*“The Centre is cosy and accessible, people feel comfortable accessing here. It is small so not suited really to large groups of a younger age.”*

#### 4.3 Consultation with stakeholders.

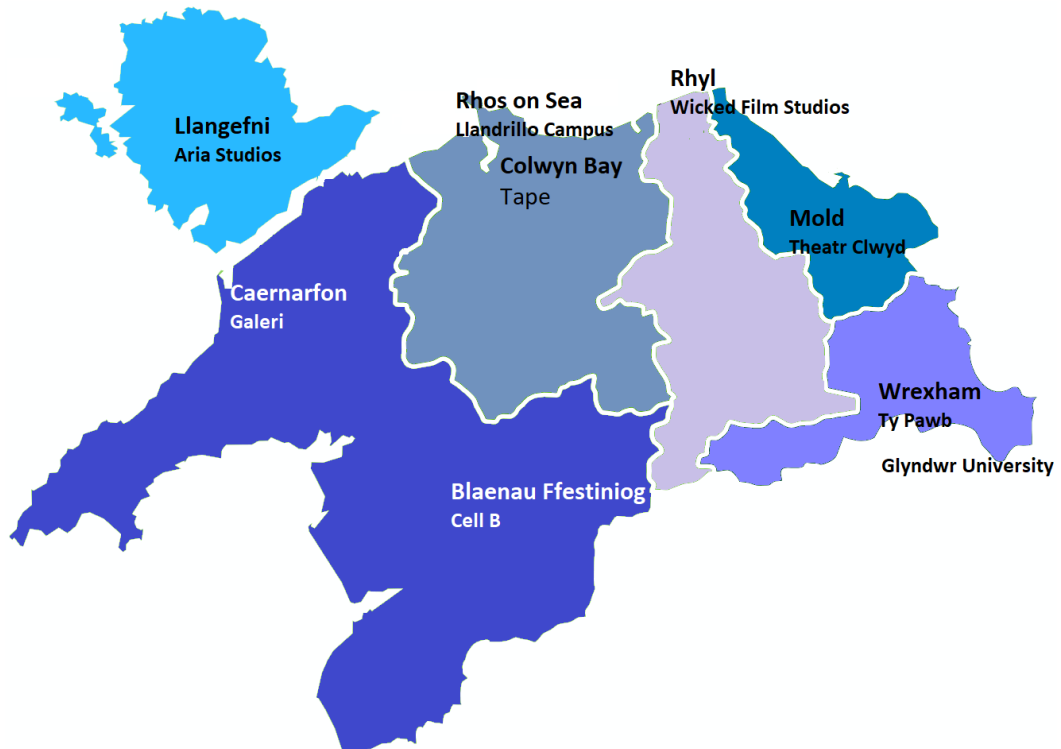
We conducted a number of interviews with stakeholders, including senior directors at Denbighshire Council, Grŵp Llandrillo Menai, and sector organisations and government. The detailed notes are provided as Appendix II

A number of considerations and potential opportunities have emerged as a result of this consultation.

##### 4.3.1 Integration with the film and media network in North Wales.

Wicked Films has a unique and distinct contribution to make to the film and creative sector in Wales and can bring something additional to the table. There are several other facilities and programmes across North Wales that can reciprocally add value to the work of Wicked Films and offer some wider experiences and facilities for young people.

Figure 6 - North Wales Creative Sector Ecosystem



- 4.3.2 The importance of the project to Rhyl is clear. The key partners driving the Rhyl strategy forward have identified the creative industries as a potential catalyst for regeneration and social and economic improvement.
- 4.3.3 Formalised training opportunities with Grŵp Llandrillo Menai, Screen Alliance Wales and Welsh Government would further enhance the Wicked Film Offer.
- 4.3.4 There is a recognition of the work of both the YYPE and Wicked Film, and a keenness amongst organisations to work more closely on both aspects.

## 5. The Development of a Creative Hub

5.1 The brief primarily considers how the creative industries in Wales, and particularly in North Wales, offer an appropriate vehicle for sparking a revitalisation of Rhyl, and most especially giving some of large number of young people in the town opportunity to gain experience, develop skills and create a career for themselves in the sector.

However, the people who have been involved with West Rhyl Young People's Project and Wicked Films for many years, are painfully aware that there is a lack of suitable spaces available for young creatives in the area.

5.2 The evidence gathered, the feedback from the team, the young people involved, and from stakeholders, all suggest that there is demand for such a facility in Rhyl.

The vision is for a facility that will help support young people's training needs in Rhyl and Denbighshire, with the ambition of provide some or all of the following facilities:

- Flexible spaces for affordable leisure and arts activities for local communities
- Incubator space
- Desk space
- Meeting and rehearsal spaces
- Acoustic room
- Training space
- Spaces to support production companies
- Networking lounge, general office space

5.3 In developing our assessment of demand, we have considered the needs of the creative sector in the area and the wider the north Wales region, and what role a new facility in Rhyl could play in supporting and enhancing that sector. But equally, how other existing facilities could complement and help grow Wicked Films, and by default, also support the resilience and continued vitality of the West Rhyl Young People's Project.

5.4 Recommendations are based upon original research in relation to the provision and use of space, most especially with a focus on the creative sector in Cardiff. The capital city is home to the nation's largest collection of creative businesses and individual practitioners; as well as our own experience of establishing, funding, and operating Galeri Creative Enterprise Centre in Caernarfon. We have also undertaken significant desk research on the creative industries in the local economy and spoken to numerous stakeholders.

5.5 There are many definitions of what constitutes the creative sector but, in this context, we must be clear what we consider to be the scope of the “creative industries”.

In July 2020, the Local Government Association (LGA) published “Creative places Supporting your local creative economy” it can be found at:

<https://www.local.gov.uk/publications/creative-places-supporting-your-local-creative-economy>

The document provides a useful overview of how the Association views the sector by providing a table which outlines the various sub-sectors which constitute the Creative Sector.

*Figure 7 - Definitions of the Creative Sector Sub Sectors*

Subsector	Includes
Advertising	Marketing, branding and other creative or media agencies or freelancers – crossing over with digital marketing and content
Architecture	Design practices and consultancies working in the built environment and public realm
Arts & Culture	Museums, galleries, libraries, heritage, performing and visual arts
Crafts	Makers and makerspaces – including those using digital technologies
'Creattech'	'Creative technology' – from consumer-facing digital services or apps to immersive media, and more traditional Information Technology (IT)
Design	Industrial and product design, graphic design – and increasingly experience and service design and design thinking
Fashion	With products ranging from haut couture to value brands – its supply chain spans designers via labels to retailers
Games	From online, mobile to console games – across a supply chain of producers, distributors, retailers and specialists
Music	Live performance, recorded music, radio, podcasts and other audio – with venues, management, promotion as well as talent
Publishing	Books, magazines, newspapers, e-books, online journals, academic publishing
TV & Film	Cinemas, broadcasters, producers, distributors, special and visual effects, animation, video

Some of those identified are obviously sub-sectors which bridge the divide between main-stream business and the type of business typified by the description “crafts” even though that might be to paint an inaccurate picture.

In terms of the individual sub-sectors, “crafts” covers a multitude of activities including, for example, ceramics and even taxidermy! By now, with the emphasis on sustainability, we hear of responsible fashion businesses deconstructing clothes and remaking them into wearable garments.

The LGA commented further in relation to the definition of the Creative Economy,

*“The creative economy, a definition developed by Nesta in 2014, is mostly understood to cover employment in the creative industries plus creative jobs in non-creative sectors in the wider economy – for example, designers in manufacturing companies. This recognises the way in which creativity is interwoven into the fabric of our economy from health to engineering, from finance to space. The cultural sector – and non-profit creative economy. The creative industries have a substantial non-profit side to them. Most of creative enterprises and activities that are non-profit fall into what members of the public and other non-experts would broadly call ‘culture.’ This broader idea of culture spans more creative sub-sectors than just ‘arts and culture’ and ‘crafts.’”*

For the purposes of this report, we have not concerned ourselves with the ambiguity sometimes attached to “arts” and “culture” nor will we concern ourselves with whether activities are “for profit” or “not for profit”. There is no doubt that when it comes to funding, significant parts of the local third sector ecology overlap with the local creative economy – which can give rise to additional opportunities.

## 5.6 Physical requirements

Creative businesses are, by definition, often independent, and creative in the manner in which they adapt and develop workspaces. In general, spaces to serve the sector should consider the following factors:

- A space that stimulates creative thinking.
- As much natural light as possible
- Open areas but maintaining privacy (as required) for individuals, but not in the form of a “box”.
- A relaxing décor with appropriate artwork designed to relax and calm the worker.
- It is also important to properly sound out space as required with some spaces being sound-proofed (e.g. music performance space).
- In some offices there is also an entertainment zone, equipped with game consoles and other such features
- The eating/food preparation area serves as the area for informal meetings and informal sharing of information and ideas.
- Depending on the sub-sector in which they operate, creative companies place great emphasis upon the character and design of office space. Individuality is important, as is accommodation, which is perceived as maximising interaction, creativity, and providing security.
- Different modes of work must be reflected in the way the space is configured, catering for individual and team projects as appropriate.

- Companies in the creative industry look for facilities with attractive rents and they often spend a larger budget on equipment and office arrangements than would be the case with non-creatives.

Commenting on the physical needs of the sector, the LGA report makes the point

*“...Physical hubs have traditionally been a key part of the creative ecosystem – spaces that bring together freelancers and micro businesses, frequently start-ups, in a coworking space with access to shared resources and enabling networking and collaboration.*

*“They can take many forms – large and small, in new builds or old unused buildings. The COVID-19 pandemic raises questions about the future viability of this model in the context of social distancing. However, there are still benefits to hubs. They also give visibility within the wider local economy to a sector dominated by homeworkers and micro-enterprises.”*

## 5.7 Business support

In the wake of the pandemic, there has been considerable comment, across all media, relating to the lack of public sector (particularly central government) support for the creative sector. Having said this the diverse nature of the sector means that whilst some, more corporate entities will have the ability and business “track record” to access conventional support others, particularly newer, smaller, entities do not. As the LGA report comments:

*“Creative enterprises see their organisational culture and processes as being different to (sic) other sectors. Imagination, new ways of thinking and experimenting are at the heart of the development of the sector’s products and services. Generic management language and ‘business speak’ is a turn off”*

Offering advice to local authorities considering adopting a strategy to assist the creative sector, it makes the following sound observation

*“...Make enterprise and business support specific to the creative industries not generic. Promote it using language and design that will appeal to leaders in those sectors, avoiding corporate and public sector look and feel. Use providers and experts who understand the specifics of the creative sub-sectors you are targeting...”*

As noted above, networking is particularly important. Whilst Creative Cardiff/Clwstwr are relatively formal in terms of their structure, the headline on the Creative Cardiff website encapsulates the importance of a formal cluster which responds to the specific needs of the sector.



*“Creative Cardiff is a network which connects people working in any creative organisation, business or job in the Cardiff region. By encouraging people to work together we believe that we can make Cardiff the most creative place it can be...”*

For several reasons, not least the demise of the traditional high street, many local authorities and creative organisations and individuals have instigated a discussion centred on the role of “cultural quarters” in our urban areas. Some examples are highlighted below though it is recognised that we are talking larger towns and cities, there are comparisons between Rhyl and both Folkestone and Leamington Spa, albeit not exact fits. The Folkestone example is very reminiscent of what happened in Caernarfon prior to the development of the Galeri Creative Enterprise Centre with a Town Development Trust set up primarily to reverse the fortunes of the old walled town which was suffering from an earlier example of town centre decline in the late 1980s.

With a mix of central government and private finance, it set about purchasing sometimes derelict property and then redeveloping them before letting them as retail and residential properties, building up a portfolio of over 30 buildings using receipts as a revolving fund to finance the programme. The Trust then turned to developing a Creative Enterprise Centre offering performance and rehearsal spaces and some 20 managed offices let to a variety of creative and cultural organisations and businesses.

There are many correlations with Rhyl, but on the back of any such development, there may an opportunity to develop a media or cultural quarter in this part of the town.

The statement “We don’t have creative spaces, but we do have empty shops”, which appears in a report relating to south- east England (Creative High Streets January 2022 Arts Council England, South-East LEP, WMT Urban Research Unit) resonates closely with this brief.

*“There has never been a more appropriate time for high street stakeholders to take a leading role in curating high streets and think creatively about physical assets. Government legislation is not a barrier, funding mechanisms are available and there are already examples of good practice to learn from that are achieving sustainable growth and value. Whilst strategic convenors such as.... local authorities have a key role to play in helping to de-mystify risks and breed stakeholder confidence through leadership and long-term vision, all parties can make things happen”*

## 5.8 Lessons from Wales

In order to gain evidence from Welsh examples of office, performance, and rehearsal spaces and the manner in which both physical and functional clusters operated, a

series of interviews were conducted in Cardiff, focusing primarily on activity in that city. Full reports of these interviews can be found in the appendices to this document.

It is obviously important to remember that the city of Cardiff has a population in excess of 450,000 with the Cardiff Capital City Region having some 1.5 million inhabitants. Add to that the fact that it is the capital of Wales and a major network production centre for the BBC with at least five major performance venues, it is unsurprising that it has a buoyant creative community but also a series of administrative headquarters for organisations such as the Arts Council for Wales, Welsh National Opera, and BAFTA.

### **Sustainable Studio**

The Sustainable Studio is set within an industrial warehouse repurposed to include an immersive space for performance, exhibitions, photo & video shoots, 20+ affordable studios, a community swap shop, refill station and communal space. All the studios are made from reclaimed materials and the furniture, fixtures and fittings have had a previous life somewhere else. It aims to be more than just space, it is a creative community, dedicated to helping each other succeed.

### **Chapter**

Established half a century ago, Chapter is an international centre for contemporary arts and culture, and an important community hub that welcomes nearly 800,000 visitors each year.

It is a centre for the production and presentation of world-class, inventive, and compelling work that is open and accessible to all. Its gallery commissions and produces exhibitions. The theatre spaces are described as a platform for experimental and thought-provoking works. The cinemas offer independent and challenging films alongside a range of unique festivals and events. There is large café bar where the local community can meet and eat and soak up the atmosphere.

The programme claims to champion the artists of today and invests in those of tomorrow. Chapter works with practitioners at every stage in their careers, supporting and stimulating opportunities for exciting new talent as well as promoting the work of established artists.

It has 38 artists' studios that are home to some of Wales' most dynamic creatives including "ie ie" productions, BAFTA Cymru, Beryl Productions, Cardiff Music School, Everyman Theatre and The Printheus.

## Creative Cardiff

Founded in 2015, Creative Cardiff's work has always been about helping to grow momentum, and understanding, of the city and its region's creative economy, this turn has played an important part in providing jobs, prosperity and a culturally and socially richer way of life in all aspects, including a commitment to addressing social issues such as ensuring a more equal, diverse, and inclusive creative sector. Among the most significant achievements of these first five years are:

- 3900 Creative Cardiff network members.
- 65 in-person and online events (with 3000+ attendees).
- 1.5M hits on creativecardiff.org.uk and 1000+ jobs uploaded.
- 100+ fortnightly e-newsletters sent to members with latest news, events and jobs.
- 18K followers on social channels (Twitter, Instagram, Facebook and LinkedIn).
- 2700 plays of our 2020 podcasts Rhywbeth Creadigol? and Get A 'Proper' Job.
- Mapped Cardiff's creative economy resulting in a research report, interactive maps and sharing with 10+ speakers and 100 attendees.
- Founding of the Festivals Research Group, the Coworking Collective and Immersive South Wales.
- Research focusing on hubs and coworking, festivals, COVID-19 Self-Employment Income Support Scheme and creative city networks.

### 5.9 Translating the need to Rhyl

Two interlinked exercises were undertaken to consider how creative hubs are evolving and developing, and how that can be applied to this very distinctive project Rhyl, and further how the differing needs of the WRYYP and Wicked Films can be incorporated.

Hadron International considered the current facilities and received feedback from staff about their needs. From that they were able to develop an initial specification of the space and facilities that would be needed.

Hadron also undertook an audit of current available properties in Rhyl to determine which, if any, could offer a potential solution to the two organisations' needs.

There are several activities and functions that need to be taken into consideration and included in any accommodation schedule for a new space.

Some of the key items identified are the need to have somewhere that can:

- Host community screening
- Flexible Performance Space

- Informal Networking Areas
- Equipped Studios for Production

It is important for the space/building to be somewhere that can support the young demographic and provide activities for their engagement, which can benefit the local community as it reduces anti-social behaviour and helps develop useful skills.

There are several examples of where a creative hub which engages with the community can be key to leading a social change which can kick-start regeneration.

#### 5.10 Requirements

We understand that some of the specific spaces that need to be provided include:

- Editing suite room
- Sound mixing room & Sound recording room
- Production suite – could do workshops for 8-10 people and technicians and instructors
- Exhibition – 2 large spaces, offices, toilets
- Cinema exhibition – community cinema. Fixed screen and speaker setup. Seating flexible or moveable. 40 persons.
- Space for creators – smaller spaces
- Have a café for attracting people into the space
- Education room
- Computer suite for animators
- Office for at least 3 people

5.11 There is a need to split what will be public space from what will be non-public areas, to maintain the security of those working and using the space. This is important as there will be young and vulnerable people using the hub.

5.12 What follows is an initial assessment of how these spaces would be split, and rough indications of floor space. It should be noted that some of the spaces can be multi-functional and used for more than one activity, pending an understanding of the technical requirements of each activity.

### Public Areas

*Figure 8 - Spatial Requirements and Facilities of New Hub*

Space Description	Anticipated floor area
Open Meeting Area with refreshment facilities, which would be the main focus of any public entering the building and would include a “drop-In” desk area.	130 – 150 sq m

Cinema which would be able to sit 40 people with moveable seating	150 sqm
Exhibition spaces that could be made into one large space	
Toilets/auxiliary services	65 sq m
<b>TOTAL</b>	<b>365 sq m</b>

### Private areas

Space Description	Anticipated floor area
Editing suite, sound mixing room and recording room. Assuming each one would hold 4 people.	Each room 10 sq m, 40 sq m in total
Production suites which could hold 8 to 10 people for workshops	16 – 22 sq m
Small space for creatives. This could potentially be a space that overlaps with the public.	16 sq m
Two education rooms which would have sinks	Each one 22 sq m Total 44 sq m
Computer suite for 4 people	10 sq m
Office space for 3, associated kitchen/storage etc	30 sq m
Toilets/auxiliary services	65 sq m
Quiet room	6 sq m
<b>TOTAL</b>	<b>233 sq m</b>

Space Description	Anticipated floor area
Public	500 sq m
Private	233 sq m
Circulation – 30% of the useable area (could be up to 40%)	220 sq m
<b>OVERALL TOTAL</b>	<b>953 sq m</b>

### 5.13 Building Options

An initial list of potentially nine suitable buildings has been produced which is a combination of recommendations from the working group and additional sites identified from independent research.

Each of the buildings seems to be derelict, or not in use, but this needs to be verified. A measurement of the building has been undertaken using google earth and is provided for indicative purposes only. It is not to be relied upon as an accurate measurement. The ownership of the buildings also requires further detailed research to establish availability.

Each of the buildings has advantages and disadvantages and would need to be surveyed in detail to establish the suitability for conversion into the desired use. There seems to be an abundance of properties in Rhyl within proximity to the existing location, but it is a fluid position and properties are continually being taken off the market, and others coming on.

There should be consideration given to the operating cost of any space or building, especially considering the current economic issues surrounding energy costs.

Denbighshire council already has a Rhyl regeneration plan, and it could be beneficial to engage with the council to establish if there are any synergies with their plan, or if they might have any suitable spaces or buildings that could be used.

We would recommend that a long list of potential properties is collated, to allow initial due diligence to be undertaken to establish ownership and availability. This would then allow a short list of buildings to be reviewed in more detail, allowing costs and programme items to be developed.

We also engaged with Denbighshire's Assets Team to establish whether there were any properties in the vicinity that could offer a solution. We specifically enquired about the property next door in Bedford Street which is currently occupied by Child Services.

The response provided was as follows:

*".....the building is presently occupied by Children's Services, the site is one which we will be looking at reviewing in the future however if your client is considering a site in the short term this unfortunately won't be an option.*

*Once we do review the site I will get in touch and let you know the outcome"*

We were also informed that there were no other properties owned by Denbighshire County Council in Rhyl that could be made available.

The above suggests that there could be an opportunity for this property to become available in the medium to long-term. If available, it could offer a different option, and brings with it a range of advantages, most especially:

- Retaining the presence on Bedford Street which, with its discreteness and lack of formality seen as a major "plus" by the young people and staff
- There is an open space between the two buildings which could offer different opportunities and respond to some of the feedback from the young people for green space, and open recreation space for sports and activity. It also offers an exciting opportunity for open air screenings on site.
- Logistically less disruptive to the operations of both the WRYYP and Wicked Films
- The possibility of an Asset Transfer from the Local Authority

5.14 The identification of a suitable property will need to continue post this study, but the above offers an initial "specification" for the requirements of a new home. The possibility of the next door property owned by Denbighshire also offers a possible option.

We would therefore recommend a “twin-track” approach; continuing to monitor the local market for properties whilst opening formal discussions with Denbighshire regarding the possibility of releasing the Bedford Street property next door.

In addition, we would also recommend that a “short-term” upgrade to the existing property on Bedford Street is considered. Initial discussions have been held with Gwynt y Môr Wind Farm Community Fund regarding a possible application for funding to improve the existing facilities. Both the WRYPP and Wicked Films are known to the Fund Holders, and initial discussions have been encouraging.

## 6. Conclusions, Recommendations, and Innovation Plan



Figure 9 - Innovation Plan

- 6.1 There is strong strategic and moral case to support this project. Wicked Films has firmly put Rhyl on the map, and as importantly given young people who never usually get the chance to work in film and media, the opportunity to develop their skills, to grow personally and to showcase their talent.
- 6.2 The West Rhyl Young People's Project similarly, gives those young people most in need of support and encouragement somewhere safe, welcoming, and non-judgemental. The whole operation is carefully and respectfully managed by its dedicated staff, allowing young people to be themselves, but also finding ways to help them grow, and learn to engage and interact with others.
- 6.3 Whilst these two organisations have, in some respects, widely different intentions, they are intrinsically linked through a shared passion for the town in which they work, and a profound dedication to making the lives of the young people of Rhyl better and brighter.

The engagement we have had with young people demonstrates that there are shared values and common ideas about what a new hub could look like. Our sessions with the young people of Viva and What's Up Wednesday, and those involved in Wicked Films and Ffilm Ifanc, delivered very similar responses.



There is perhaps an opportunity to formally explore new ways that the two organisations can work together in the future, ways which are currently difficult due to resources, space and perhaps most importantly having to manage the often profound needs and expectations of young people. But arguably, this can only properly happen when there is a new hub that you can allow ideas to germinate, grow and develop into tangible projects and outcomes.

- 6.4 The issues of paramount importance at this stage are to identify a suitable premises, and to secure any funding that may be required to develop a new Creative Hub and new home for the West Rhyl Young People's Project.

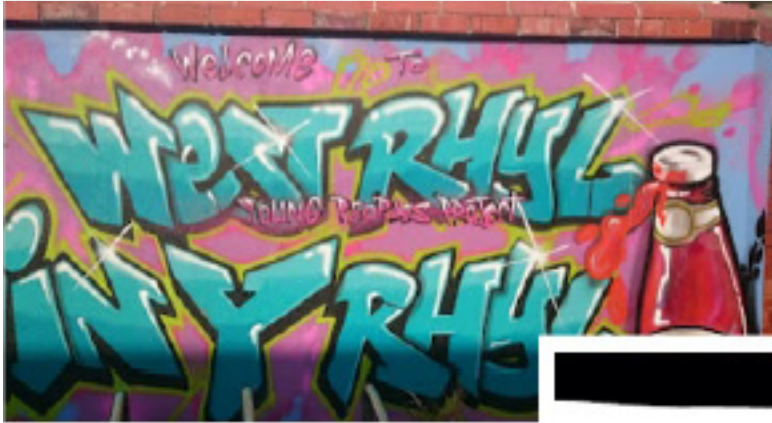
We have prepared an initial 3-year budget as part of the Innovation Plan, but this will obviously need to be amended and changed as more definite proposals emerge.

Hadron has offered an initial list of options, but the property market is ever changing, both in costs, and in availability. Continued monitoring of the situation will be required, as the proposals for the new hub become firmed up.

- 6.5 One other option may be the premises next door, currently occupied by Denbighshire County Council. As noted, our consultation with the Property Team confirms that there are no short-term plans for its disposal; however in the medium term the situation might be different.

- 6.6 There are funding options available at present that could satisfy the project's needs. These include Wind Farm Grant Funding, Welsh Government, the Lottery and Trusts and Foundations. The current asset value of the existing properties owned by the WRYPP charity also needs to be considered.

- 6.7 Of equal importance is the issue of financial sustainability and viability. Wicked Films and WRYPP are fully dependent on revenue funding in the form of grants and service level agreements for programmes, projects and service delivery. However, in developing a new home, consideration needs to be given to creating self-sustaining income streams to help support core costs and overheads. A new or refurbished and enlarged property may afford the opportunity to do so. The Innovation Plan attached as Appendix provides an initial route map for taking the project.



# WICKED WALES STUDIOS

*A CREATIVE HUB FOR RHYL - FEASIBILITY STUDY.*

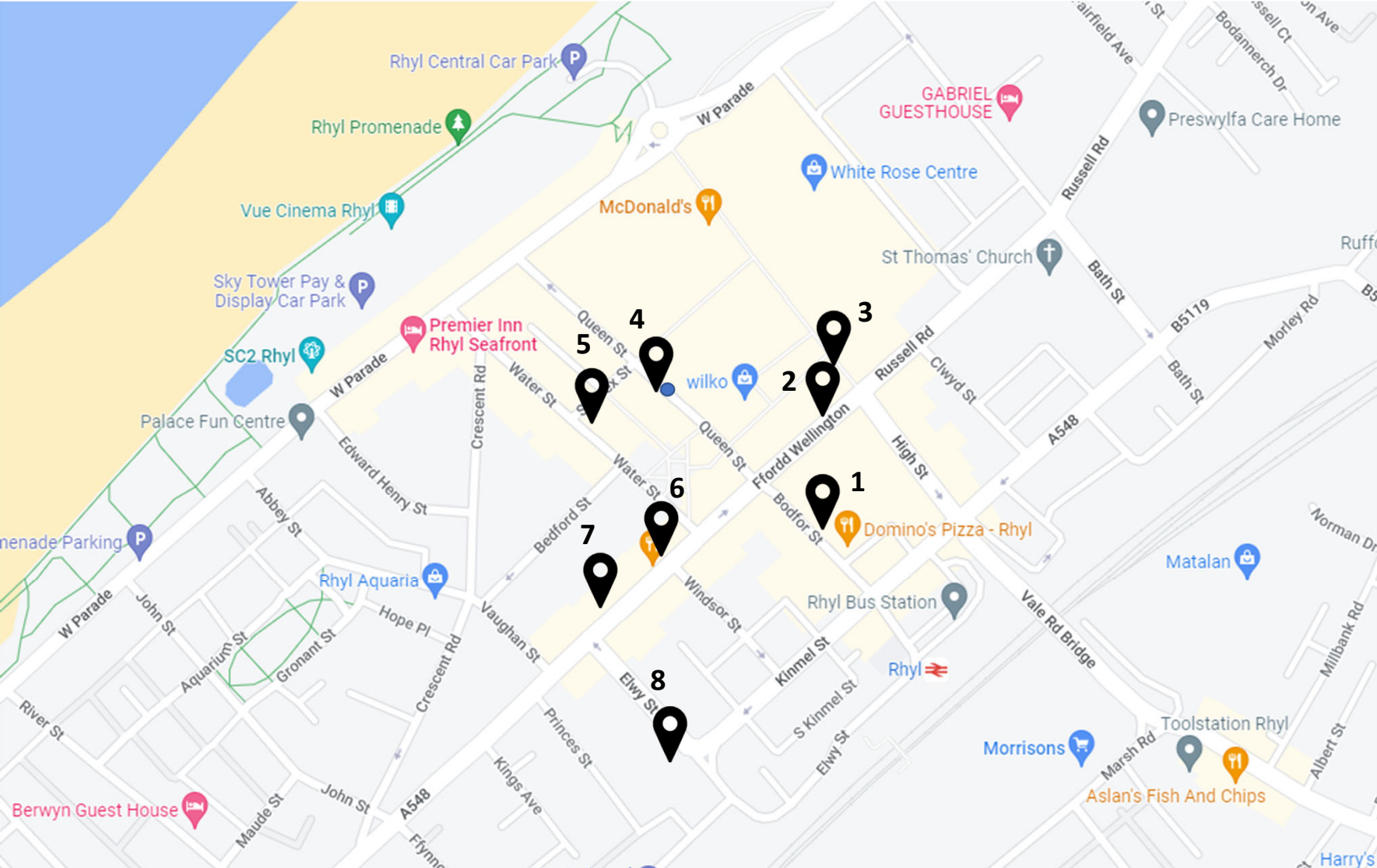
## *APPENDICES*

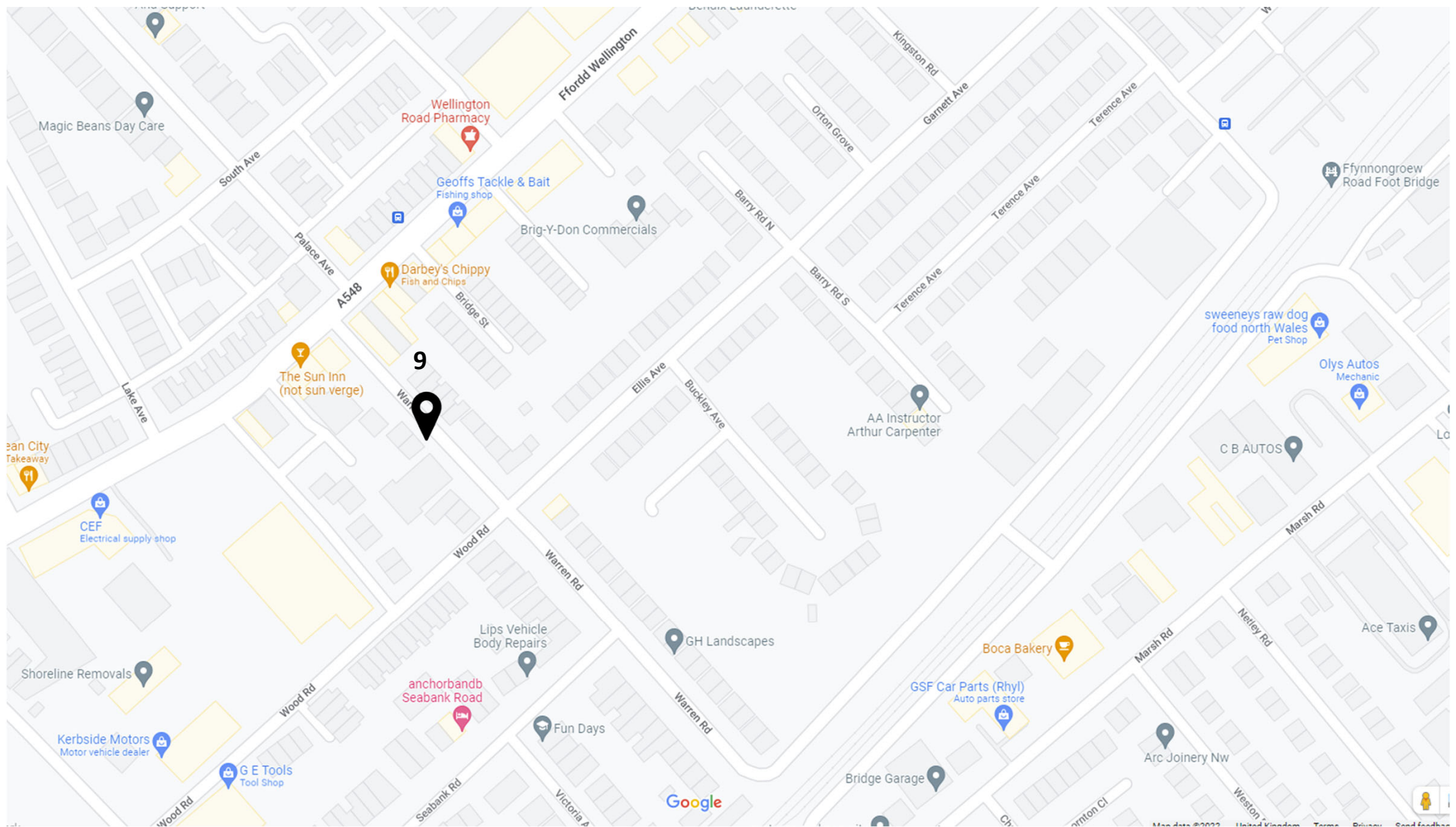


UK Government Wales  
Llywodraeth y DU Cymru



# APPENDIX I - POSSIBLE PROPERTY OPTIONS





Magic Beans Day Care

Wellington Road Pharmacy

Geoffs Tackle & Bait Fishing shop

Brig-Y-Don Commercials

Darbey's Chippy Fish and Chips

The Sun Inn (not sun verge)

9

Seaside City Takeaway

CEF Electrical supply shop

Shoreline Removals

Kerbside Motors Motor vehicle dealer

G E Tools Tool Shop

Lips Vehicle Body Repairs

anchorbandb Seabank Road

Fun Days

GH Landscapes

Boca Bakery

GSF Car Parts (Rhyl) Auto parts store

Bridge Garage

Arc Joinery Nw

Ace Taxis

sweeneys raw dog food north Wales Pet Shop

Olys Autos Mechanic



C B AUTOS

Ffynngroew Road Foot Bridge


Google

Map data ©2022 United Kingdom Terms Privacy Send feedback

Number	Location	Photo	Description	Advantages	Disadvantages
1.	32 Bodfor St, Rhyl LL18 1AU		<p>Seems to be a building with retail on the ground with storage/accommodation on the upper floors.</p> <p>Footprint measurement indicates circa 96 m2 floorplates.</p> <p>Building has multiple entrances at the side which could allow easy separation between public and private entry</p>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Self contained</li> </ul>	<ul style="list-style-type: none"> <li>• Split over different levels</li> <li>• Planning classification would need to be reviewed</li> <li>• Floor to ceiling heights could be limited</li> </ul>
2.	64 High St, Rhyl LL18 1TW		<p>Substantial building over ground, first and second floors. Ground floor retail with storage on upper floors.</p> <p>Footprint measurement indicates circa 300 m2 floorplates.</p> <p>Notices on the building indicate that it is already within the Denbighshire Rhyl regeneration plan with updated retail and new apartments, even though no works seems to have been started</p>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Large space</li> </ul>	<ul style="list-style-type: none"> <li>• Already identified for redevelopment</li> <li>• Large area – could be too big for requirements</li> <li>• Large Capex spend</li> </ul>
3.	58 High St, Rhyl LL18 1TW		<p>Previous Holland and Barret. Retail on ground and storage/accommodation on 1<sup>st</sup> and second floors.</p> <p>Footprint measurement indicates circa 85 m2 floorplates.</p>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Self contained</li> </ul>	<ul style="list-style-type: none"> <li>• Split over different levels</li> <li>• Planning classification would need to be reviewed</li> <li>• Floor to ceiling heights could be limited</li> </ul>

Number	Location	Photo	Description	Advantages	Disadvantages
4.	26A Queen St, Rhyl LL18 1RY		<p>Seems to be a building with retail on the ground with storage/accommodation on the upper floors.</p> <p>Footprint measurement indicates circa 210 m2 floorplate. Large square building on the back which is a further 110 sq m, but not clear if it's part of the building</p> <p>Unclear if it is un-used.</p>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Large space</li> </ul>	<ul style="list-style-type: none"> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Planning classification would need to be reviewed</li> </ul>
5.	25 Water St, Rhyl LL18 1SR		<p>Former bar with accommodation/storage on upper floors.</p> <p>Footprint measurement indicates circa 256 m2 floorplate.</p>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Large floorplate</li> </ul>	<ul style="list-style-type: none"> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Planning classification would need to be reviewed</li> </ul>

Number	Location	Photo	Description	Advantages	Disadvantages
6.	26B Wellington Rd, Rhyl LL18 1BN		Seems to be a building with retail on the ground with storage/accommodation on the upper floors.  Footprint measurement indicates circa 96 m2 floorplates.	<ul style="list-style-type: none"> <li>• Location</li> <li>• Self contained</li> <li>• Parking next to building</li> </ul>	<ul style="list-style-type: none"> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Planning classification would need to be reviewed</li> </ul>
7.	42 Wellington Rd, Rhyl LL18 1RG		Seems to be a building with retail on the ground with storage/accommodation on the upper floors.  Footprint measurement indicates circa 95 m2 floorplates, but seems to be joined to a larger rear structure which is 553 m2	<ul style="list-style-type: none"> <li>• Location as it is opposite the current location</li> <li>• Seems to have a large space to the rear which is single storey and could have a large floor to ceiling</li> </ul>	<ul style="list-style-type: none"> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Access to rear space could be through the front building.</li> </ul>
8.	13-19 Elwy St, Rhyl LL18 1BT		Old motorhome and caravan service centre.  Footprint measurement indicates circa 377m2 floorplate. With a structure that is single-storey and which seems to have large floor to ceiling heights	<ul style="list-style-type: none"> <li>• Large outdoor space which could be used for multiple uses</li> <li>• Self contained</li> <li>• Close to train station</li> </ul>	<ul style="list-style-type: none"> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Planning classification would need to be reviewed</li> </ul>

Number	Location	Photo	Description	Advantages	Disadvantages
9.	19a Warren Rd, Rhyl LL18 1DP		<p>Seems to be a building with retail on the ground with storage/accommodation on the upper floors.</p> <p>Footprint measurement indicates circa 372 m2 floorplate. Large square building on the back.</p>	<ul style="list-style-type: none"> <li>• Large space</li> </ul>	<ul style="list-style-type: none"> <li>• Location</li> <li>• Could need a lot of work and capex to bring up to standard</li> <li>• Planning classification would need to be reviewed</li> </ul>



POTENTIAL CASE STUDY OF INTEREST TO PROMOTING COLLABORATION IN NORTH WALES

**Creative Cardiff**, City Hall, Cathays Park, Cardiff, CF10 3ND

Contact: Sara Pepper, Director and Vicki Ball, Project Manager

<https://www.creativecardiff.org.uk/>

## Background

Creative Cardiff is a network which connects people working in any creative organisation, business or job in the Cardiff region. By encouraging people to work together they believe that they can make Cardiff the most creative place it can be. The website is an useful resource and is at the centre of the organisation's activity to facilitate a brokerage or cultural hub of particular interest to practitioners in the Cardiff region but of interest to the sector in general

The directory incorporated into the website <https://www.creativecardiff.org.uk/network-directory> provides a useful overview of the manner in which the creative sector is defined and the range and number of practitioners in the greater Cardiff region.

There is a section of the website whereby the organisation states "...We help creative people find creative jobs. We also promote funding, commissions, available space, training and other opportunities which support our members to grow and develop..." In this section is a "Post a job" <https://www.creativecardiff.org.uk/opportunities> The website provides a job brokerage service "...If you'd like to promote an opportunity you can join our network for free and post an opportunity. We need to approve all new posts so they will not be published immediately.... If available, opportunities will be advertised in both English and Welsh. Creative Cardiff is not responsible for the language choice of external advertisers."

Attention is paid to the provision of accommodation and facilities for individuals and businesses to go about their work. To quote the site "... During the last decade creative hubs and coworking spaces have become essential to how creatives work and as such, to the growth and development of the creative economy globally.

<https://www.creativecardiff.org.uk/research-and-projects/projects/spaces> ..."

Complementing this "harder information", the site offers an opportunity for events to be advertised

<https://www.creativecardiff.org.uk/creative-hub/events>

Looking outside Cardiff, there is an useful guide to UK Creative Networks. The site states "...Creative networks are present across towns, cities and regions in the UK and create value which enhances the development of the creative industries. Creative networks bring people together to create collaboration and growth in their local and regional creative industries. They are place-based initiatives working with multiple creative industry sectors. These networks have dedicated staff to support both creative individuals and organisations to thrive..." A link is provided to a map showing the location of these networks.

<https://www.creativecardiff.org.uk/uk-creative-networks>

Amongst the networks listed are the following in Wales, in addition to Creative Cardiff,

*Artis Community*

A space to share learning and connect creatively

Rhondda Cynon Taff/Merthyr

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

*Creative Carmarthenshire/Sir Gar Creadigol*

Network to highlight creativity

Carmarthenshire/SW Wales

[www.yregin.cymru](http://www.yregin.cymru)

*Gogledd Creadigol/Creative North*

Creative Cardiff is keen that they be informed of any creative place-based network that they can add to the map or if creatives would like to be connected to a network to collaborate.

Creative Cardiff brought together many of these networks for the first time in September 2020 to make introductions, share knowledge and discuss how to collaborate.

In collaboration with these networks, Creative Cardiff then produced [Joining the Dots](#) - a research report from Dr Marlen Komorowski, Sara Pepper OBE and Professor Justin Lewis - to better understand the value of creative networks.

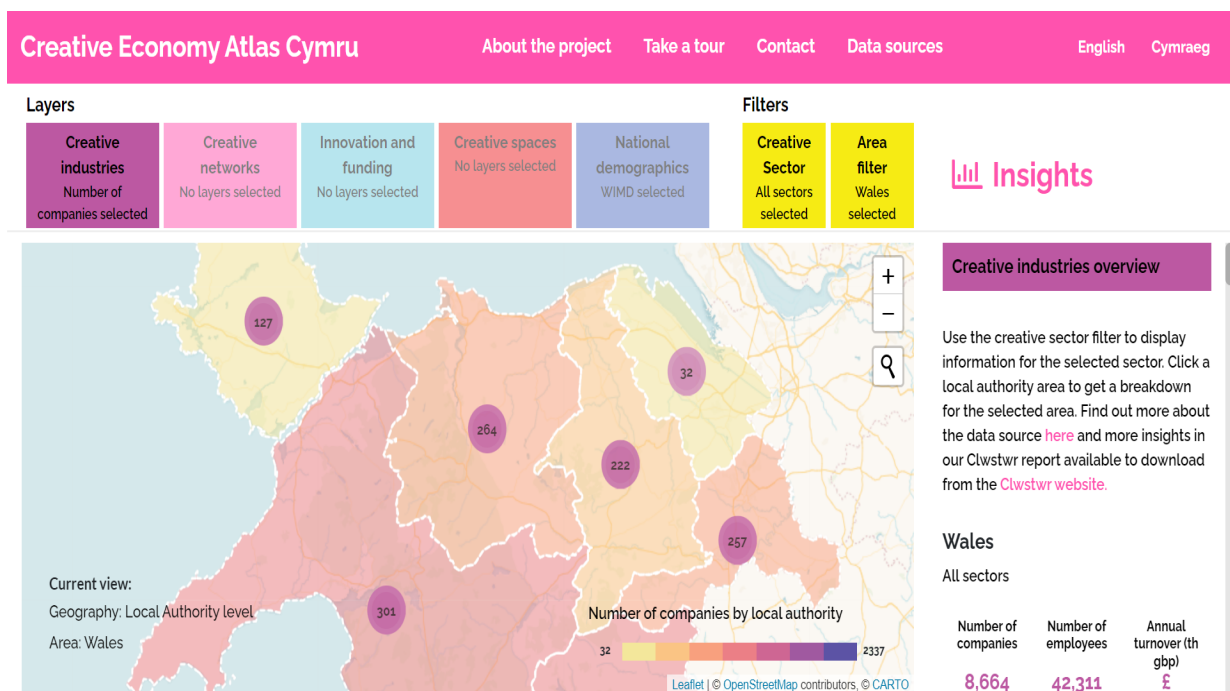
The Executive Summary of the report states “...Creative networks are a relatively recent, evolving phenomenon. To date there has been little interrogation of creative networks from either a policy or academic perspective..... The growth of the creative industries has impacted most towns, cities and regions in the UK, bringing place-based economic, social and cultural benefits. Creative networks create value which enhances the development of the creative industries in places across the UK. While recognition and support from policy-makers is increasing, it remains peripheral to public funding in the creative industries. This report provides evidence that creative networks are of significant importance to industry, policy and academic stakeholders, making a case for their playing a more central role in public policy.,,,,”

The report is useful in the context of this report in that it seeks to identify the “organised” creative clusters in the UK and to classify them by size but also by the scope of activities. Obviously, the list in the table above excludes London which, in this case, is useful, as it does not impact on the validity of the data for our exercise. What is clear (possibly partly because more is known about the nature of that cluster) is that the Cardiff cluster is by far the biggest in Wales and, potentially, covers the widest possible range of creative sectors and activity. This information is useful for putting in context some comments which follow but it is interesting to note that, for example, the size of the Creative Manchester cluster is, apparently, so much smaller.

The Cardiff cluster has spawned Clwstwr, which “... aims to put innovation at the core of media

Production in south Wales- moving Cardiff’s thriving screen sector from strength to leadership,,,” Clwstwr is supported by the three Cardiff universities, Welsh Government, the Arts and Humanities Research Council, and The Creative Industries Clusters Programme which is managed by the Arts & Humanities Research Council as part of the UK Government’s Industrial Strategy.

Although concentrating on developments, innovations, and events relating to the greater Cardiff area, Clwstwr’s website does address issues of interest to the whole of Wales. For example, the interactive Creative Economy Atlas Cymru <https://clwstwr.org.uk/creative-economy-atlas-cymru> seeks to provide a geographic analysis of the creative sector (map below replicated from the site)



It is noteworthy that whilst the reported size of the Cardiff cluster (3000-4000) in the table above shows a degree of parity with the figure of 4775 companies in the Cardiff city region in the atlas, the same cannot be said of the north Wales cluster in the atlas (over 1200 companies) and the reported size of the Gogledd Ceredigion cluster (1-200). As shown in the extract above, the atlas notes that there are 222 companies in Denbighshire. This possibly needs further investigation.

### Governance and organisation

The Creative Cardiff Advisory Group exists to inform its work and plans, challenge it, fire its ambitions and aspirations, and help spread the word about Cardiff’s creative economy, at home and further afield.

Made up of creatives across Cardiff from sectors including architecture, dance, design, marketing, film and music, the Group will gather three times a year to reflect and advise on Creative Cardiff’s work.

Clwstwr is led by Cardiff University in partnership with University of South Wales and Cardiff Metropolitan University Clwstwr brings together all major Welsh broadcasters including BBC Cymru Wales, S4C and ITV Wales with independent film and television production companies, Wales's national companies and creative organisations, creative coworking spaces, tech startups, strategic agencies including Arts Council of Wales, local authorities including Cardiff Council and Welsh Government.

### **General observations**

1. There is no doubt that there is a critical mass of creative businesses in the greater Cardiff area which encourages and sustains clustering activity. Both Creative Cardiff and Clwstwr bring together the industry, education, and government and given that is the nation's capital city region were this not to occur here, then it would be unlikely to occur elsewhere. It is also benefitting from support provided by UK government, again were Cardiff not to benefit then no other part of Wales would be likely to benefit.
2. Creative Cardiff is convinced that such clusters, organised with a robust support network, have great benefits for companies in the creative sector.
3. The establishment of such a formal cluster structure depends on a number of factors not least the size of the sector locally, the resources available to administer the operation, institutional support in terms of FE and HE establishments; and government support on various levels.
4. The creative sector is not always receptive to attempts to organise it into formal structures thus any attempt to do so must show the sector that it is worth becoming involved.
5. Data relating to the size of the sector and the types of activities undertaken tends to be patchy, the work done in relation to Cardiff probably needs to be replicated elsewhere.
6. Defining the scope of what constitutes "the creative sector", knowing its size, and the identity of companies/individuals allows us to initiate an examination of what the sector needs in terms of accommodation and organisational support.
7. A major player in relation to the establishment of Clwstwr was Prof Ruth McElroy who also happens to be Chair of Ffilm Cymru. Ruth has recently moved to Bangor University and could be a useful contact.

## FINDINGS PART 1: MAPPING CREATIVE NETWORKS

Table 1 details **22 creative networks in the UK, covering 21 cities/regions** (Bristol has two networks that fit our definition). While this is not necessarily an exhaustive list, we are confident it includes the majority of established creative networks that meet our criteria and are located in the UK.

Name of creative network	Location	Network scope	Network size (number of organisations / freelancers involved)	Year founded	Workshop attendance	Survey respondent
Artis Community	Rhondda Cynnon Taff	Creative industries	100-200	2018	✓	✓
Bristol Creatives	Bristol	Visual & applied artists	900-1,000	2006	✓	✓
Bristol Creative Industries	Bristol	Creative industries	500-600	2005	✓	✓
Creative Bath	Bath	Creative industries	600-700	2008	-	✓
Creative Cardiff	Cardiff	Creative industries	3,000-4,000	2015	✓	✓
Creative Carmarthenshire	Carmarthenshire	Film / video, radio / television & music	50-100	2018	✓	✓
Creative Clyde	Glasgow, Scotland	n.a.	n.a.	n.a.	-	-
Creative Dundee	Dundee	Creative industries	200-300	2013	✓	✓
Creative Edinburgh	Edinburgh, Scotland	Creative industries	4,000-5,000	2001	✓	✓
Creative Gloucestershire	Gloucestershire	n.a.	n.a.	n.a.	-	-
Creative Kernow	Redruth	Creative industries	2,000-3,000	1995	✓	✓
Creative Lancashire	Lancashire	Creative industries	2,000-3,000	2004	-	✓
Creative Leicestershire	Leicestershire	Creative industries	n.a.	n.a.	✓	-
Creative Manchester	Manchester	Creative industries	100-200	2018	✓	✓
Creative North Wales	Caermarfon (West Wales)	Digital creative	100-200	2012	✓	✓
Creative Quarter Nottingham	Nottingham	Creative industries	700-1,000	2012	✓	✓
Creative Stirling	Stirling	Creative industries	n.a.	n.a.	-	-
Creative Swindon	Swindon	n.a.	n.a.	n.a.	-	-
Culture Central	West Midlands / Coventry	Arts & culture	n.a.	n.a.	✓	-
Culture Northern Ireland	Derry/Londonderry	n.a.	n.a.	n.a.	-	-
Sheffield Creative Guild	Sheffield	Creative industries	700-800	2016	✓	✓
Wired Sussex	Brighton	Media & creattech	1,500-2,000	2007	✓	✓
Total identified: 22 creative networks	Number of cities: 21		Total members: >18,000		15	15

Table 1: Overview of creative networks identified.

# GRWP LLANDRILLO MENAI

<https://www.gllm.ac.uk/>

Meeting held with Lawrenec Wood, Principal, Coleg Llandrillo, 18/10/22

He had been in contact with Wicked Films Wales in the past but admitted that what the College could offer and what WFW required were incompatible.

Rhyl College currently had 500 learners, rising to 700 when the new engineering block was completed. This would be a centre of excellence for renewables supported by RWE.

The College was providing a sixth form offer in Rhyl including art and media but numbers were low and it appeared that learners did not want to continue their studies in Rhyl after a certain age.

The College was running a full-time Vocational Creative course at Rhos-on-Sea> This covered performing arts/media technology/creative art and design with a significant number of students from Rhyl. He felt that there was more scope to deliver film at the higher education level but demand from learners was not high.

He was happy to try to support developments in Rhyl and was a member of the Rhyl Community Development Board.

Her mentioned that he had been involved with bringing speakers from the Performing Arts to Rhyl High School and was happy to support initiatives in the town of which he is a native. He had links with various institutions such as Glyndwr University and its activities in relation to art and design, print and gaming.

## **SCREEN ALLIANCE WALES – General Background**

<https://www.screenalliancewales.com/>

The Screen Alliance Wales Education and Training initiative aims to raise awareness of the opportunities available to young people in the film and TV industry. From schoolchildren searching for inspiration, to college and university students looking for valuable experience to match their skills and knowledge, we provide professional expertise and experienced advice in our portal. If you've got the ambition, then SAW, in partnership with Bad Wolf, and other production companies will provide the inspiration.

To achieve the aim that all local people, irrespective of their economic or ethnic background, should have access to well paid local jobs 365 days a year, without being dependent on having prior connections to the industry, Bad Wolf set up Screen Alliance Wales to train production crews for these new jobs and build up Wales' infrastructure.

*“SAW offers a unique service, working with children from the age of nine in the classroom in school or at the studio to welcoming people from all ages on production whether it's a professional, training or work shadowing placements. Since SAW's inception they have worked with over 10000 people opening up opportunities and pathways to achieving Bad Wolf's vision of a sustainable workforce in Wales”*

Jane Tranter, CEO Bad Wolf

Although curtailed by Covid, SAW, in its own words, in normal times, offers:

### **Work Experience**

What better way to learn about working in the Film and TV industry than to be part of a real-world production? On-the-job workplace experiences help to train and develop homegrown talent. For most it will be their first step towards building a career in the creative industries.

### **Work Shadowing Placements**

Due the Covid outbreak, they were unable to offer work shadowing opportunities, but are monitoring the situation and will endeavour to facilitate again as soon as they can. They are in the process of developing virtual opportunities, such as our monthly Careers Cafe and online Covid Training. Keep up to date with when they are able to developments on their media channels.

### **Training Network**

Developing partners in the industry is essential to create supportive pathways for individuals who aspire to work in the film and television productions in Wales. We welcome opportunities to work collaboratively with Welsh education facilities and training initiatives to support people looking to get into the industry.

### **Work Shadowing placement**

Increase your knowledge and gain valuable insights into the world of TV and Film. Work Shadowing placements give you the opportunity to learn about the industry and gain

valuable skills by working directly with professionals. Work Shadowing is currently on hold due to Covid restrictions, apart from select cases.



**Sustainable Studio**, Unit 7 Curran Buildings, Curran Road, Cardiff CF10 5NE

Contact: Julia Harris

<https://www.thesustainablestudio.com/>

Contacts Julia Harris and Sarah Valentin. Sarah is a fashion designer and has worked in the industry for more than 15 years. Julia is a songwriter and musician and together they run DATI, a sustainable clothing brand.

Opened July 2016 as a grass roots community studio, focussed on providing a platform for people of all abilities to thrive and succeed. There is a diverse range of artists, makers and creative professionals.

Nurturing talent through mentoring, work experience and internship opportunities at the very core of what they seek to do.

The Studio claims:

“By our community being able to access affordable space and work closely with others in a supportive environment, the Studio has become a launch pad for emerging artists and creative businesses”

#### Location/type of building

The Studio is located in part of a large warehouse building, largely unused and scheduled for re-redevelopment in Dumballs Road, Cardiff. It expects to have to re-locate in a matter of months. Some 38 creative businesses are hosted in “units” de-lineated by wooden partitions (re-cycled timber from a variety of sources – see photos)



## Tenants

The tenants are a mix of fashion designers, illustrators, interior designers, artists, bloggers, DJs, ceramicists, animators, graphic designers, film makers, photographers, illustrators, a goldsmith and more. There is a high degree of informality in terms of the delineation of space which encourages high levels of interactivity. Despite the informality, the businesses are very professional with some of the makers selling their goods far outside Cardiff even internationally.

## Facilities

Informality and flexibility is the major attractor of this building, the nature of the temporary structures delineating space makes it relatively easy to meet tenants' needs and there is a major space on the second floor of the studio which is completely open and provides flexibility for social interaction/events/filming. There is a communal eating area/small kitchen. The studio space will not be used as operational space.



On the same floor one finds larger units which though still delineated with the recycled wood partitions provide a little more formality.



### Tenure and governance

There was a lack of a codified system of governance and an informal approach to matters relating to tenure. Individuals met the principals and, dependent on the degree to which it was felt that they fitted with the profile of the studio and the mix of existing businesses. It is very much an easy in easy out arrangement with potential clients being invited to visit and tour the studio and meeting the businesses before making a decision. There was a realisation that the premises were subject to redevelopment proposals which might result in a need to relocate at short notice. There was no guarantee that a similar configuration could be replicated elsewhere.

### Business support

The tenants were not in receipt of the type of support offered by Business Wales or other public agencies but had benefitted from informal links with the HE and FE sectors with students taking up internships and machinery and equipment often donated when surplus to requirements or when they were due for replacing.

The fashion business operated by Sarah operates on sustainable grounds reflecting the circular economy with surplus material often being put to new use.

Their first upcycling fashion label 'Zolibeau' was started in 2011 on a table under Sarah's stairs. They sold at local markets in south Wales and showed their clothing at national sustainable fashion shows.



Sarah and Julia also began to run workshops focusing on clothing reuse and upcycling and teaching basic sewing skills with charities Barnardo's, The Prince's Trust and BAWSO, MENFA and others.

They have mentored many local people in the creative industries and supported their journey by hosting internships and placements.

### General observations

- 1 This is a classic example of a low-cost former industrial building being put to beneficial use but is, at best, a temporary use of the building which will shortly be redeveloped and the physical cluster occupying the floorspace may well be dispersed as a result.
- 2 The location is relatively convenient, being with a ten-minute walk of Cardiff Central railway station and Cardiff Bay, with bus routes serving the area. It is very near the new FE campus. In terms of location, affordability, and replicating the type of informal, relaxed, collaborative, low-cost space, it is difficult to see how a similar operation could be set up elsewhere in the Cardiff city centre area.
- 3 The "laid back" approach to tenancies and the use of space and the capacity to provide "dirty" spaces for e.g. ceramicists and the flexibility of the low-cost partitioning makes the Studio attractive to creative individuals and businesses wanting to do their own thing and be free of institutionalised and fixed structures which some might claim to stifle creativity.
- 4 There were informal communal areas which were available to all (including the large open space). There was no enhanced provision of services/infrastructure such as broadband over and above the basic provision.
- 5 The range and number of businesses is a function of the size of the greater Cardiff urban agglomeration, particularly when it is remembered that there are other locations in the city which offer facilities for such businesses and individuals.
- 6 The sisters exhibited pride in what they had achieved without any public financial support and were truly independent. There was also a pride in the individual businesses with the fashion business, probably the biggest business in terms of

visibility and floor space, reflecting an innovative approach to sustainable fashion over a number of years.

- 7 There were good informal links with local educational institutions and a readiness to allow students and former students to take space to try out ideas. There was also a good relationship with businesses supplying materials and other support which helps keep costs down. There was 24/7 access for tenants.
- 8 The question arises whether those clustering together in this building would have done so if the building was a more institutional setting and with a stricter tenure regime. The cluster would probably never have occurred in a less densely populated area without a compelling reason to bring the creatives together.





# West Rhyl Young People's Proj

Tackling social injustice, inequality and deprivation alongside young people and families

get in touch ▶

The background of the slide shows a building with a sign that says 'MUSEMENT' and a stylized arrow logo.

A collage of images. On the left is a woman's face. In the center are black silhouettes of people. On the right is a woman in a colorful headscarf. At the bottom is a woman's face. A yellow banner with the text 'ffilm ifanc INFORMATION PACK' is overlaid. A blue banner at the bottom right says 'Pentre Fi Penygroes'.

# Hwb Creadigol Rhyl Creative Hub

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Sesiwn Gweithdy Ffilm Ifanc Workshop Session

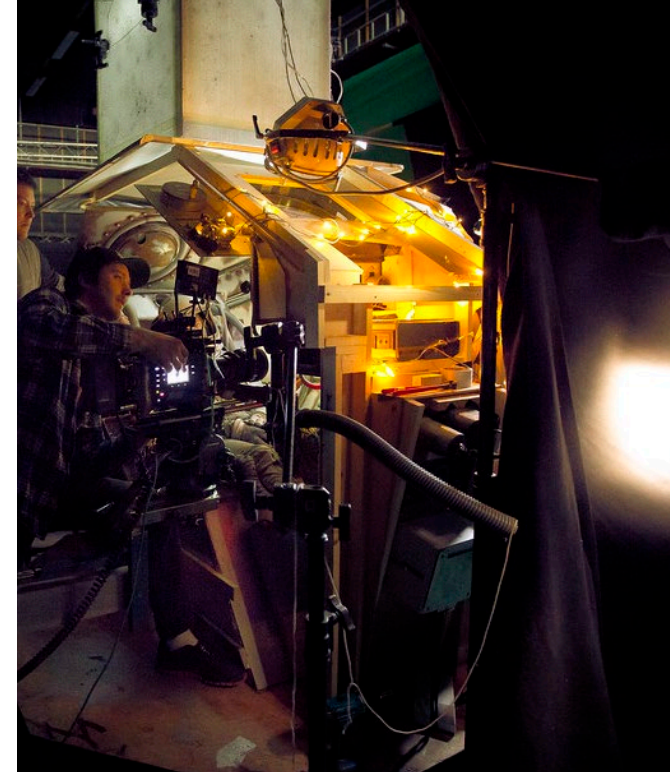
# Rhyl Creative Hub

This session is intended to draw out your views about what a new hub for Wicked Films could mean for you and for other young people, including those interested in film, and those who just want somewhere where they can be themselves, express themselves and choose to create if they so wish in whatever medium they want.

We'd really like to hear your views on:

- What that new Hub could look like, externally and internally?
- What would make you feel safe, comfortable and free to be able to express yourself in a Creative Hub
- What type of facilities, technical and otherwise would help you create and develop your craft?
- What could the new home do to help young people more generally.
- What type of support, advice and activities would you like to see there?

You can help us by thinking about the above questions and sharing your views and ideas.



# Hwb Creadigol Rhyl

Bwriad y sesiwn hon yw denu eich barn am yr hyn y gallai canolfan newydd ar gyfer Wicked Films ei olygu i chi ac i bobl ifanc eraill, gan gynnwys y rhai sydd â diddordeb mewn ffilm, a'r rhai sydd eisiau rhywle lle gallent fod yn nhw eu hunain, mynegi eu hunain a dewis, os ydynt yn dymuno, i greu bod creu mewn unrhyw gyfrwng bosib.

Hoffem glywed eich barn ar:

Sut fysa'r Ganolfan newydd yn edrych, tu allan a thu fewn?

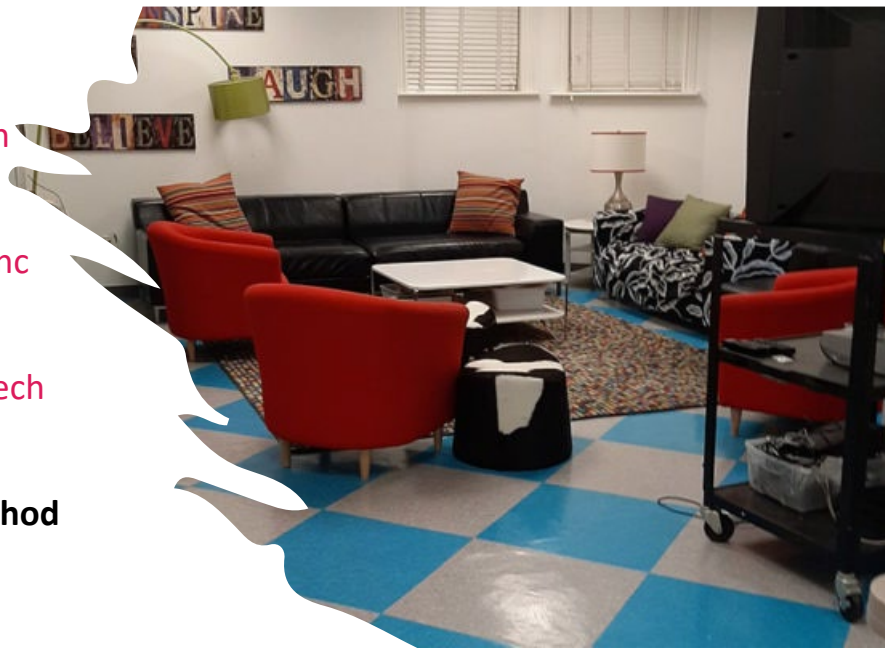
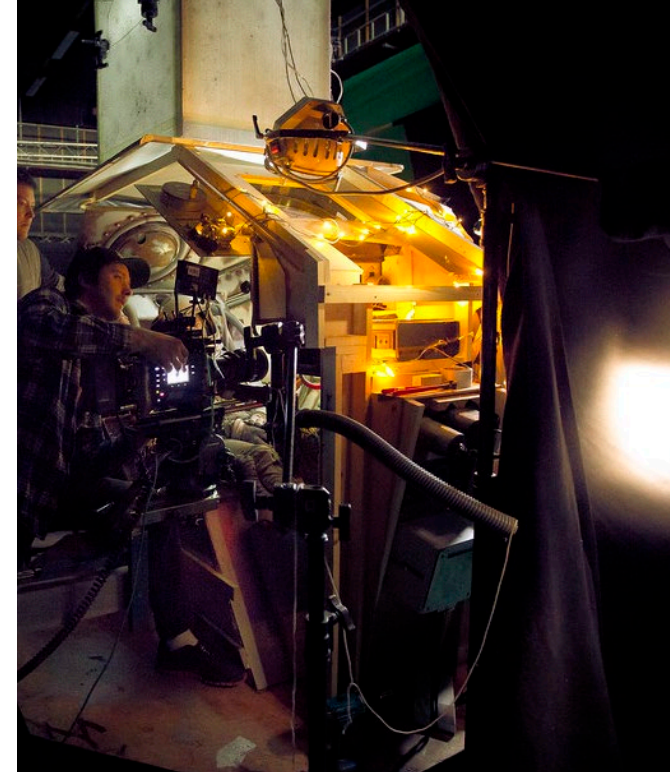
Beth fyddai'n gwneud i chi deimlo'n ddiogel, yn gyfforddus ac yn rhydd i allu mynegi eich hun mewn Canolfan Greadigol o'r fath?

Pa fath o gyfleusterau, technegol ac fel arall, fyddai'n eich helpu i greu a datblygu eich crefft?

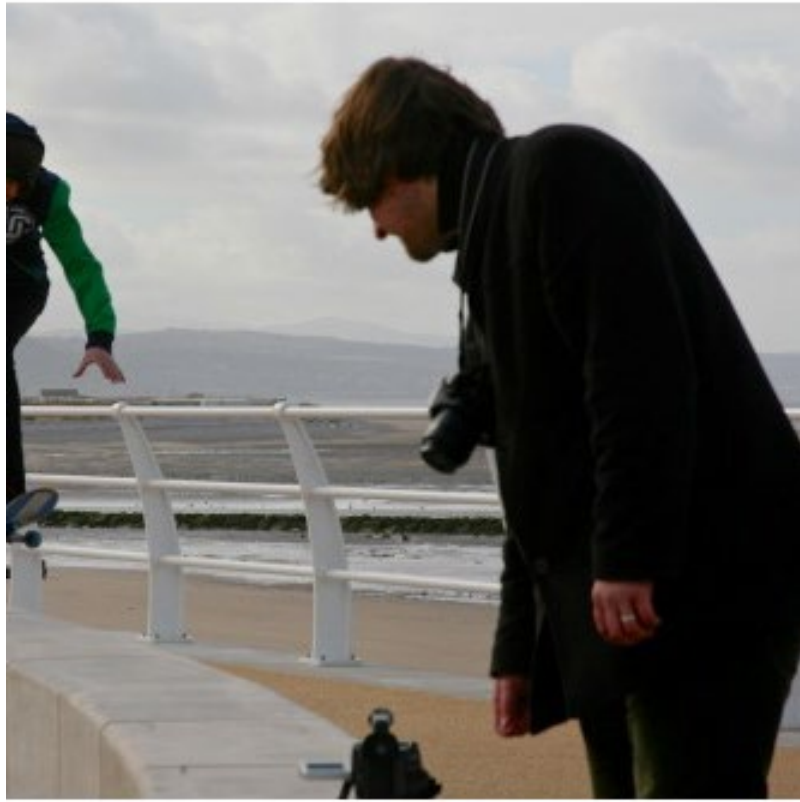
Beth allai'r cartref newydd ei wneud i helpu pobl ifanc yn fwy cyffredinol.

Pa fath o gymorth, cyngor a gweithgareddau yr hoffech eu gweld yno?

Gallwch ein helpu drwy feddwl am y cwestiynau uchod a rhannu eich barn a'ch syniadau







# West Rhyl Young People's Proj

Tackling social injustice, inequality and deprivation alongside young people and families

get in touch ▶

The background image shows a brick building with a sign that says 'MUSEMENT'. There is a stylized logo to the right of the text.A collage of images. On the left, a woman with braids is smiling. In the center, there are black silhouettes of people dancing. On the right, two women in colorful headscarves are looking at each other. At the bottom, there is a banner with the text 'Pentre Fi Penygroes' and a portrait of a young woman.

ffilm ifanc **INFORMATION PACK**

# Rhyl Creative Hub

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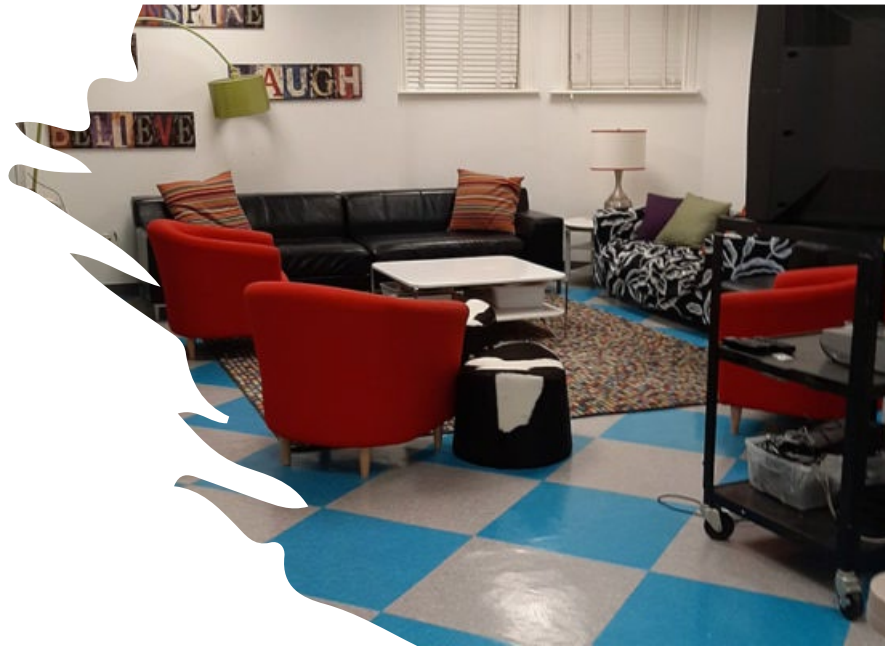
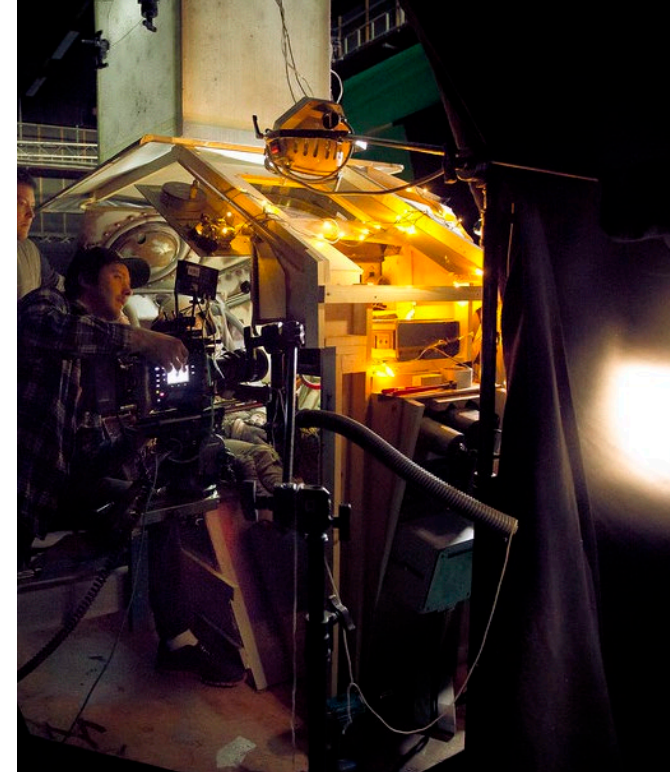
Workshop Session

# Rhyl Creative Hub (A new home for Wicked Films)

If Wicked Films was able to have a proper home somewhere in Rhyl or nearby, there are a few things we would like to know:

- What that new home could look like?
- What would be in the new home?
- What could the new home do to help the young people of Rhyl?
- What the new home could offer to help those interested in film, video and media, including things like Tik Tok and YouTube?

You can help us by thinking about the following questions and giving your views and ideas.





**WICKED WALES**  
**CINEMA**



# Rhyl Creative Hub

## A new home for Wicked Films

- Questions
  - Where would you like it to be located?
  - What would be important to you in the Hub?
    - What would make you want to come to visit the Hub?
    - How would you like the building to look, inside and out?
    - What kind of facilities and equipment would you like to see there?
    - What type of support, advice and activities would you like to see there?



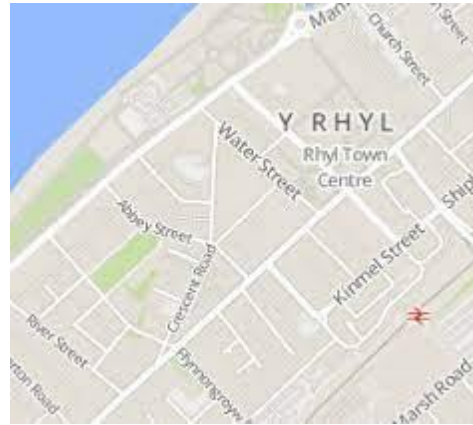
What are the main reasons you come to 17 Bedford Street?

How or in what way does this place make you feel at home / welcome?



What are the best features of the WRYP Home?

If you had a magic wand, what would you do to improve the facilities or the look and feel of the place?





What are the main reasons you come to Bedford Street?

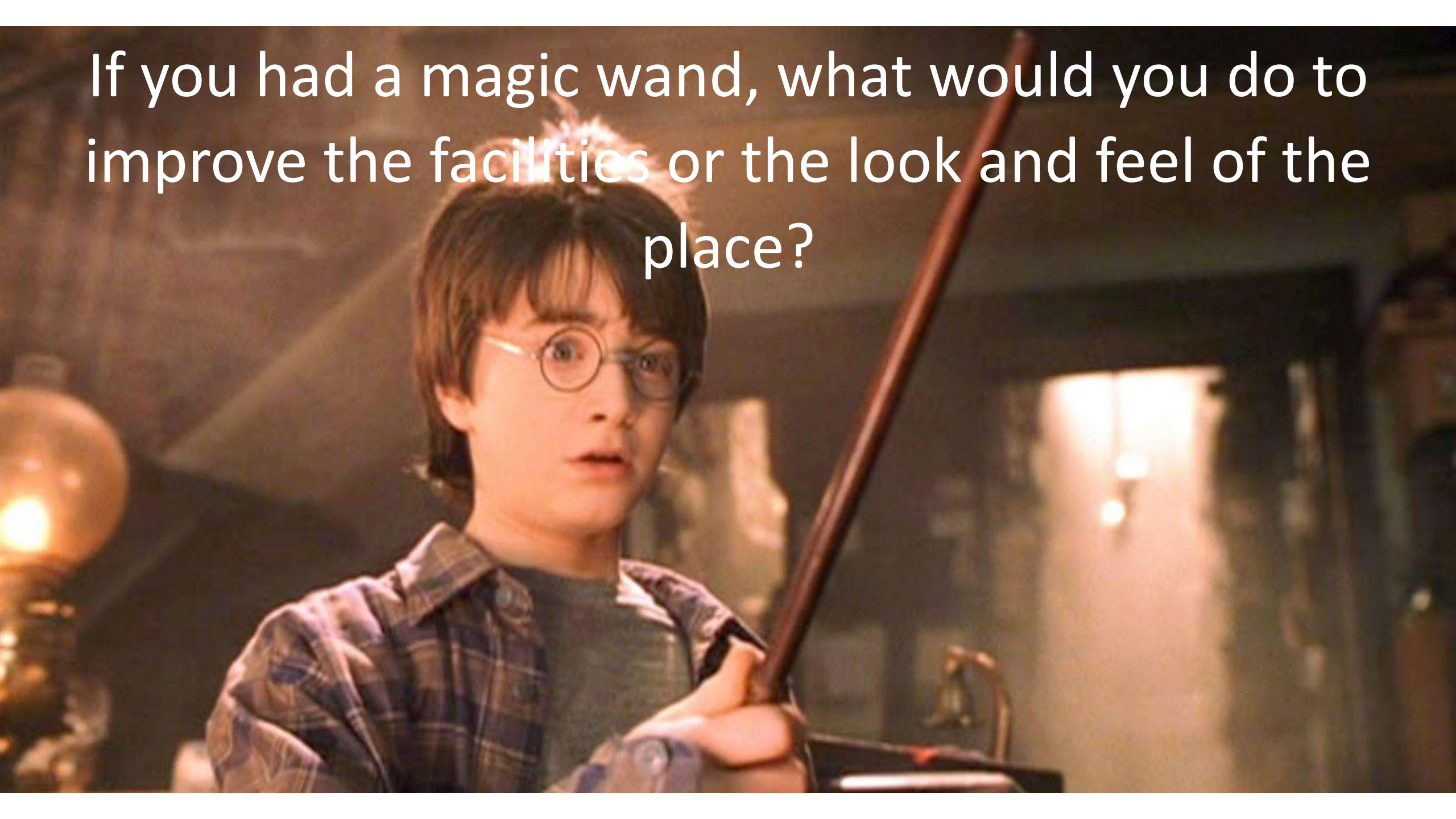
How or in what way does this place  
make you feel at home / welcome?



What are the best features of the WRYP Home?



If you had a magic wand, what would you do to improve the facilities or the look and feel of the place?





Appendix IV - Comments from Young People

<p>“There are comfy sofas”          “The people are nice”          “The room is quite homey”          “There are lots of windows and plants”          “The art here is lovely”          “The graffiti outside is really pretty”          “I feel at home here because everyone is so friendly - and we can play pool”          “People are funny”          “Its chaotic and I love it”          “Tea and toast are cool”          “We have a pool table”          “Music”          “Alex is so cool”          “Sofas”          Place to go to be with cool people”          “Art stuff”          “In the building the areas is nice from the architecture to the ambience within the building”          “It is a place that is comfortable and not really drowned out with open space”          “The people make me feel welcome”          “The set up reminds me of home”          “Sense of belonging”          “Mark”          “I come to the centre on Wednesday because for five years it has been a place where I can be myself, and I’ve seen others gain and connect with friendships and understanding on the development of the sessions”          “the people”</p>	<p>“If I had a magic wand, I’d give this place a small football pitch / basketball”          “If I had a magic wand I would ensure that the building is kept funded as a place, it required certain events that would be able to develop, but also create specific timetable for “workshop” weeks.          “Plants, couch”          “Trips and new experiences”          “More space, on for longer, more days!”          “I want more days here”          “I would change the size of the kitchen”          “I would like more trees, plants and outdoor space”          “Big Kitchens”          “Plants”          “Matching colour schemes”          “Outside Space”          “Books”          “Arts supplies that work”          “rugs, (soft, fluffy)”          “Sensory Stuff”          “Board games – bigger selection”          “Matching sofas”          “Sensory stuff”          “Budget to be able to buy in dedicated LGBTQ+ library”</p>
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"Food, the people and that I can have conversations with people without worrying, all the activities we get to do and comfy places to sit"

"Make friends (gay); cool volunteers, comfy"

"Get away from home"

"Good food"

"Can cook here when I can't at home"

"cool chairs"

"nice people"

"Nice atmosphere"

"To have fun and hangout with people similar to me / without any hate directed towards me or worrying about dodgy people"

"supportive community"

"like minded people"

"volunteers"

"Friends (gay)"

"Community"

"Light levels nice"

"To come to Viva – an LGBTQ+ group to have support with my sexuality"

"As we all share similar experiences, it feels welcoming to have the comfort of others who could support me/us."

"Comfortable, and warm environment that feels safe"

"It is a place to change and be unique and be genuine"

"Mark, Alex"

"I came here to get space from home. I enjoy coming here because I get to experience new

"More comfortable lighting and possibly some more space to have fun and group interactions"

things and I met new friends. I feel like I can speak to Youth Workers about anything”

“Friendships”

“Relaxing Atmosphere”

“Activities and Support, Safe space, small group, homely”

“It’s a place where I can come to have some time away from home. The place is somewhere I get to play Mario Karts and play Board Games”

“Friendly Place”

Nice people”

“Nearby”

“Basketball court in front yard”

“Sessions not long enough”

“Should be more on days”

“We only ever have curry noodles – get better noodles”

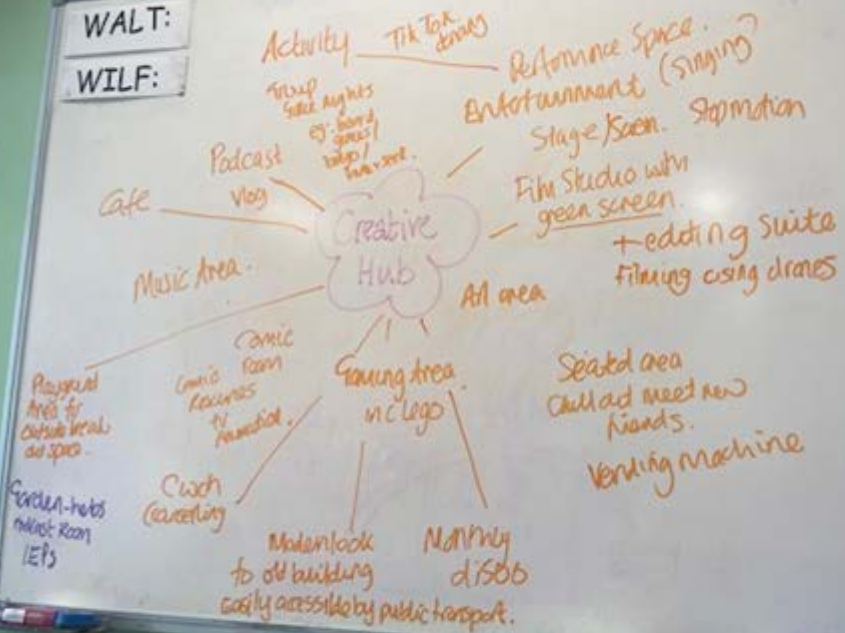
“There needs to be more spaces for active creative arts (Dance, Drama) and lights to fit the mood – warm, open vibe, cosy, active.

“Not only longer, but also more days of the week”



WALT:

WILF:



RHYL CREATIVE HUB INNOVATION PLAN		
Priority	Actions	By When
Strategic Direction and Business Planning	Engagement with Key Stakeholders to share vision for the Creative Hub.	Mar-23
	Agreement on shared objectives and collaborative projects between WRYPP & Wicked Films	Jun-23
	Business Plan for Wicked Films (to reflect new hub and collaboration with WRYPP)	Dec-23
	Business Plan for WRYPP (to reflect hub and collaboration with Wicked Films)	Dec-23
	Produce combined collaborative document	Mar-24
Governance and Management	Review and agree formal relationship between WRYPP and Wicked Films on the purchase, management and operation of the new Creative Hub. (e.g. Joint Venture, Memorandum of Understanding, commercial contract)	May-23
	Review the appropriateness and feasibility of establishing Wicked Films as a charity and social enterprise.	Jun-23
	Review Management Structures for i) Project Management of the development of the new hub, including funding ii) Post completion management of the new facility.	Jul-23
Funding	Begin discussions with key funders regarding the proposed development, including Welsh Government (Community Facilities Programme, Creative Wales), National Lottery, Gwynt y Mor, Rhyl Flats, and Trusts and Foundations.	Mar-23
	Submit Funding for temporary improvements and refurbishment of Bedford Street (Rhyl Flats Wind Farm and Community Facilities Programme £25k)	Mar-23
	Consider Crowd Funding Option and other fund raising programmes to support the development.	Jun-23
	Obtain cost estimates for development of new hub	Dec-23
	Submit Expressions of Interest for funding	Jan-24
Property and Facilities	Begin formal discussions with Denbighshire about Bedford Street as a possible future Asset Transfer	Jan-23
	Short-list properties in Rhyl / Engage Agent	Feb-23
	Temporary Refurbishment of Bedford Street	May-23
	Agree on potential property	Jul-23
	Submit Formal Offer	Sep-23
	Appoint Architects	Oct-23
	Development Work Commencement	Jun-24
	Property Complete/ Facility Open	Dec-24

<b>Partnership Working</b>	Begin Programme of Engagement with regional partners	Mar-23
	Agree partnership delivery programme with key collaborators e.g. Screen Alliance Wales, Grwp Llandrillo Menai	Sep-23
<b>Programme and Activities (Aligned to Business Plan)</b>	Wicked Films 3 Year Programme Development	Mar-24
	WRYYP 3 Year Programme, including new activities	Mar-24
	Joint Project Programme between two organisations	Dec-24
<b>Marketing and Comms</b>	Continue Programme of Promotion Highlighting new hub	Jan-23
	Active engagement with i) Young People ii) Local Community (continuous programme of engagement to ensure buy-in and active input into the project)	Mar-23
	Development of New Brand and Name for the Hub	Aug-23
	Engagement with Key Stakeholders to share vision for the Creative Hub. (See Strategic Direction and Business Planning Above)	Oct-23

# RHYL CREATIVE HUB INNOVATION PLAN

2023 & 2024

		31-Mar	30-Jun	30-Sep	31-Dec	31-Mar	30-Jun	30-Sep	31-Dec
Begin formal discussions with Denbighshire about Bedford Street as a possible future Asset Transfer	Jan-23	█							
Continue Programme of Promotion Highlighting new hub	Jan-23	█	█	█	█	█	█	█	█
Short-list properties in Rhyl / Engage Agent	Feb-23	█							
Engagement with Key Stakeholders to share vision for the Creative Hub.	Mar-23	█	█						
Begin discussions with key funders regarding the proposed development, including Welsh Government (Community Facilities Programme, Creative Wales), National Lottery, Gwyn y Mor, Rhyl Flats, and Trusts and Foundations.	Mar-23	█	█						
Submit Funding for temporary improvements and refurbishment of Bedford Street (Rhyl Flats Wind Farm and Community Facilities Programme £25k)	Mar-23	█	█						
Begin Programme of Engagement with regional partners	Mar-23	█	█	█					
Active engagement with i) Young People ii) Local Community (continuous programme of engagement to ensure buy-in and active input into the project)	Mar-23	█	█	█	█	█	█	█	█
Review and agree formal relationship between WRYP and Wicked Films on the purchase, management and operation of the new Creative Hub. (e.g. Joint Venture, Memorandum of Understanding, commercial contract)	May-23	█	█	█					
Temporary Refurbishment of Bedford Street	May-23	█	█	█					
Agreement on shared objectives and collaborative projects between WRYP & Wicked Films	Jun-23	█	█	█					
Review the appropriateness and feasibility of establishing Wicked Films as a charity and social enterprise.	Jun-23	█	█	█					
Consider Crowd Funding Option and other fund raising programmes to support the development.	Jun-23	█	█	█					
Review Management Structures for i) Project Management of the development of the new hub, including funding ii) Post completion management of the new facility.	Jul-23	█	█	█	█				
Agree on potential property	Jul-23	█	█	█	█				
Development of New Brand and Name for the Hub	Aug-23	█	█	█	█				
Submit Formal Offer	Sep-23	█	█	█	█				
Agree partnership delivery programme with key collaborators e.g. Screen Alliance Wales, Grwp Llandrillo Menai	Sep-23	█	█	█	█				
Appoint Architects	Oct-23	█	█	█	█				
Engagement with Key Stakeholders to share vision for the Creative Hub. (See Strategic Direction and Business Planning Above)	Oct-23	█	█	█	█	█	█	█	█
Business Plan for Wicked Films (to reflect new hub and collaboration with WRYP)	Dec-23	█	█	█	█				
Business Plan for WRYP (to reflect hub and collaboration with Wicked Films)	Dec-23	█	█	█	█				
Obtain cost estimates for development of new hub	Dec-23	█	█	█	█				





**Rhyl Creative Hub - 3 Year Forecast**

Eligible Capital Grant Cost	Yr 1	Yr 2	Yr3	Total
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<b>Building</b>				
Professional Fees	£ 50,000.00	£ 20,000.00		£ 70,000.00
Regulatory Costs	£ 7,000.00	£ 2,000.00		£ 9,000.00
Purchase	£ 350,000.00		£ -	£ 350,000.00
Renovations and Adaptations	£ 25,000.00	£ 150,000.00		£ 175,000.00
<b>Sub Total</b>	<b>£ 432,000.00</b>	<b>£ 172,000.00</b>	<b>£ -</b>	<b>£ 604,000.00</b>

<b>Facilities and Equipment</b>				
Fixtures and Fittings		£ 75,000.00		£ 75,000.00
Film and Media Facilities		£ 75,000.00		£ 75,000.00
Soft Furnishings		£ 13,000.00		£ 13,000.00
Recreational and Educational		£ 15,000.00		£ 15,000.00
<b>Sub Total</b>	<b>£ -</b>	<b>£ 178,000.00</b>	<b>£ -</b>	<b>£ 178,000.00</b>

<b>Revenue</b>				
Wicked Films	£ 256,200.00	£ 269,010.00	£ 282,460.50	£ 807,670.50
WRYP	£ 150,000.00	£ 157,500.00	£ 165,375.00	£ 472,875.00
Shared Central Costs		£ 45,000.00	£ 47,000.00	£ 92,000.00
<b>Sub Total</b>	<b>£ 406,200.00</b>	<b>£ 471,510.00</b>	<b>£ 494,835.50</b>	<b>£ 1,372,545.50</b>
<b>TOTALS</b>	<b>£ 838,200.00</b>	<b>£ 821,510.00</b>	<b>£ 494,835.50</b>	<b>£ 1,316,345.50</b>

<b>Eligible Costs for Grant Funding (Capital)</b>	<b>£ 423,000.00</b>
<b>Indicative Grant Sources</b>	
Gwynt y Mor	£ 73,000.00
Community Facilities Programme	£ 250,000.00
National Lottery	£ 75,000.00
Trusts and Foundations	£ 25,000.00
	<b>£ 423,000.00</b>