



SHARED INTELLIGENCE

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Executive Summary

The Creative Industries are central to the national rebalancing agenda, and the governments ambition to deliver private sector jobs growth.

The growth of the UK's Creative Industries is beginning to create new challenges for the sector. Their significance transcends and goes beyond a purely economic one, and the headline economic impacts are large, growing, and; importantly out-pacing traditional sectors.

In 2015 Creative Industries in the UK added £84.1bn to the economy, equating to £9.6m per-hour - driving productivity, wages and export growth.

Areas therefore have strong incentives to support the development and growth of Creative Industries, which are not spread evenly. Those areas with strong active local clusters stand to capture and benefit from a range of direct and indirect impacts, and spill over into the wider economy.

Between 2010 and 2015 local entrepreneurs added 3,500 creative businesses to the business base in the SELEP area, growing the sector by 30.5% to reach 15,000 businesses. Creative industries in SELEP added just under 9,850 jobs to the labour market between 2009 and 2014 with growth of 25% in employment. Both growth rates are more than twice the average for the area's business and employment performance overall.

Many micro businesses, but which create low numbers of jobs

The importance of the creative sector is undeniably growing in the SE LEP region. However, this sector is mainly based on micro businesses which create low numbers of jobs. With 9.6% of the business base accounting for just 3.3% of jobs, there is clearly scope to support existing entrepreneurial trends to translate into employment growth in the future. This key characteristic leads to challenges that need to be addressed around supporting growth and creating move-on space for those businesses and sectors with growth potential. Academic literature on the dynamics of high growth businesses supports this idea¹, showing that employment growth will tend to follow the type of sustained GVA productivity growth observed in creative industries – for example as successful market innovations developed in niche areas become 'mainstreamed'.

Funding can act as a catalyst to enable growth

In order for the sector to fulfil its productivity potential moving forwards specific initiatives supporting micro businesses will be needed, however. Investment must be made in facilities and support programmes. Funding in particular can act as a catalyst to enable growth of micro businesses who may - more often than larger businesses - lack key capacities needed to enact ambitions for growth. Wider investments in the built environment, including commercial development will need to be complemented by well-targeted business support initiatives which can address these key barriers to growth for smaller business types. For more established businesses the

¹ https://www.nesta.org.uk/sites/default/files/growth_processes_of_high-growth_firms_in_the_uk.pdf.

rationale for interventions may include targeted growth-funding, which can allow the introduction of new technology or processes, raise productivity and generate employment.

Interventions required in order to support the growth of the micros – the changing role of commercial space in the market

A recent study by the IPPR has shown the potential returns to subsidised shared workspaces - for businesses themselves, but also developers and public policymakers - and their findings also have particular relevance to supporting the growing numbers of Self-employed freelancers in the creative sector in SELEP². A range of studies into shifting patterns of working support the efficacy of creating informal networks and collaborative opportunities for micro-businesses and freelancers. Information, trust and face-to-face interactions are key currency for many creative professionals and investment which supports this can underpin spill over benefits in terms of wider place shaping and regeneration too.

Understanding the creative ‘self-employment’ economy

Self-Employment plays a much stronger role within the Creative Industries than it does within the labour market as a whole. Policies designed to support the development of the creative industries sector and workforce should take into account the scale and importance of self-employment, particularly in areas such as Kent and Medway where self-employment in fact represents a majority of the total creative workforce.

To fulfil potential will require policy commitment, investment and new approaches to ‘place shaping’ which are specific to individual localities

London has 434 Open Workspaces³, with multiple in each borough. In 2006 Hackney Borough Council undertook a supply and demand analysis for shared workspaces in the borough, and as a result of the findings built in a 10% shared workspace provision rule into their commercial planning application process. 10 years on, Hackney has around 100 spaces. Around 50% of tenants across all of these spaces are in creative sectors. Outer London boroughs tend to experience more demand from social and charitable organisations, and in Inner London creatives in these shared spaces are more likely to be complemented by digital or tech companies.

Many of London’s open workspaces are held under shorter term ‘meanwhile leases’, typically with a duration of around 5 years. Many of these spaces are therefore under pressure as demand for commercial space in the capital accelerates, and combined with the high cost of living the IPPR have identified that **“Two-thirds of London entrepreneurs consider leaving after a year, with three-quarters of these citing high property costs as the reason...”**⁴.

With the right set of initiatives and policies, London’s loss could be SELEP’s gain, and to some extent this is already being observed. Sustaining the growth in Creative Industries will require close attention: their impacts on local areas will ideally translate into wider local opportunity; policies may

² Roberts C (2016) Start me up: Why London needs open workspaces for creativity, innovation and growth, IPPR.

³ The definition of ‘open workspace’ includes: start-up incubators; co-working spaces; artists’ studios; and ‘maker-spaces’ with access to shared equipment such as 3d printing facilities.

⁴ Roberts C (2016) Start me up: Why London needs open workspaces for creativity, innovation and growth, IPPR.

be required in order to avoid the agenda becoming perceived as having a social cleansing effect via unanticipated gentrification effects.

Sustained education and training is critical to the overall development of both the ‘self-employed’ and ‘employed’ workforce

Creative industries require specific skills, thinking and behaviours that need to be developed through education and training. Education plays a crucial role in shaping the future workforce’s skills that not only respond to the needs of creative employers but through adopting a “STEAM” approach to learning, meet requisite needs in traditional STEM industries. Skills tailored to the need of employers can also enable increased productivity. As creative industries are forecasted to continue growing, the provision of courses and training related to this specific sector will be increasingly important.⁵ This is particularly the case in SELEP where creative businesses are proliferating and increasingly likely to be potential employers of the future for those currently in learning.

Within SELEP, there have been successful efforts to include creative and cultural skills into education and training. These aims to accelerate industry-led training and address skills gap in craft specialism that are relevant to the music, performing arts, events, film, television and visual effects industries.

The Cultural Education Challenge, launched by Arts Council England in October 2015, will build on excellent practice across the region and is a call for the arts, culture and education sectors to work together in offering a consistent, and high quality, arts and cultural education for all children and young people. The Cultural Education Challenge asks arts and cultural organisations, educational institutions local authorities, businesses and other strategic partners to come together to drive a joined-up arts and cultural offer locally, to share resources and bring about a more coherent, and visible delivery of cultural education through ‘cultural education partnerships’ (or CEPs). Artsworld and ROH Bridge are leading on this work on the SELEP region with 5 new partnerships emerging in SELEP Creative Economy Network areas.

Working collaboratively with education providers at all levels to build creative skills into learning agendas and maximise the potential of future generations of learners to benefit from opportunities in the wider creative economy is of key priority. Developing closer links between education providers and industry bodies which can support activities including exposure to creative leadership and entrepreneurial peer-learning in schools; and high quality work experience and apprenticeship training opportunities in Creative Industries will make a long-term difference to the growth and sustainability of the sector.

⁵ Creative Skillset. Creative Industries in London. September 2014.

1 Impact assessment of the creative industry in the South East LEP

- 1.1 The growth of the UK's Creative Industries is beginning to create new challenges for the sector. Their significance transcends and goes beyond a purely economic one, and the headline economic impacts are large, growing, and; importantly out-pacing traditional sectors.
- 1.2 Overall, the creative industries have been a strong contributor to UK employment growth, GVA growth and exports in the period following the 2008 economic downturn and recession. In each of these areas the Creative Industries have not only shown strong growth, but have been increasing in the share they contribute to each.
- 1.3 The UK's Creative Entrepreneurs are utilising space abandoned by traditional industries in decline, mitigating the negative regeneration impacts which can accompany the collapse of large industries. Creative practices can help re-build a sense of place and identity for areas in decline due to the loss of employment in traditional sectors⁶, and in re-imagining the purpose of these often ex-industrial spaces gain their own competitive advantages. This leads to the sector adopting dynamic and emergent business models, working practices, and combining and harnessing technology in new and innovative ways.
- 1.4 In January 2016 the DCMS and Minister Ed Vaisey highlighted the direct economic contribution made by Creative Industries to the UK⁷:
- £84.1 billion direct economic value added to the UK economy in 2015
 - A growth rate of twice the UK average
 - Equating to £9.6 million per-hour
- 1.5 As Alan Davey, (previous) Chief Executive of the Arts Council England commented⁸: *"We fund arts and culture because it has a unique ability to fire our imaginations, to inspire and entertain us. The contribution culture makes to our quality of life, as a society and as individuals, will always be our primary concern... But at a time when public finances are under such pressure, it is also right to examine all the benefits that investment in arts and culture can bring – and to consider how we can make the most effective use of that contribution."*
- 1.6 Indeed, the DCMS itself notes in its economic estimates that the wider 'creative economy', which includes value generated in creative roles outside of the Creative Industries has also grown at double

⁶ http://europe-cities.com/destinations/germany/cities/berlin/2079_creative_urban_renewal_in_europe/

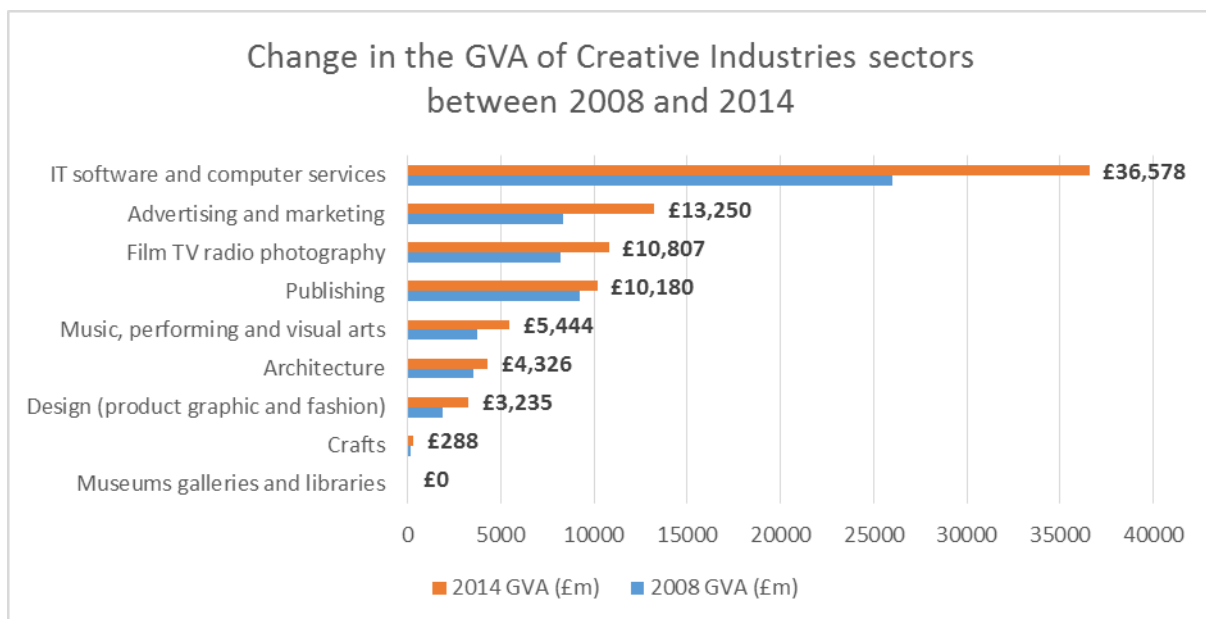
⁷ <https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy>

⁸ Arts Council England: The economic impact of art and culture (2013). Taken from: <http://www.brighton-hove.gov.uk/sites/brighton-hove.gov.uk/files/Economic%20Development%20Bulletin%20-%20June%202013.pdf>

the rate of the wider economy⁹, highlighting neatly how techniques and practices used by Creative Industries can spill over into and drive productivity and innovation on a wider sectoral basis.

- 1.7 The wider Creative Economy generated £133.3 billion in GVA in 2014, equating to 8.2% of the total UK economy. The Creative Industries themselves make up just under 2/3 of the total value in the creative economy¹⁰. Box 1 shows the value of different elements of the Creative Industries by sector. This highlights the accumulating growth across all sub-sectors which in turn is driving some key challenges and opportunities.
- 1.8 As the Creative Economy, and the overall UK economy returns to growth, it is important to recognise that without the right provision of space and support, it will not be possible to sustain the growth rates seen in the chart below. IT, software and computer services has grown by 40.5%, adding over £10bn in GVA since 2008. The high GVA and employment growth rates seen will, at some point come up against space and skills constraints, and Creative businesses will have to begin to compete with other sectors for commercial space and workers. Though it is recognised that there is some capacity and slack in labour and property markets following the 2008 downturn, areas like London which have also seen some erosion of commercial stock due to changes in planning policy, may find it increasingly difficult to provide a competitive offer as a location for Creative Industries as pressure on commercial space increases.

Headline UK GVA of creative sub-sectors



- 1.9 IT, software and computer services accounted for 34.5% of GVA produced in the creative sector, followed by film, TV, video, radio and photography (16.2%) and publishing (15.1%). However, other sectors have seen faster increase in output from 2010 to 2014: product, graphic and fashion design (67.3%), crafts (64.4%), advertising and marketing (63.7%). This reflects a diversification of the

⁹ <https://www.gov.uk/government/publications/creative-industries-economic-estimates-january-2016/creative-industries-economic-estimates-january-2016-key-findings>

¹⁰

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/494927/Creative_Industries_Economic_Estimates_-_January_2016.pdf

creative sector with an increasing contribution of industries other than those related to purely 'digital' activities.

1.10 As the economic contributions of not just the Creative Industries, but the wider creative economy become increasingly well recognised¹¹, so we can begin to understand more clearly that impacts are also cross-cutting, and have measurable spill over impacts in a number of areas which can support wider skills and regeneration agenda. The Arts Council England has shown from research that there can be positive social, educational and health impacts which are not captured by traditional GVA measures and which highlight the importance from a 'place' perspective:

- Young people who engage in the arts through education are twice as likely to volunteer than those who do not, and are more likely to become involved and influential in their communities¹²;
- Access to libraries and drama-related activities have direct impacts on literacy and attainment levels for young people; and help develop personal identity and empathy for others¹³; and
- Opportunities for artistic expression can have physical health impacts – dance and 'creative' physical activity can reduce anxiety and depression, in particular for older people¹⁴.

1.11 Areas therefore have strong incentives to support the development and growth of Creative Industries, which are not spread evenly. Those areas with strong active local clusters stand to capture and benefit from a range of direct and indirect impacts, and spill over into the wider economy. Other locations with nascent emergent clusters will need to find ways to incentivise the formation further if they wish to capture the full range of benefits. Indeed, many elements of the Creative Industries are highly 'place specific'; and, the nature of clustering is such that existing mature clusters may act as strong attractors to workers and businesses which are self-reinforcing.

1.12 Equally, not all spill overs are positive, and there is much evidence to suggest that it is possible for some areas to be a victim of their own success without the right approach and balance of supportive or complementary policy. Some of the UK's most thriving CI areas are experiencing negative consequences from 'over-gentrification', including displacement and exclusion from traditionally accessible parts of the labour and property markets. This can represent a challenge to some elements of policy, but also represents a significant opportunity for areas with less (over)developed Creative clusters to learn from the past, and capture the value and benefits more effectively moving forwards.

This report aims to support the longer-term aspirations for the sector and provide a short advocacy document that outlines the journey of the sector so far, the importance of the interventions taking place and an understanding of how it fits within the overall place making agenda.

¹¹ <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-and-economy/>

¹² <http://www.artscouncil.org.uk/evidence-review/society/>

¹³ <http://www.artscouncil.org.uk/evidence-review/education/>

¹⁴ <http://www.artscouncil.org.uk/evidence-review/health/>

1.13 The report has four sections, and builds towards high-level recommendations for SELEP and wider partners to consider in terms of how they wish to support the creative economy in the future. There is a geographical and sub-sector bias to the recommendations in support of the emerging clusters or geography where areas within SELEP are developing local or specific specialisations, and cluster dynamics:

- The following section provides the policy context essential to have a better understanding of the sector's growth, including the national ambition, and enabling policy agendas within SELEP.
- The third section presents baseline evidence profiling the mix of creative sectors and sub-sectors in the SELEP area, and their growth and performance since 2009/10. Areas of specialisation and opportunity for future growth, skills and regeneration impacts will be highlighted. Part 2 of this section also focuses on occupational employment, self-employment and freelancing profiles within the SELEP area to build a more effective picture of the wider creative economy in SELEP beyond direct employment in Creative Industries.
- The final section presents an evaluation of a set of case studies looking at the impacts of specific local initiatives in terms of value, employment, the visitor economy and skills.

2 Policy context - A creative nation

The Creative Industries are central to the national rebalancing agenda, and the governments ambition to deliver private sector jobs growth.

- 2.1 The creative industries have seen rapid and significant increase in number of jobs and businesses and are becoming a pillar of the national economy. The creative sector is one of the six sectors highlighted as a priority for growth by the government whose aim is for the UK to become a world leader in the creative economy. The size, importance and existing advantage the UK has in this sector puts the UK in an excellent position.¹⁵ Therefore, policy attention which can support creative sector growth is a great opportunity to build on current success.
- 2.2 The UK is a recognised global leader in the field of architectural education¹⁶, also is the second largest exporter of television as well as music in the world behind the United States. It has the second largest design sector in the world and the largest games industry in Europe. The UK is also home to some of the world's biggest publishing companies.
- 2.3 Recent national performance is impressive. The Gross Value Added (GVA) of Creative Industries increased by 8.9 per cent between 2013 and 2014, surpassing the growth of any other industry. In 2014, GVA of the Creative Industries was £84.1bn and accounted for 5.2 per cent of the UK economy. Employment in the Creative Industries is also increasing. In 2014 these industries accounted for 1.8m jobs, growing by 5.5% since 2013. **If this growth rate is sustained, the number of creative industry jobs will have doubled to 3.6m by 2027.**
- 2.4 The Creative Industries also strongly perform in terms of export as the value of their services exported was £17.9bn in 2013 accounting for 8.7% of total UK service exports. Between 2011 and 2012 this also saw an impressive increase of 11.3%, significantly higher than the 2.8% increase for total UK service exports.¹⁷
- 2.5 In addition, growth of the creative sector can benefit the wider economy. First, it spreads to other sectors by generating employment outside its boundaries: there are numerous creative professionals working outside of the creative sector itself. In 2008, NESTA found that there were more creative specialists working outside the creative industries than within them.¹⁸ The creative sector also constitutes a component of a wider supply chain and is a driver of business for other sectors as a result¹⁹. Moreover, studies suggest that the creative sector plays a key role by driving both higher wages and employment in other sectors.²⁰ This is often due to spill over effects and the integration of creative industries processes into production chains – a good example could be the way that online marketing using social media platforms have been adopted widely by many

¹⁵ Creative Industries Council UK. Create UK: Creative Industries Strategy. 2014

¹⁶ http://www.thecreativeindustries.co.uk/media/247995/cic_quotespdf-revised-.pdf

¹⁷ DCMS. Creative Industries Economic Estimates. 2016

¹⁸ NESTA. Beyond the creative industries: making policy for the creative economy. Policy briefing. 2008

¹⁹ Creative Industries Council UK. Create UK: Creative Industries Strategy. 2014

²⁰ Lee, Neil. The creative industries and urban economic growth in the UK. Environment and Planning A, 46 (2). pp. 455-470. 2014

industries to develop brand value; or the way that digital design and 3d printing can create low-cost prototyping services for manufacturing.

- 2.6 The rising importance of the creative sector is also linked to the growth of the knowledge economy in recent years. It can lead to positive impact on employment, productivity innovation, regeneration and place-making.²¹ The creative industries can build on a very strong existing base in the UK and are in consequence in an advantageous position to continue generate further growth.²²
- 2.7 In 2016, the UK Creative Industries are expected to have another ‘blockbuster year’ according to the DCMS²³ with chart topping releases expected in Film, TV, Music, Publishing and Videogames.

Overall contribution of the creative industries

Defining and measuring the creative industries

Defining creative industries is not an easy task because of their complex nature and close relationships with firms in the wider economy. As the sector grows, experts have worked to improve its definition and measurement.²⁴

In 2001, the creative industries were defined by the Department of Communication, Media and Sport as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”.²⁵

In the 2015, a new methodology was introduced to determine creative industries and occupations by measuring their “creative intensity”, that is the proportion or relative amount of creativity required in a given role²⁶. As a result, nine broad industries were identified as components of the creative sector, including:

- Advertising and marketing
- Architecture
- Crafts
- Design (product, graphic and fashion)
- Film, video, radio, photography
- IT, software and computer services
- Publishing
- Museum, galleries and libraries
- Music, performing and visual arts

²¹ The Work Foundation. Investing in creative industries, a guide for local authorities. 2009

²² Creative Industries Council UK. Create UK: Creative Industries Strategy. 2014

²³ <https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy>

²⁴ The Work Foundation. Investing in creative industries, a guide for local authorities. 2009

²⁵ DCMS. Creative Industries Mapping Documents. 2001.

²⁶ DCMS. Classifying and Measuring the Creative Industries. April 2013.

Although, there have been strong efforts to clarify the boundaries of the creative sector, challenges remain to distinguish this specific sector from others.

The first caveat is the distinction between the creative sector and the creative economy that encompasses both creative industries and occupation. This results in an overlap between creative industries and creative occupations leading to the risk of double counting. Secondly, the Standard Industrial Classification do not capture all modern industries. Lack of available data at the local level in addition to such precise industry levels make it difficult to achieve a full impact assessment.

While self-employment and freelance are very important in this sector, the lack of data of self-employed professionals is a risk of underestimating the contribution of this sector. Finally, multiplier effects²⁷ on other industries are difficult to measure although they are essential to fully understand the sector's impact.

In spite of these caveats, this economic baseline aims to provide a robust assessment of the economic impacts of the creative sector in the SELEP area where data has been accessible.

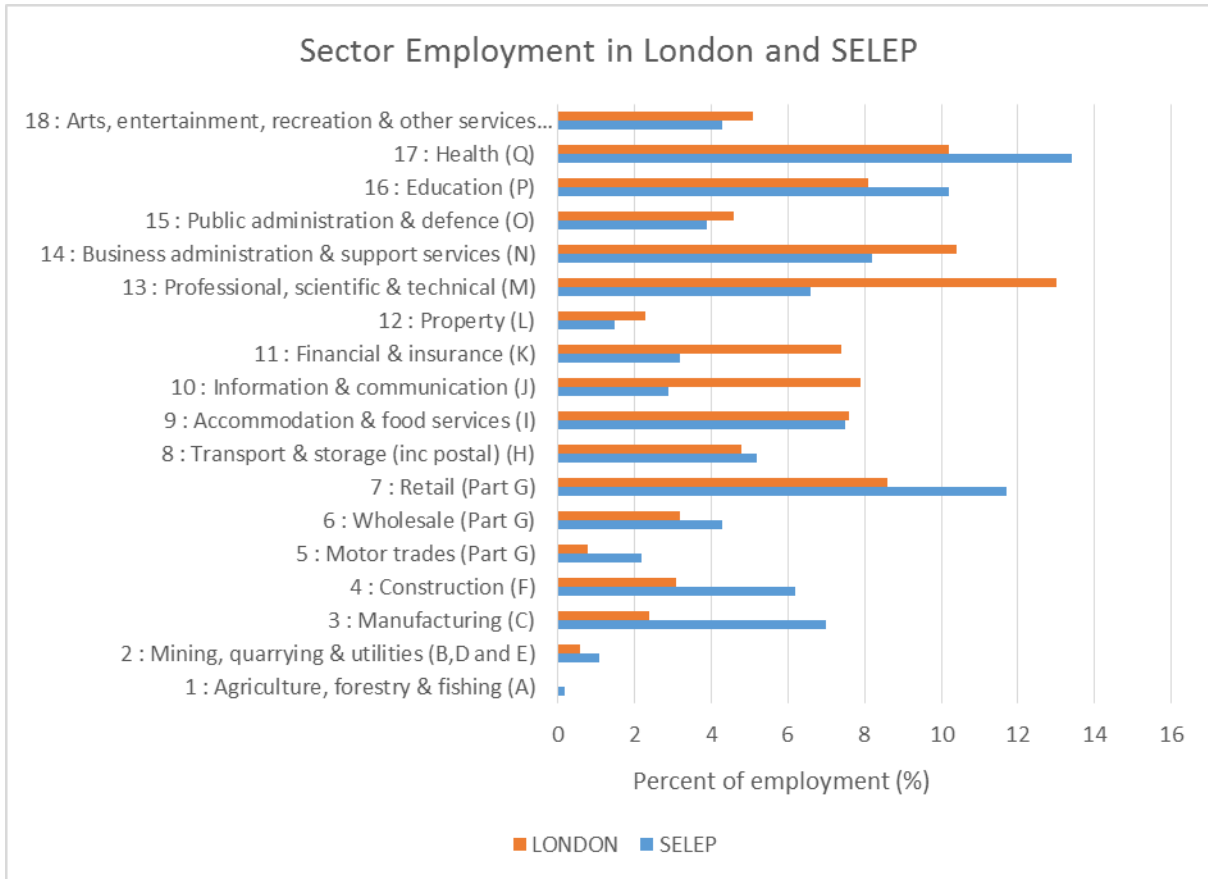
²⁷ For example: spending generated by cultural services in a visitor economy can re-circulate through local services, restaurants, accommodation and retail. OR – growth in employment and local disposable incomes may support local high street regeneration, leading to investments in place and infrastructure, in the medium term making an area more attractive to business and skilled workers. Both effects are difficult to measure accurately or in isolation. It is estimated that it takes around £45,000 in 'spending' to support 1 FTE job.

3 Strategic ambitions of SELEP to support the sector

- 3.1 In 2015 SELEP paved the way for the creation of a prospectus in support of the creative sector by launching Towards a National Prospectus for the Creative Economy in the South East. This document set out a portfolio of initiatives to establish the firm foundations of a self-sustaining, creative and cultural sector. The LEP values the sector as critical to its economy as outlined in its Strategic Economic Plan.
- 3.2 Driven by the South East Creative Economy Network, it outlines a series of interventions and relationships that will make a clear impact on the sector. This impact will become more and more significant as the sector grows to form more networks and facilities. There is strong support for these initiatives and the opportunity to capitalise on this will provide an excellent return on investment.
- 3.3 This prospectus considers the South East as a dynamic ecosystem rather than a city or a region, to ensure building strong interconnections across the area and beyond. It reaffirms the need to form practical alliances between businesses, education authorities and local government.

Creative Industry in the South East LEP

- 3.4 Creative industries can add significant economic value to a locality, and within this wider national context of growth there is competition afoot to capture value that they are generating. Areas such as Tech City London and Brighton have invested heavily in the sector and as a result have seen an increase in the profile of the sector. In turn this has generated traction in national policy which can act as an enabler in the future. The local effects can be very promising for local authorities: investing in this sector has high potential to impact on a wide range of local policies including jobs, skills and quality of life. While the SELEP area is home to the nation's largest concentration of ports, transport and logistics firms and advanced manufacturing companies, it is recognised that in the future the creative sector having a visible profile will be increasingly important in supporting the aspirations and cultural requirements of residents; and, in enabling interest in inward investment, changes to demographics and supporting the wider tourism agenda.
- 3.5 Its sector profile overall tells us that relatively speaking SELEP does not contain large high value office based employment centres, and locally employs a low percentage of people in key knowledge sectors such as ICT, Finance, Professional and scientific, or Business administration activities. The fact that many residents may work in these sectors (in London) is not reflected by the local business base, though as mentioned above, the area has some existing advantages in primary sectors such as advanced manufacturing.



3.6 The importance of the creative industry in SELEP is however growing. It has been identified as a key sector in the SE Strategic Economic Plan. Furthermore, different providers of creative activities such as High House Production Park, Creative & Cultural Skills, and The Royal Opera House are located in the region, and can act as key anchors in their local creative ecosystems. Their advocacy has supported various creative interventions such as:

- **The South East Creative Economy Network²⁸** - an alliance between the sector, education providers and local government with a focus on developing a network of 'hubs' for the creative economy to cluster around.
- **The South East Talent Accelerator²⁹** - opening up new routes for learners to engage with creative industries, gain skills, careers advice and entrepreneurial perspectives.
- **The South East Creative Sector Business Support Programme**, which provides one-to-one advice and support to start-up and growing businesses³⁰.

3.7 Furthermore, given its geographical situation, SELEP has developed increasingly close links with the London labour market. The 2011 census showed that 267,914 SELEP residents commuted into the capital for work on a daily basis. In 2011, London employed 1 in 6 employees within SELEP³¹, and 55% of these commuted using train connections to the capital. In locations with good rail

²⁸ [http://www.southeastlep.com/images/uploads/resources/SE_Prospectus_Low_Res_\(1\).pdf](http://www.southeastlep.com/images/uploads/resources/SE_Prospectus_Low_Res_(1).pdf)

²⁹ ibid

³⁰ ibid

³¹ 2011 Census Origin-Destination data for the 32 SELEP areas.

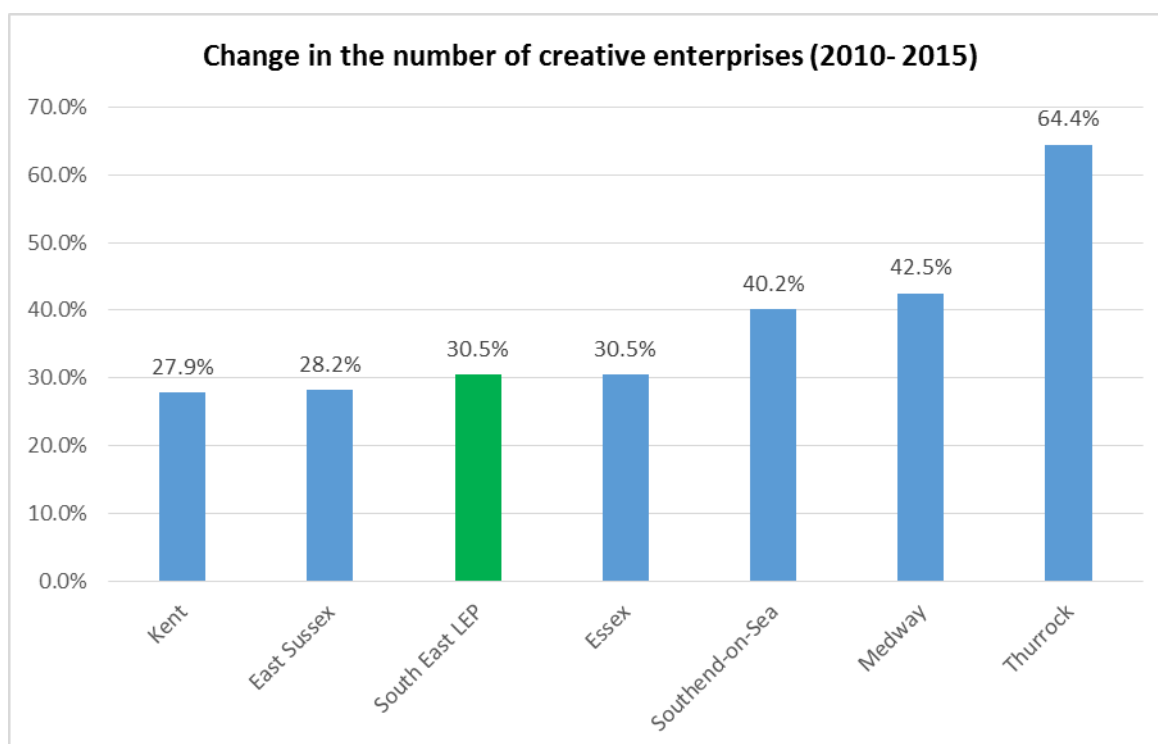
connections such as Colchester and Southend, this proportion rises to 76%, and with the introduction of new fast Crossrail connections into the capital, the number of residents accessing the capital for work is likely to increase.

- 3.8 As higher skilled workers in London's businesses, including creative industries employees, begin to cluster in SELEP this also creates the pre-conditions for more local entrepreneurialism, and opportunities to grow the CI sector - and the creative economy – as the skills to do so are increasingly available.
- 3.9 The SELEP's strategic location is particularly relevant to the creative sector. London has seen the highest growth in this specific sector, however in recent years the rise in workspace prices is pushing creative specialists to move out of the city. The most recent consideration for SELEP is the significant loss of creative space in East London forcing small businesses out of the capital.³² As a result, the SELEP area is becoming an attractive alternative for the relocation of creative businesses and sole practitioners.
- 3.10 With this in mind, we can locate SELEP in a relatively advantageous position for several reasons:
- Proximity to the London Cluster and the ability to capture spill over.
 - Strong existing anchor businesses and micro-clusters in several key locations.
 - The availability and affordability of premises relative to London.
 - The strategic aspiration and policy framework of SELEP supports future initiatives.

Baseline Economic Impact in the SELEP area

- 3.11 This section highlights the direct contribution of creative industries in terms of economic output, employment and businesses. Data specific to creative industries is in line with the new DCMS classification to avoid double counting and present a genuine direct estimate of the sector's economic contribution.
- 3.12 Findings show that since 2010 the number of creative enterprises has increased significantly in the SELEP area. From 2010 to 2015, this number increased by 3,500 to reach c. 15,000 creative enterprises in 2015. However, there are some variations within the area with 27.9% increase in Kent at one extreme and 64.4% increase in Thurrock at the other extreme.
- 3.13 Growth in the number of creative businesses in SELEP (30.5%) was below the national average (34.7%). However, the share of creative industries in total SELEP businesses is growing. Although, this share is still below that of England (11.3%) and London (19.2%), businesses in the creative industry accounted for 9.6% of total businesses in 2015, compared to 8.5% in 2010.

³² <http://www.theguardian.com/cities/2016/jan/28/hackney-creatives-priced-out-london-studios-artists-gentrification>



- 3.14 When comparing the region with other LEPs, SELEP was above average regarding the share of creative enterprises, ranking 13th of all 39 LEPs. To reach the same share of creative enterprises as London (19.2%), SELEP should increase its number of creative businesses by 15,000 to reach 30,000 creative enterprises.³³
- 3.15 It is worth noting that trends vary among creative industries. In 2015, the Film, TV, video, radio and photography sub-sector constituted almost half of all creative businesses, while Music, performing and visual arts only accounted for 0.4%. However, architecture (+48.5%) as well as IT, software and computer services (+46%) have been the two fastest growing creative sub-sectors from 2010 to 2015.³⁴
- 3.16 The creative sector is mainly based on micro businesses that accounted for 96.4% of all businesses in the creative sector of SELEP in 2015. Converse, 10.3% of all microbusinesses in the area were in the creative sector, which corresponds to 14,500 microbusinesses. In the same period, the number of microbusinesses in the creative sector increased by 3,400.³⁵
- 3.17 In terms of **employment**, SELEP was ranked 18th/39 with a share of employment in the creative industry lower than average for all LEPs combined (3.3% as opposed to 3.5%). To reach the same share as Thames Valley, the best performance in creative employment, SELEP would need to increase its number of creative jobs by 97,000 to reach 148,000 jobs. Similarly, to reach the average share across all LEPs, 2,000 should be created, reaching 51,000 creative jobs.³⁶

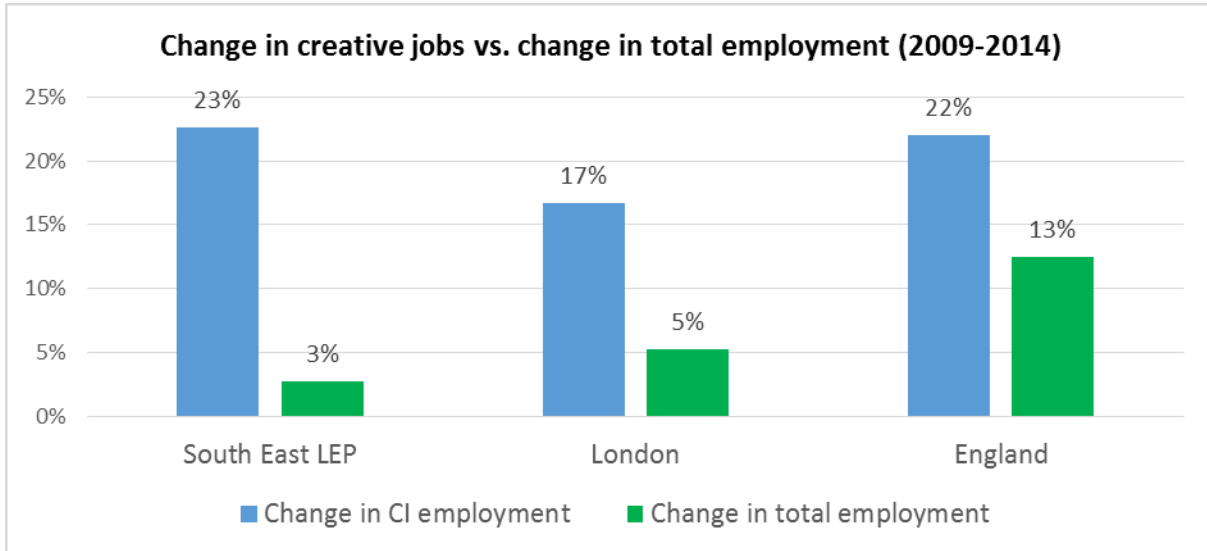
³³ ONS UK Business Counts 2015

³⁴ ONS UK Business Counts 2015

³⁵ Ibid.

³⁶ ONS BRES

- 3.18 However, the sector has seen high employment rates in recent years. The share of employment in the creative industry increased by 0.53 percentage points in SELEP, which is lower than the national average (0.71pp) but higher than that of London (0.44pp). In absolute terms, employment in the creative economy increased by over 9,000 since 2009 reaching 48,800 in 2014.³⁷
- 3.19 It is important to note that the growth in the number of jobs in this sector (23%) is above that of London (17%) and England (22%), while overall change in total employment is much lower in SELEP (3%) compared to London (5%) and national averages (13%).

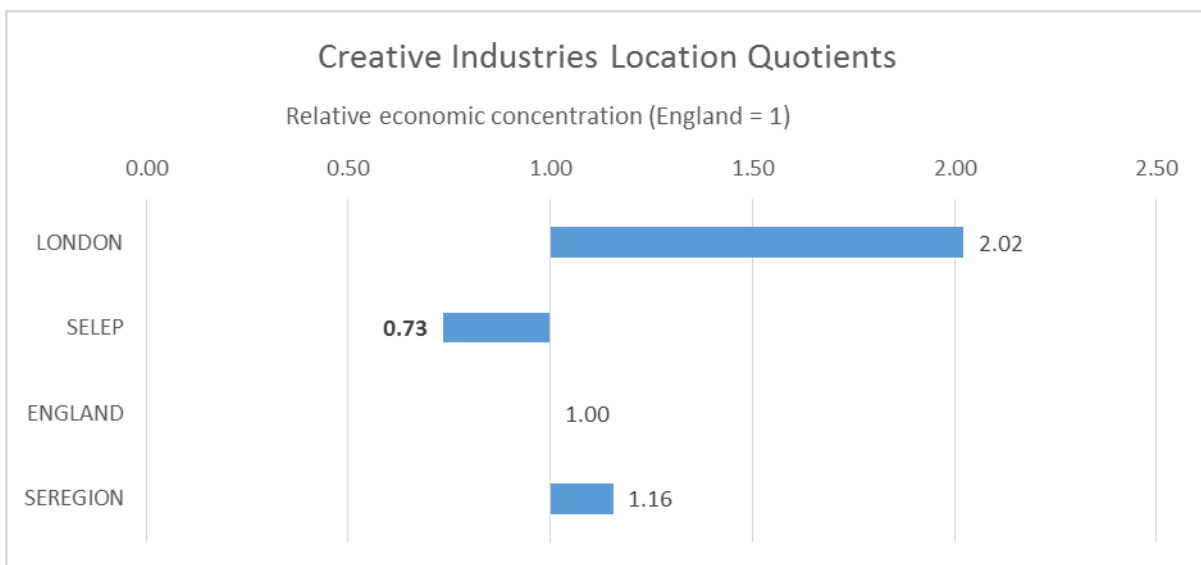


- 3.20 Again, employment trends vary among creative sub-sectors, with a predominance of the IT, software and computer services sub-sector (42.7% of all creative jobs). This subsector has also seen the fastest growth in employment from 2009 to 2014 with 67% increase, followed by architecture with 54% increase.
- 3.21 Employment trends in Creative Industries are significant because, as the UK competitiveness Index 2010³⁸ notes: it is the clustering of skilled workers that drives the medium and long term 'competitiveness' of an area; and, that the presence local cultural services, amenities and creative entertainments *employees* is the most significant single driver increasing the competitiveness of an area. Of further interest is the fact that the study notes that "The East, and South East of England have overtaken London as the most competitive region". This is as a result of London's dual economy of high and low-competitiveness boroughs, and the fact that the East and South East are capturing a large overspill of skilled workers that increasingly cannot afford to live in the capital.
- 3.22 The number of Creative Industry jobs in England grew faster than the all-sector average between 2009 and 2014, contributing 167,916 new jobs to the economy. The total number of Creative Industry jobs in England rose to over 1m for the first time (1,086,619) and the share of total employment rose from 4% to 4.5% - equivalent to a +12.5% rise in share. Given that there has been relatively strong overall employment growth over the same period, this is impressive.

³⁷ ONS BRES

³⁸ <http://www.cforic.org/pages/ukci2010.php>

- 3.23 Importantly, this change in the share does not include occupations in the wider creative economy, nor does it capture self-employed creative professionals.
- 3.24 In absolute terms London accounted for over 60% of all growth in the Creative Industries between 2009 and 2014, and at the end of 2014 nearly 40% (39.7%) of all creative industry jobs in England were located in the capital. Due to the incapacity of London to continue to house workers and accommodate businesses, part of the focus is around the dynamics of potential spill over from the capital, where this represents a significant opportunity for surrounding areas to benefit in terms of jobs, skills and regeneration effects. This is most pertinent for the South East giving its growing potential and appetite to support the sector.
- 3.25 The chart directly below shows the Location Quotients for Creative Industries in 2014 for SELEP and comparator areas. This shows the relative concentration of CI jobs in an area, compared to the England average.

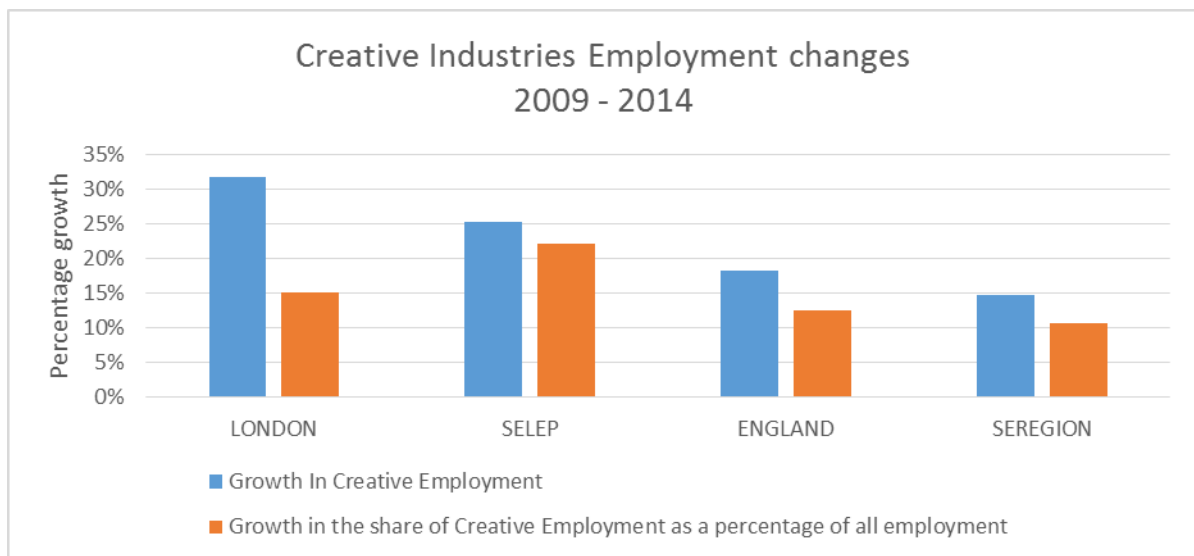


- 3.26 Given the relatively low concentration of creative Employment compared to the three comparator areas selected. This is a useful starting point and highlights that the area has not historically been one where clustering dynamics have been a strong attractor relative to other areas. This may relate to factors of 'place', including the quality of infrastructure and commercial stock within smaller urban areas which are relatively peripheral within the South East Region, and also the balance of skills available across the wider non-urban areas in SELEP.
- 3.27 Typically, the locations where we observe historical clustering of Creative Industries will tend to have several key assets which have interacted over time in a way which drives clustering, these may include:
- A strong, or fast-growing visitor economy
 - A stock of either relatively low cost, or, vacant, often post-industrial spaces
 - An increasing supply of skills
 - Local existing networks of support for creative entrepreneurs
- 3.28 In evaluating the work to date in support of the sector, SELEP's approach has been to focus on these four components. It has invested in promoting areas as destinations – via work with the Turner Contemporary and Essex Summer of Arts Festival; promoting locations such as 'The Joiners Shop' – a

low cost space also providing networking opportunities for businesses and on-site support from Basepoint; and, working with schools and education providers such as the Rye Studio to develop creative skills for young people in the area.

These interventions form the basis of the case studies in Section 3 of this report

- 3.29 Looking at the more recent trends of employment growth and shift-shares towards Creative Employment, the picture changes for SELEP, which appears to be closing this gap at an impressive rate. The chart below shows the percentage growth in Creative Industries employment. In all cases Creative Industries employment has out-paced average employment growth in percent terms, leading to a growth in the share of employment in CI's.



- 3.30 SELEP has performed very well on both measures in the 2009-2014 period. Though the growth of CI employment was not as high as London in percent terms, it was higher than all other comparator areas. Most impressively, ***the SELEP area has seen the fastest increase in the CI's share of employment: 22.2%*** compared to just 12.5% across England and 15% in London.
- 3.31 If the growth in share of Creative Industries continues to outpace other areas, SELEP will ultimately close the gap with the other areas in the chart. The question of whether SELEP may converge towards the England, South East or even London share of creative employment is beyond the scope of this research, but the trend highlights several important factors which are material:

- Employment growth in SELEP is being strongly driven by Creative Industries, which are a small element of the employment base generating disproportionate growth. As noted in the UKCI 2010, some particular elements of these sectors underpin skills clustering, entrepreneurialism and medium term GVA growth.
- The gain in share implies that other sectors are not currently generating strong employment growth in the SELEP area.
- In London, the lower share gain from CI's implies the sector is experiencing stronger competition from other fast growing sectors for space. Indeed, compared to any other region London has seen the largest employment growth, relative to growth in office space³⁹. London also had the lowest 'spare' office capacity of any major city in

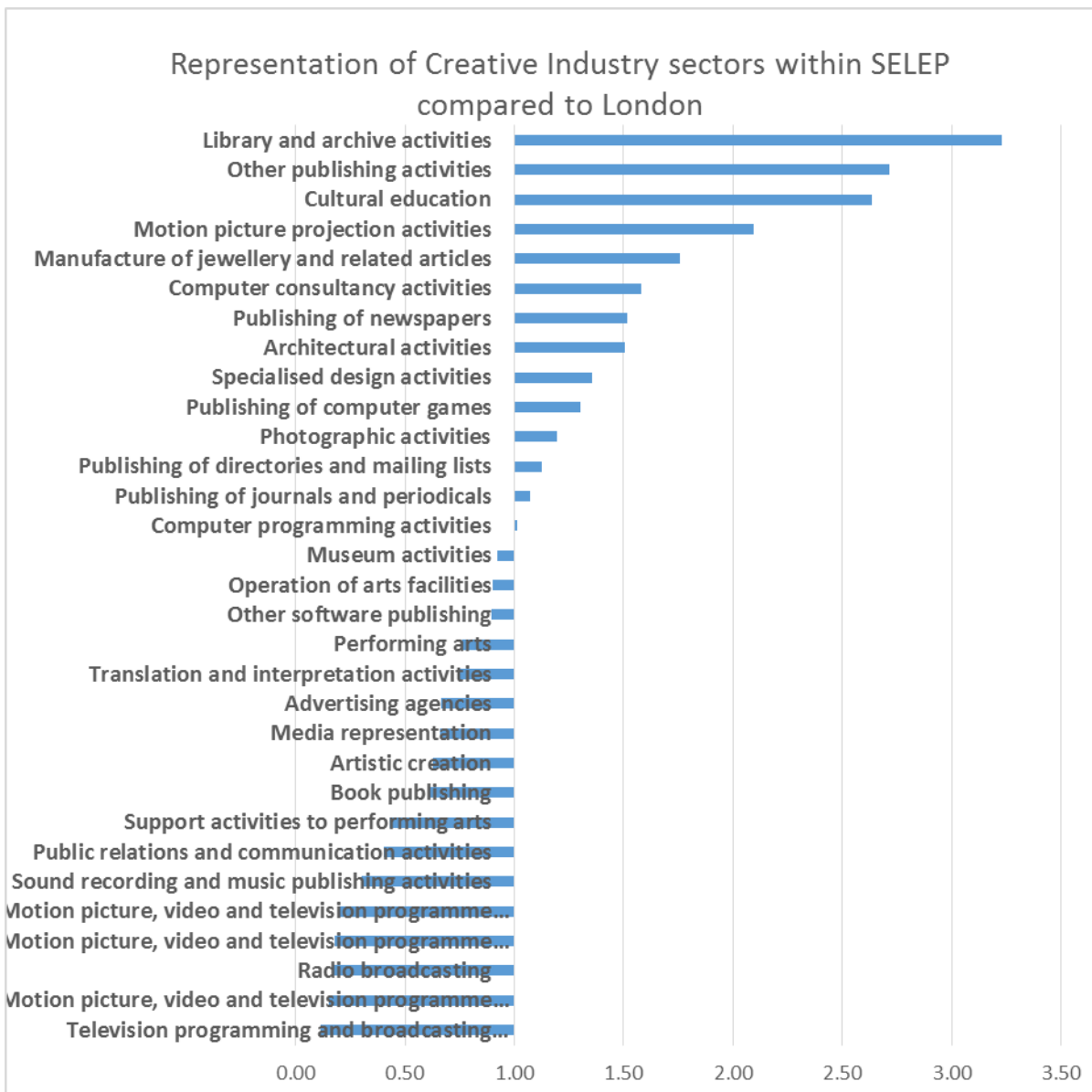
³⁹ IPF / Oxford economics "The role of commercial property in the UK economy" (2013).

2013. London generates an increasing share of GVA from higher value office based activities.

- As London comes up against an office capacity shortage, existing businesses and individuals in the creative industries and wider creative economy are likely to be displaced to some extent by rising rents which represent a barrier to Creative entrepreneurship.

Baseline impacts – which creative sectors does SELEP host?

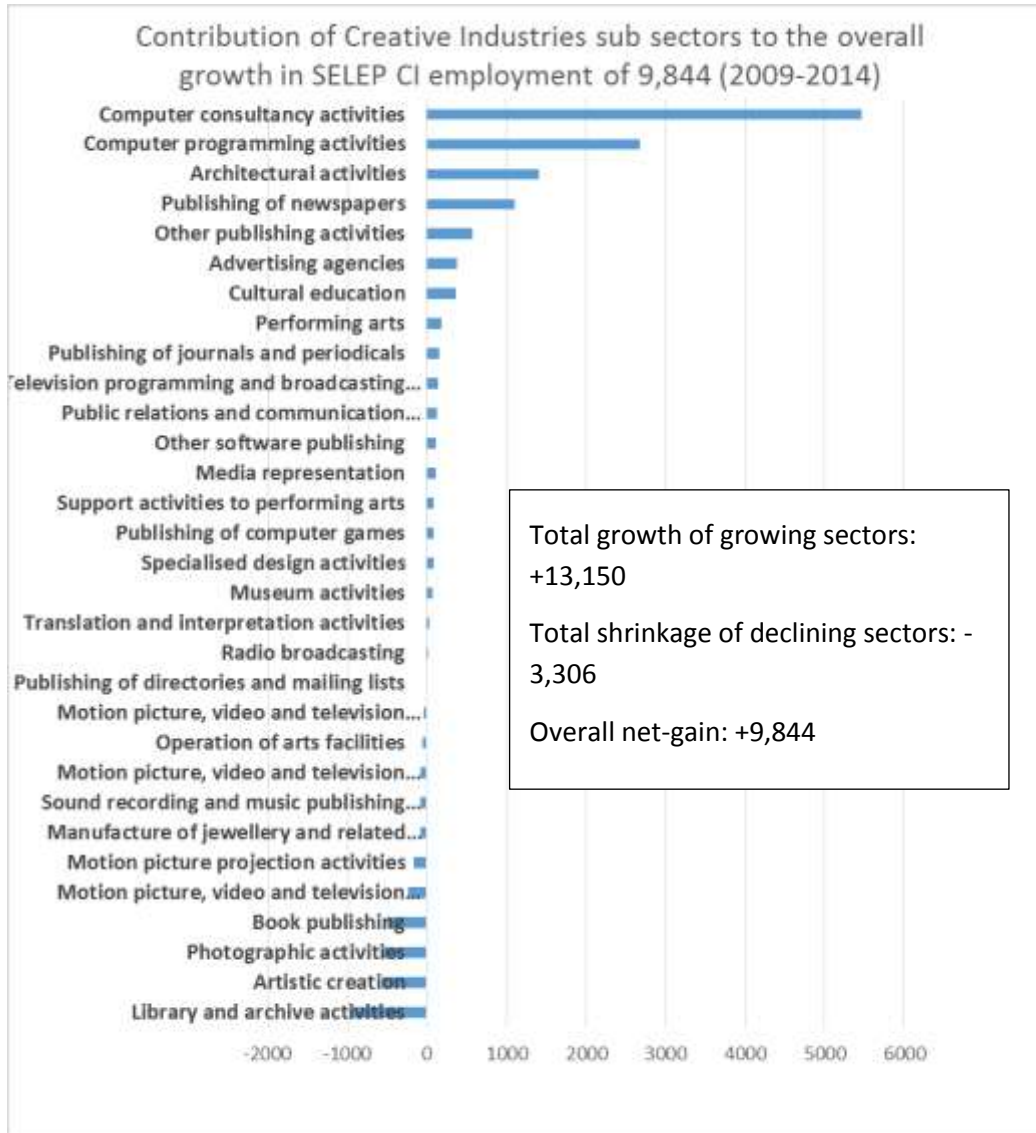
3.32 Within the fact that SELEP has a smaller cluster in absolute terms, and CI’s represent a smaller share of total employment than in London – the composition of the sector is also particular, and worth noting. The graph below shows the relative representation of sub-sectors within the overall creative industries composition, compared to London⁴⁰.



⁴⁰ A score of '1' on the horizontal axis means that this sub-sector makes up the same proportion of CI employment in SELEP as in London, regardless of the overall scale difference between areas.

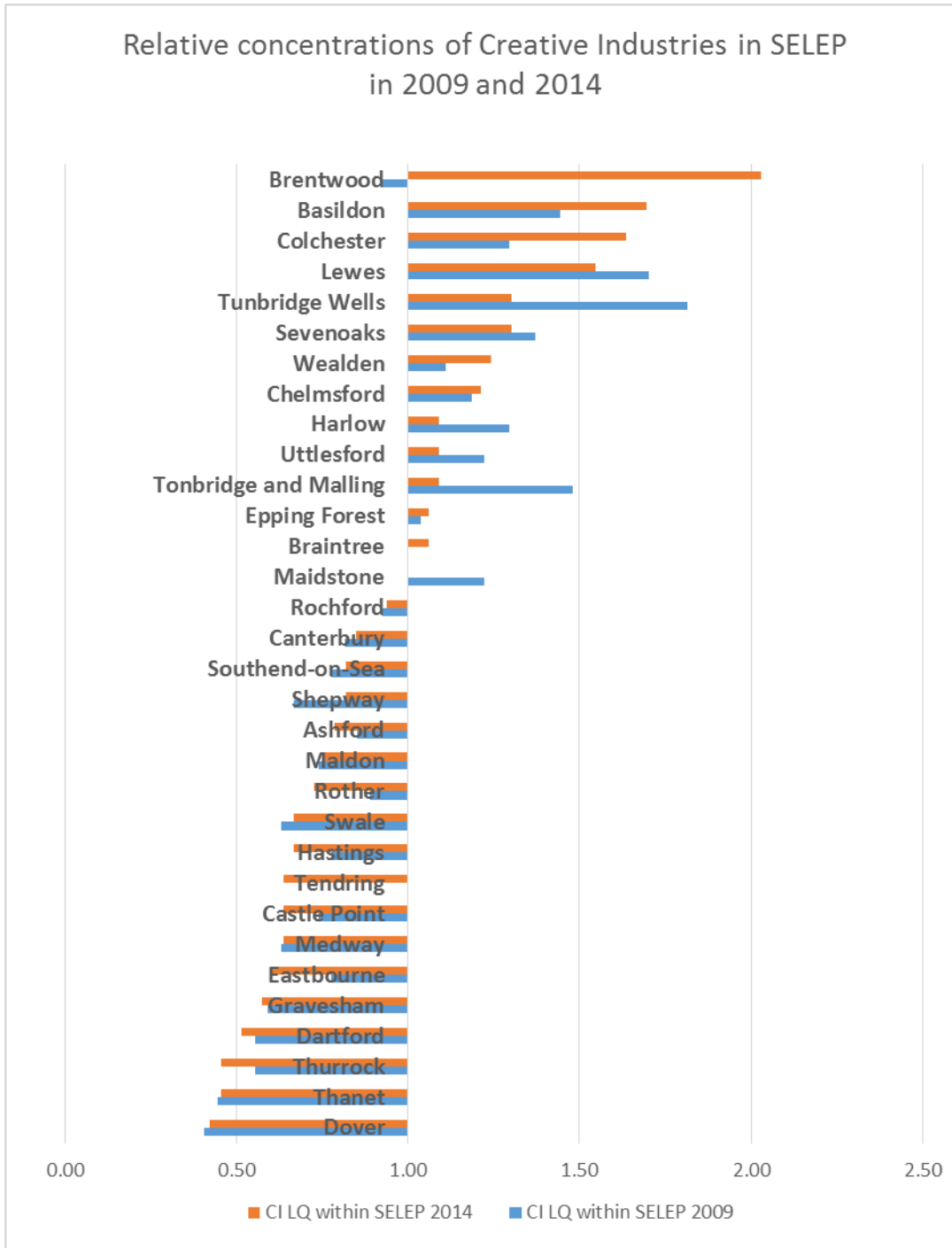
Baseline Impacts – which creative sectors are growing?

- 3.33 The chart below shows the level of employment growth of creative sub-sectors in SELEP between 2009 and 2014. Not all sectors have grown, and there is certainly variation between areas within SELEP.

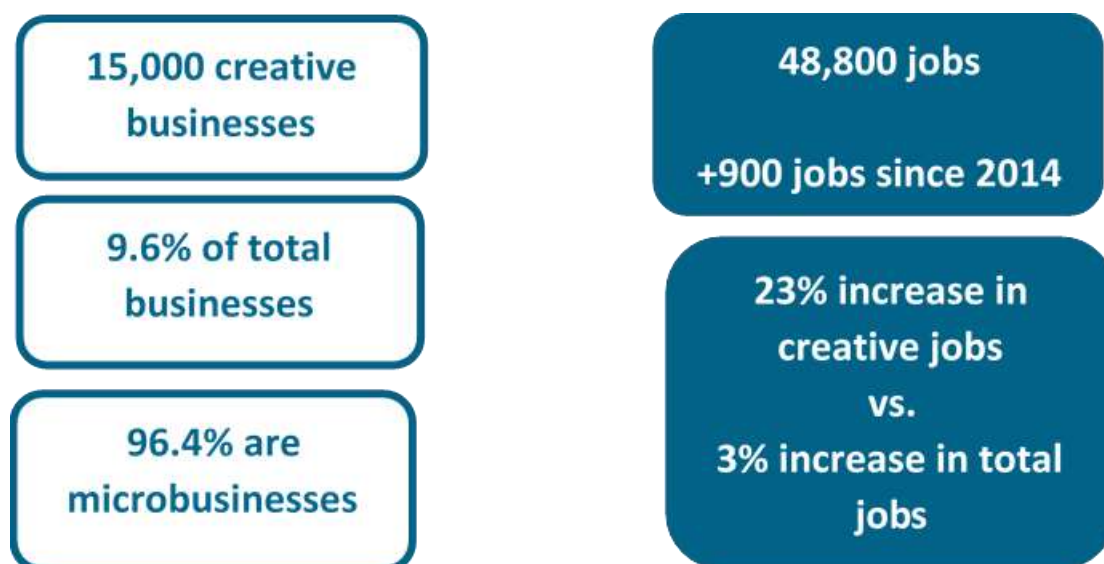


Baseline impacts - Local level focus

- 3.34 In terms of looking at the clustering element of CI's, it is important to understand that within SELEP there will be specific centres of gravity driving clustering. The chart below shows the relative concentrations of CI's within the 32 district level areas of which the overall SELEP area is comprised, both in 2009 and 2014. For each of the two years, the percentage of total district level employment in Creative industries is compared with the overall SELEP percentage. For example: in 2014 the SELEP percentage of people employed in CI's was 3.3%. If a local district happens to have a 6.6% proportion of people employed in CI's then the Location Quotient of Creative Industries (CI LQ) would be equal to 2.



- 3.35 **Brentwood, Basildon and Colchester are the outstanding performers in terms of growth over the period.** To fully understand these shifts it would be necessary to look at whether employment growth in other sectors has been strong. In Tunbridge Wells, there has been exceptional growth in non-creative employment, explaining the fall in creative share; in Lewes however, this is not the case and there has been some contraction of creative employment within flat overall employment growth.



Summarising the issues: SELEP to consider creating a clear road-map, and where possible make wider funding available to sustain and underpin future growth.

Many micro businesses, but which create low numbers of jobs

- 3.36 The importance of the creative sector is undeniably growing in the SE LEP region. However, this sector is mainly based on micro businesses which create low numbers of jobs. With 9.6% of the business base accounting for just 3.3% of jobs, there is clearly scope to support existing entrepreneurial trends to translate into employment growth in the future. This key characteristic leads to challenges that need to be addressed around supporting growth and creating move-on space for those businesses and sectors with growth potential. Academic literature on the dynamics of high growth businesses supports this idea, showing that employment growth will tend to follow the type of sustained GVA productivity growth observed in creative industries – for example as successful market innovations developed in niche areas become ‘mainstreamed’.

Export potential and ability to raise productivity levels

- 3.37 Between 2009 and 2013 Exports of services by Creative Industries grew by 34.2%, and by 2013 accounted for 8.7% of total services exports generating £17.9bn in revenue. In the same period UK services exports grew by 20.6%. Creative industries in London are around 25% more productive per worker. In part this is to do with the balance of creative sectors in the capital, but importantly this only explains part of the difference – the benefits of having a large dense cluster will tend to increase the productivity of any industry, as knowledge and improvements in techniques are more likely to be shared. The final factor which highlights the fundamental way that creative industries can drive productivity is also the idea that unlike other goods export sectors (in manufacturing for example) creative exports will tend to require less raw material or ‘intermediate inputs’, allowing the creators of products to capture a higher share of value from sales. In essence, the higher value-added relative to turnover that many creative professionals are capturing in income is the very definition of ‘productivity’, and the disposable income it generates has large effects on local areas,

high streets and the competitiveness of other sectors such as retail, restaurants and high street services⁴¹.

Funding can act as a catalyst to enable growth

- 3.38 In order for the sector to fulfil its productivity potential moving forwards specific initiatives supporting micro businesses will be needed. However, investment must be made in facilities and support programmes. Funding in particular can act as a catalyst to enable growth of micro businesses who may - more often than larger businesses - lack key capacities needed to enact ambitions for growth. Wider investments in the built environment, including commercial development will need to be complemented by well-targeted business support initiatives which can address these key barriers to growth for smaller business types. For more established businesses the rationale for interventions may include targeted growth-funding, which can allow the introduction of new technology or processes, raise productivity and generate employment.

Interventions required in order to support the growth of the micros – the changing role of commercial space in the market

- 3.39 A recent study by the IPPR has shown the potential returns to subsidised shared workspaces - for businesses themselves, but also developers and public policymakers - and their findings also have particular relevance to supporting the growing numbers of Self-employed freelancers in the creative sector in SELEP⁴². A range of studies into shifting patterns of working support the efficacy of creating informal networks and collaborative opportunities for micro-businesses and freelancers. Information, trust and face-to-face interactions are key currency for many creative professionals and investment which supports this can underpin spill over benefits in terms of wider place shaping and regeneration too.

To fulfil potential will require policy commitment, investment and new approaches to ‘place shaping’ which are specific to individual localities

- 3.40 London has 434 Open Workspaces⁴³, with multiple in each borough. In 2006 Hackney Borough Council undertook a supply and demand analysis for shared workspaces in the borough, and as a result of the findings built in a 10% shared workspace provision rule into their commercial planning application process. 10 years on, Hackney has around 100 spaces. Around 50% of tenants across all of these spaces are in creative sectors. Outer London boroughs tend to experience more demand from social and charitable organisations, and in Inner London creatives in these shared spaces are more likely to be complemented by digital or tech companies.
- 3.41 Many of London’s open workspaces are held under shorter term ‘meanwhile leases’, typically with a duration of around 5 years. Many of these spaces are therefore under pressure as demand for commercial space in the capital accelerates, and combined with the high cost of living the IPPR have

⁴¹ <http://www.centreforcities.org/publication/beyond-the-high-street/>

⁴² Roberts C (2016) *Start me up: Why London needs open workspaces for creativity, innovation and growth*, IPPR.

⁴³ The definition of ‘open workspace’ includes: start-up incubators; co-working spaces; artists’ studios; and ‘maker-spaces’ with access to shared equipment such as 3d printing facilities.

identified that ***“Two-thirds of London entrepreneurs consider leaving after a year, with three-quarters of these citing high property costs as the reason...”⁴⁴***.

- 3.42 With the right set of initiatives and policies, London’s loss could be SELEP’s gain, and to some extent this is already being observed. Sustaining the growth in Creative Industries will require close attention: their impacts on local areas will ideally translate into wider local opportunity; policies may be required in order to avoid the agenda becoming perceived as having a social cleansing effect via unanticipated gentrification effects.

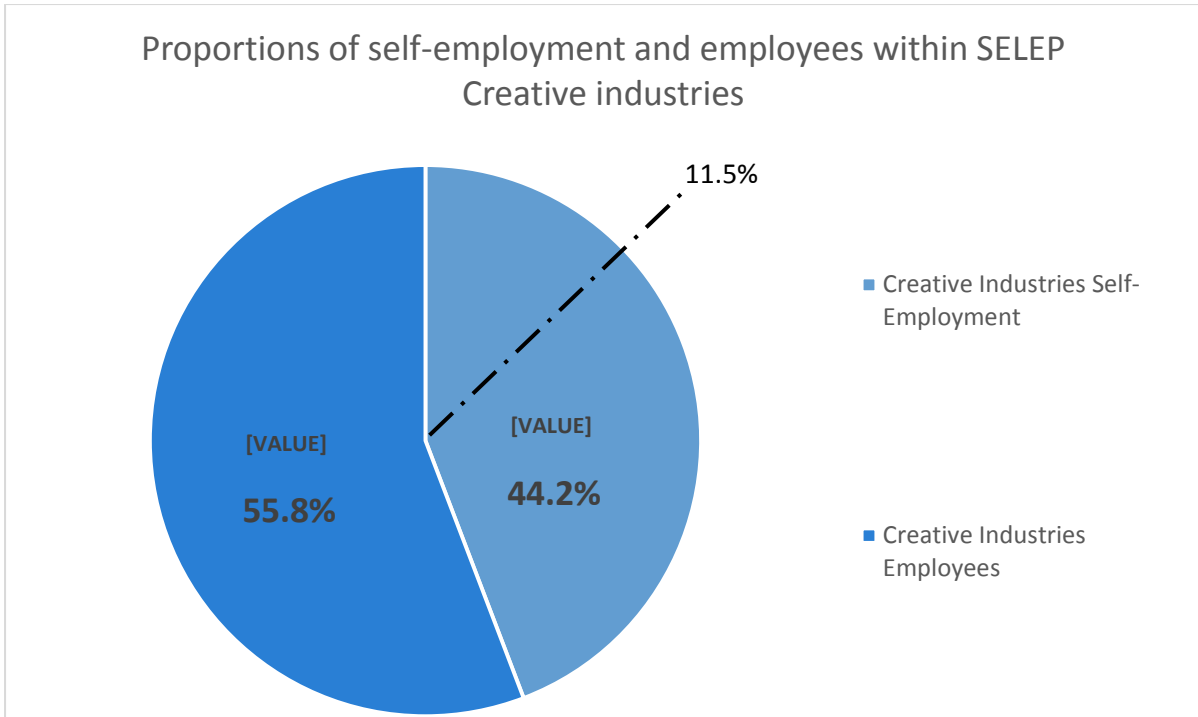
⁴⁴ Roberts C (2016) *Start me up: Why London needs open workspaces for creativity, innovation and growth*, IPPR.

4 Creative Self-Employment within SELEP

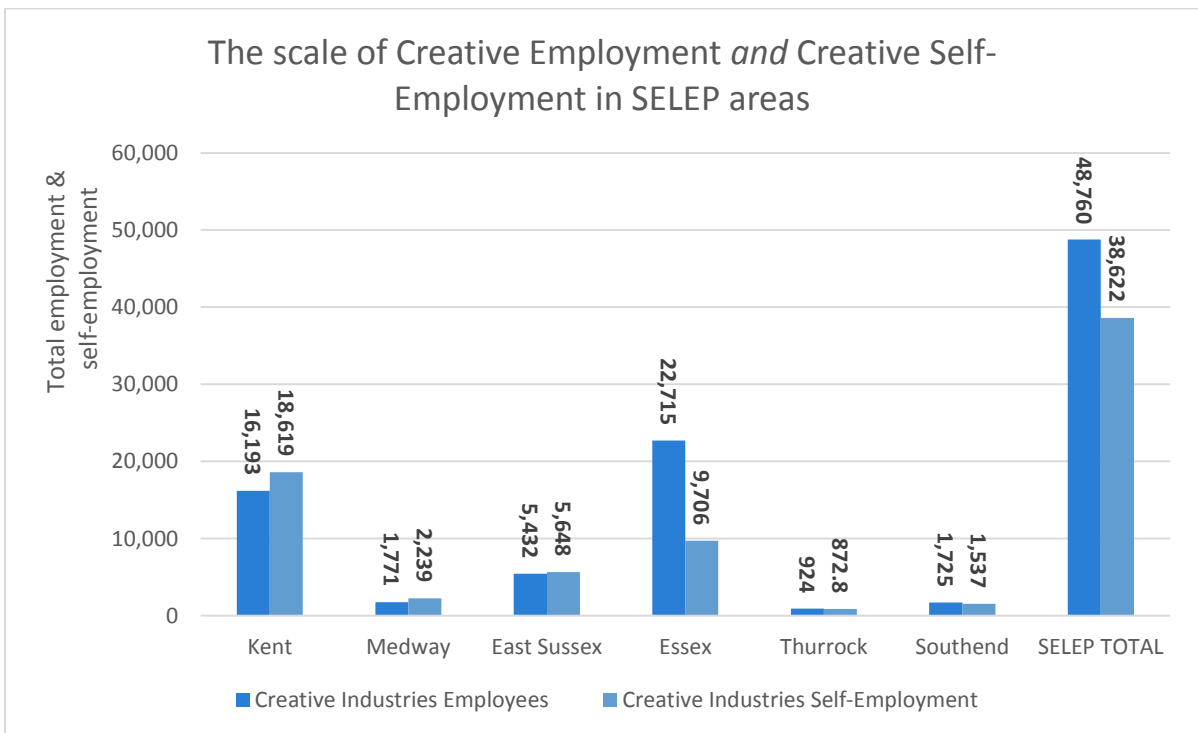
- 4.1 The importance of the creative 'self-employment' cannot be underestimated. This sector in particular has a high prevalence of individuals operating as contractors, free-lancers and an important part of the overall supply chain. The overall picture that emerges from the findings is that 'creative self-employment' is far more prevalent within total self-employment than creative employment is within total employment – *by a factor of more than 4* (13.5% compared to 3.3%). Further, the implication is that 'employee' based estimates of the scale of the creative industries are likely to significantly underestimate the scale of employment associated with these industries.
- 4.2 Table 1 below highlights that: taking an employee (SIC code) only based estimate of Creative Industries may underestimate the scale of the creative industries role in the SELEP labour market by around 79.21%. And, whereas self-employment makes up 11.5% of the overall SELEP labour market activity, within creative industries this figure is 44.2%.

| SELF EMPLOYMENT BASELINE | Kent | Medway | East Sussex | Essex | Thurrock | Southend | SELEP TOTAL |
|---|--------|--------|----------------|-------|----------|----------|----------------|
| CI Self-Emp (=APS obs x AGF) | 18,619 | 2,239 | 5,648 | 9,706 | 873 | 1,537 | 38,622 |
| CI Self-Emp as a % of ALLSELFEMP (%) | 17.7 | 14.4 | 12.4 | 9.9 | 10.6 | 12.0 | 13.5 |
| CI Emp as a % of ALLEMP | 2.8 | 2.1 | 3.2 | 4.2 | 1.5 | 2.7 | 3.3 |
| CI Self-Emp as a % of ALLCIEMP (%) | 53.5 | 55.8 | 51.0 | 29.9 | 48.6 | 47.1 | 44.2 |

- 4.3 The Pie Chart below highlights the significance of the contribution of creative *self-employment* relative to *employees* in Creative Industries within SELEP. **The dashed line represents the proportion of creative self-employment we would expect to find based on the overall percentage of the working age population who are self-employed.** As we can see – self-employment plays a much stronger role in Creative Industries than it does on average.



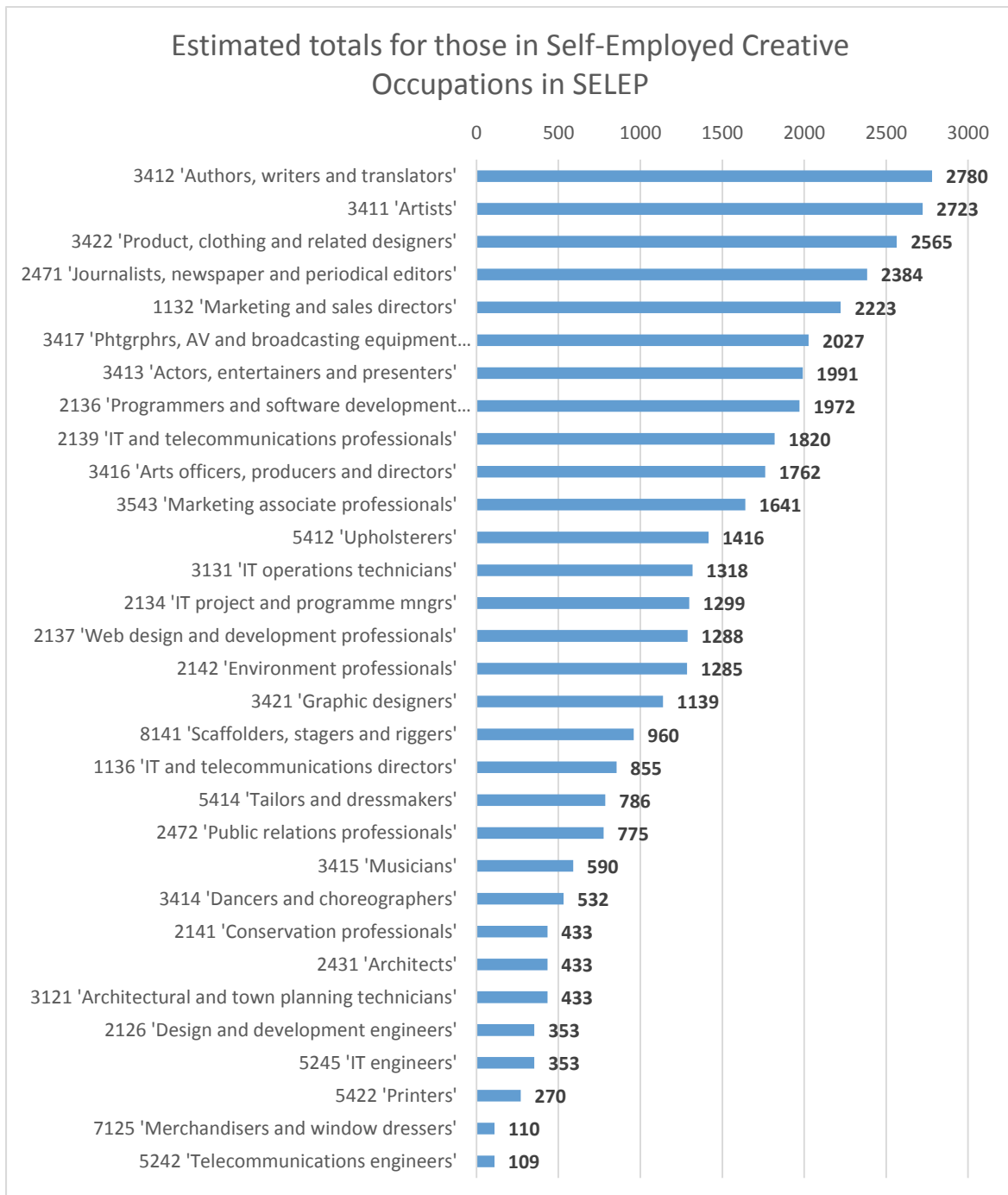
4.4 The chart below shows the total number of ‘Creative Employees’ in each area compared to the estimate of ‘Creative Self Employment’ for each area, and SELEP as a whole. Although the overall total for the SELEP area is made up of 55.8% employees and 44.2% self-employed people – in Kent, Medway and East Sussex it is estimated that there may be more self-employed creative workers than there are employees working in more traditional company based roles.



4.5 This finding highlights the need for policies to support the Creative Industries in a wider context which go beyond more traditional ‘sector’ focussed approaches based on Standard Industrial Classification (SIC code) analysis. This is because within the creative industries an ‘SIC-only’ approach

will dramatically underestimate both the scale and type of approach to support required, especially for areas such as Kent where the concentration of self-employment within creative industries is almost five times higher than the concentration of self-employment in the Kent labour market overall (53.5% and 11.5% respectively).

4.6 Analysis of the most detailed level of occupational data available from the APS has revealed 59 specific 'SOC 4-digit occupations' which fit well with the creative categories identified and used for the baseline SIC analysis earlier in the paper. Estimates for 31 of these are included in the chart below.



4.7 When looking at the specific sub sector totals, it is again important to state that these have been derived from relatively small samples of self-employed people in each of the 6 SELEP county level areas. These observations have had the appropriate 'AGF' applied, but for occupations where there were no observations in the sample the 'Average Grossing Factor' had nil effect in scaling these up appropriately. 28 of 59 creative occupations therefore have an estimate of nil for self-employment levels.

An important methodology note:

4.8 The APS 2014-15 has a total number of individual observations of 313,450 that make up the national sample. In 2014-15 in SELEP the total number of observations (responses from surveyed individuals) was 12,938 (0.32% of the total population; 0.52% of the working age population; 3.7% of the total national sample).

4.9 The overall national sample is built out of sub-samples from every local area in the UK. In building our estimate of creative self-employment for SELEP the methodology applied has been consistent with the overall APS and followed their data-guidance closely. As with any estimates derived from sample surveys caution should be used with interpretation. The overall APS national estimates have an extremely high level of confidence associated with them, but this decreases for smaller areas and/or as more variables are introduced.

4.10 Some SELEP areas have a larger or smaller sample, either in total or as a % of the total population or both. Each area therefore has a 'weighting' called an 'Average Grossing Factor' (AGF) applied to it. The AGF is different for each area – it is higher the smaller the sample from the area, and lower the larger the sample. Higher AGF's will be associated with a higher potential margin of error.

4.11 In using very small samples (either in terms of area; or, in our case small numbers of observations of self-employed people *within a specific sector*) it is likely that applying an average grossing factor will overestimate some elements of the sample and underestimate others. This is equally the case for overall employment, but mitigated by the much higher number of observations.

4.12 The methodology of applying an AGF 'weight' to observations of creative self-employment is therefore subject to a potentially large margin of error in terms of specific sub-sector self-employment. ***These totals should not be considered as statistically robust, but are indicative and useful to highlight areas for further research and investigation.*** However, due to consistency within the overall APS methodology we have avoided any potential 'double-counting', and so have higher confidence that the overall creative self-employment estimate for SELEP is robust, as are the area totals.

4.13 As stated – this result should be treated with some caution. It is likely there is some level of self-employment in most or many of these self-employed categories which is simply not captured in the APS sample, but the methodology applied for the purposes of consistency and comparability does not show this.

4.14 Appendix 1 records the 31 categories of occupations with self-employment observations in SELEP, and the 28 without observations.

- 4.15 Conversely, many totals in the occupational graphic may be overestimated. The overall total estimate, and the 'shape' of the graph are robust. The 'order' of the prevalence of each occupation is likely to be relatively robust overall (on average with respect to being relatively more or relatively less prevalent), but will have a certain margin of error for individual occupations' positions, and so should be treated with some caution.
- 4.16 Overall a good working assumption should be that accounting for the small average overestimate associated with self-employment categories within the graph would allow the attribution of some level of self-employment to many of the null-categories in the table above, giving a longer 'tail' to the graph. However, without more information this is speculative as there is no basis for choosing which categories this might be attributed to.
- 4.17 In conclusion, though there are limits to the data, what we can say with a great deal of certainty is:
- Self-Employment plays a much stronger role within the Creative Industries than it does within the labour market as a whole - our estimate is that **self-employment is around 3.8 times as concentrated in creative industries as in the wider economy and labour market.**
 - Using an employee only measure based on SIC 'sector codes' underestimates the size of the creative workforce by around 79% in terms of the number of individuals involved. **We can add an estimated 38,622 self-employed workers to the initial estimate of 48,760 employees to get a total baseline estimate of 87,382 creative workers within SELEP.**
 - **Policies designed to support the development of the creative industries sector and workforce should take into account the scale and importance of self-employment,** particularly in areas such as Kent and Medway where self-employment in fact represents a majority of the total creative workforce.

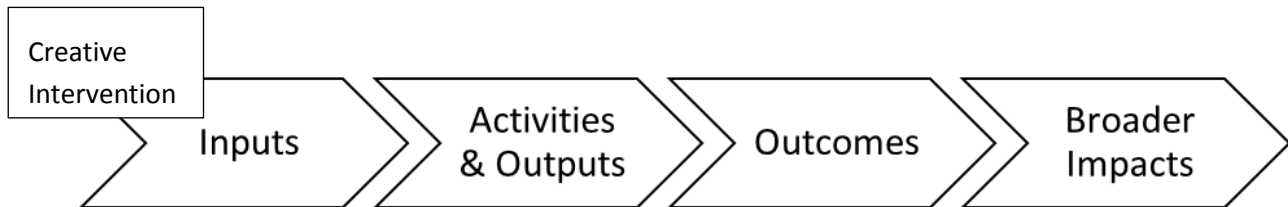
5 Evaluating the Creative Prospectus: Visitor Economy, Education and Skills, Cluster and Workspace, Business Support

- 5.1 Typically, the locations where we observe historical clustering of Creative Industries will tend to have several key assets which have interacted over time in a way which drives clustering, these may include:
- A strong, or fast-growing visitor economy
 - A stock of either relatively low cost, or, vacant, often post-industrial spaces
 - An increasing supply of skills
 - Local existing networks of support for creative entrepreneurs
- 5.2 In evaluating the work to date in support of the sector, SELEP's approach has been to focus on these four components. It has invested in promoting areas as destinations – via work with the Turner Contemporary and Essex Summer of Arts Festival; promoting locations such as 'The Joiners Shop' – a low cost space also providing networking opportunities for businesses and on-site support from Basepoint; and, working with schools and education providers such as the Rye Studio to develop creative skills for young people in the area.
- 5.3 For the purpose of this study, an evaluation was conducted according to four broad themes that are strongly linked to creative industries and depict the diversity and importance of interventions in the creative sector. These four broad themes are:
- Visitor economy:
 - Education and Skills
 - Workspace and clustering
 - Business support⁴⁵.
- 5.4 It is important to mention that these four themes are not wholly distinct and interact with one another. Moreover, we selected interventions as case-studies that best represent each theme before identifying their specific outcomes and impacts. Case studies were specifically chosen to reflect the diversity of activities within each theme.
- 5.5 In addition, regeneration was used as an overarching theme that encompasses the four others and that is essential to understanding wider impact. This assessment aims to show that creative industries have strong multiplier effects beyond their direct economic impact. The main example of this wider impact is the positive contribution to local regeneration as evidence suggests.⁴⁶

⁴⁵ Creative Industries Strategy: Five priority areas for focus in the strategy identified by CIC: access to finance, education and skills, infrastructure, intellectual property, international (exports and inward investment).

⁴⁶ The Work Foundation. Investing in creative industries, a guide for local authorities. 2009

- 5.6 Culture has been intensively used as a motor for regeneration of an area. This enlarged upon the broader creative sector with the use of 'hard infrastructure' (museum and other iconic creative locations) and 'soft infrastructure' (event and creative space).⁴⁷
- 5.7 The framework presented below was used for the impact assessment of each interventions giving a comparable basis for evaluation across themes.



Visitor economy

- 5.8 The most evident case where creative industries can have positive effects on other sectors is the link with the tourism industry. Creative industries and the visitor industry have a mutually beneficial relationship. Creative industries play a key role in increasing local attractiveness and in turn drive business to the tourism sector. The visitor economy is enhanced by creative industries with cultural venues, events and festivals that attract repeat visits. Complementary to this, the tourism industry provides business opportunities to creative firms.⁴⁸
- 5.9 Overall, creative industries have the strong potential to benefit the local area via visitors spending on local goods and services. In addition, it may create new opportunities for hosting further events and stimulate the relocation of skilled workers and firms in the area.⁴⁹
- 5.10 This strong relationship is likely to be strengthened in the future as tourism is expected to grow. The number of tourists coming from the BRIC or other emerging economies has increased and multi-destination trips featuring other parts of the UK besides London already takes up a large proportion of these visitors that are increasingly important to the UK's tourism industry. This constitutes a significant opportunity for the areas surrounding London and for creative industries.⁵⁰
- 5.11 The visitor economy linked to creatives industries can also lead to culture led-regeneration that has positive effects upon the economic and physical development of deprived areas. This in turn raises the quality of life for the local community. Recently, a significant amount of regeneration funding has been spent on cultural projects.⁵¹
- 5.12 In SELEP, creatives industries are strongly associated with the visitor economy through cultural venues and events promoted within the area. **Turner Contemporary and Essex Summer of Arts** are

⁴⁷ Togni, Lara. GLA Economics. The creative Industries in London. 2015.

⁴⁸ Togni, Lara. GLA Economics. The creative Industries in London. 2015.

⁴⁹ The Work Foundation. Investing in creative industries, a guide for local authorities. 2009

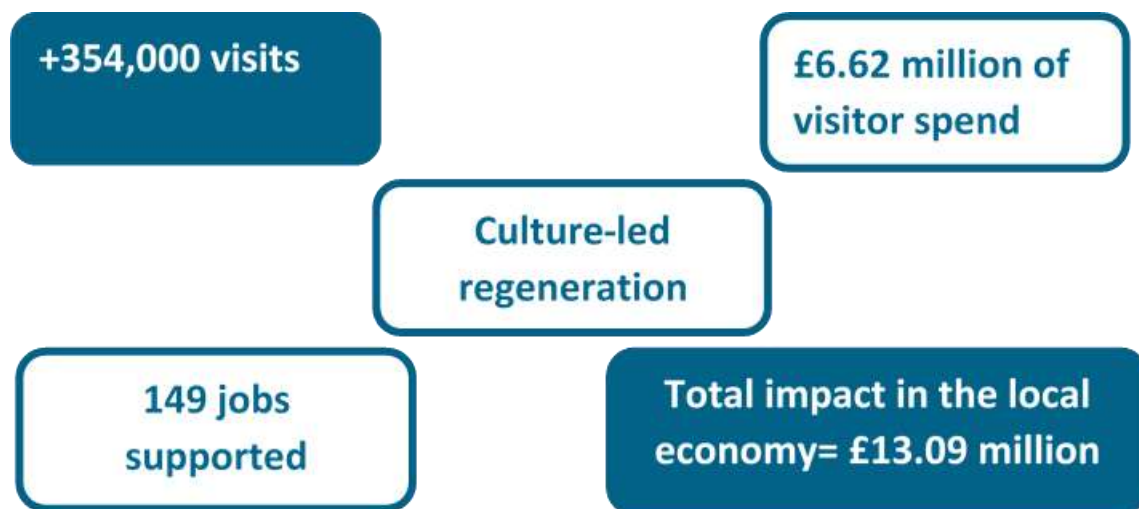
⁵⁰ Togni, Lara. GLA Economics. The creative Industries in London. 2015.

⁵¹ Bagwell. Creative clusters and city growth. Creative Industries Journal Vol 1 No1. 2008.

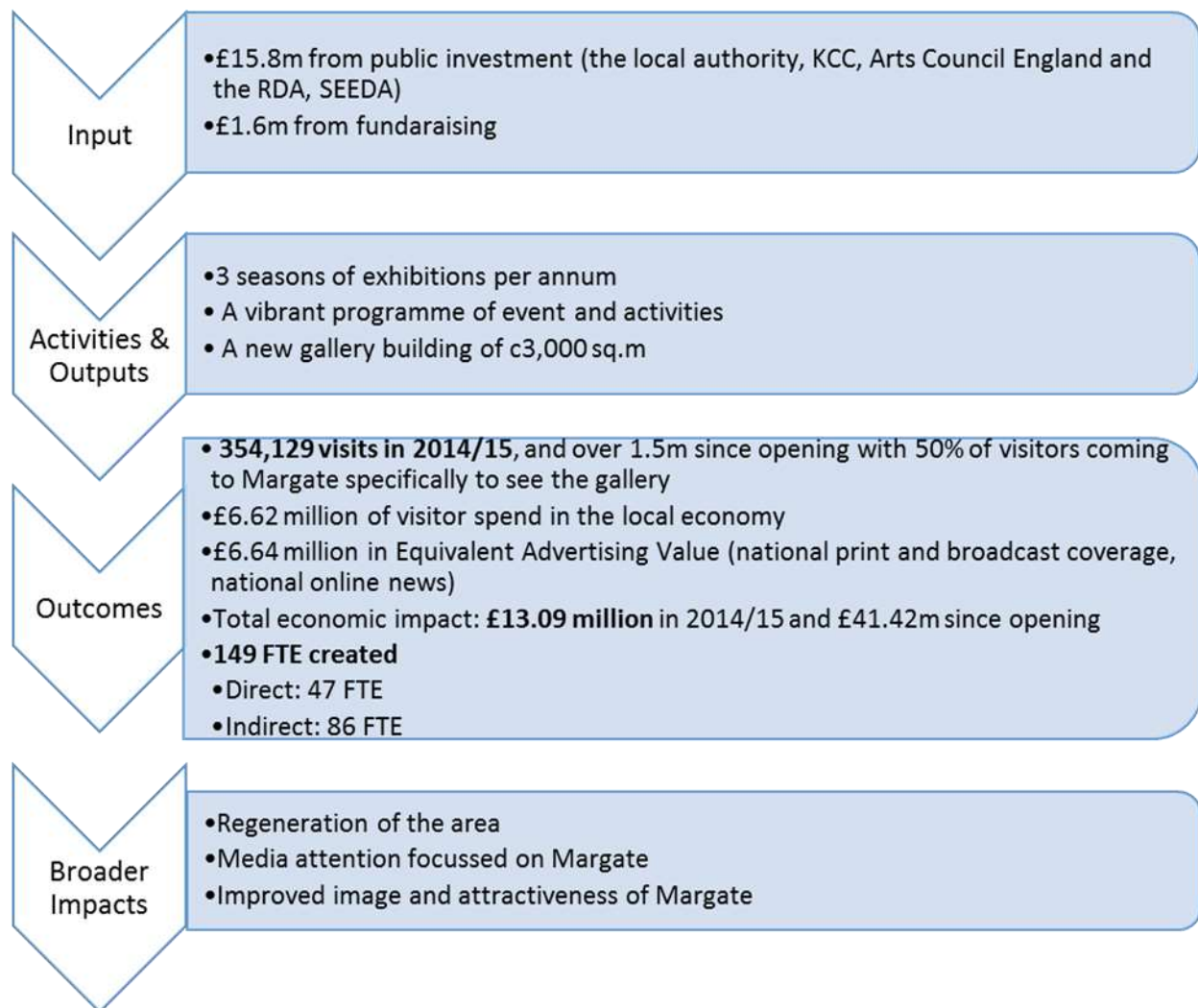
both examples of successful creative interventions. By attracting an important amount of visitors, both the venue and the multi-site exhibition benefit the local economy and participate to the wider regeneration agenda.

Case study 1: Turner Contemporary

- 5.13 Turner Contemporary is the flagship creative project linked to the visitor economy. The iconic building opened in 2011 in Margate, Kent with the aim to widen public access to arts and culture. The renowned gallery is a landmark on the seafront of Margate.
- 5.14 The gallery conducted an economic impact study that shows significant benefits arising from this cultural venue. First, the gallery itself generated direct economic output and employment. Second, Turner Contemporary also created new jobs and economic impact through visitor spend in the local economy and with wider effects along the supply chain. In 2014/15, £6.62 million of visitor spend and 149 FTE jobs were attributed to the gallery.
- 5.15 Third, the national media coverage of this new gallery put Margate on the map leading to an increasing number of visitors in the area. This new visibility also enables to attract creative practitioners, which is strengthened by the proximity to London. Estimates suggest a total economic impact of £13.09 million in 2014/15 and £41.42m since the gallery opened.
- 5.16 Finally, the creative venue contributed significantly to the regeneration of the area, and this led to an increase in the quality of life of local residents. Broader impacts also concern education and skills - as the gallery organised school visits as well as training and learning sessions for teachers. This enhances the development of creative skills that can nurture creative businesses and occupations.



Logic Chain 1 Turner Contemporary



Case study 2: Essex Summer of Arts

- 5.17 Essex Summer of Arts has run for seven editions. This four-month exhibition consists of different art trails and open studios spreading across the whole of Essex and showcasing artist and performers from across the county. The work of local artists that is presented includes painting, photography, ceramics, textile, and sculptures. As mentioned, creative industries are mainly formed by very small businesses and sole practitioners. Essex Summer of Arts is the result of their fruitful collaboration supported by Essex Council.
- 5.18 This is an interesting example highlighting the relationship between creative industries and the tourism industry in the case of a multi-site exhibition, contrarily to a single cultural venue like Turner Contemporary. This exhibition also has direct and indirect effects on the local economy but in different locations, contributing to a larger geographical impact.
- 5.19 Essex County Council's Cultural Development Team has made strong efforts to evaluate this cultural event's impact. For this study, they shared seven years of robust impact assessment that distinguish between the gross effects and the net effects (representing the additional economic activity that would not otherwise happen without the event taking place).

- 5.20 The last edition of ESoA, organised between June and September 2015, has welcomed 25,200 visitors. The total number of visitors since the first edition in 2009 reached 486,000 visitors.
- 5.21 The total economic impact includes expenditure and employment associated directly with the exhibition, but also visitor spending off site away from where the event took place but in the immediate locality surrounding it. This external income created jobs that are also considered in the total impact appraisal.
- 5.22 In addition, the new income of suppliers and employees of local businesses arising from visitor spending off site increases spend in the local economy. When adding up all these elements, ESoA generated by itself an addition income in the local economy of £7.6 million and 103 jobs since the first edition of the exhibition.
- 5.23 Moreover, the significant number of volunteers shows how this event contributes to community cohesion, which is an essential component of regeneration. In the 2015 edition, there were 1,352 volunteer days, and 6,267 volunteer days since the first edition.
- 5.24 Efforts to promote creative industries in Essex went forward with the creation of Essex Network of Artist's Studio. Launched in 2014, it is a network for studios, for artist and for the public. Working in partnership with Essex Summer of Arts, the network has now grown to over 450 artists who all benefit from a range of professional development opportunities on offer (commissions, exhibitions, research trip, and business events).



Logic Chain 2 EsoA

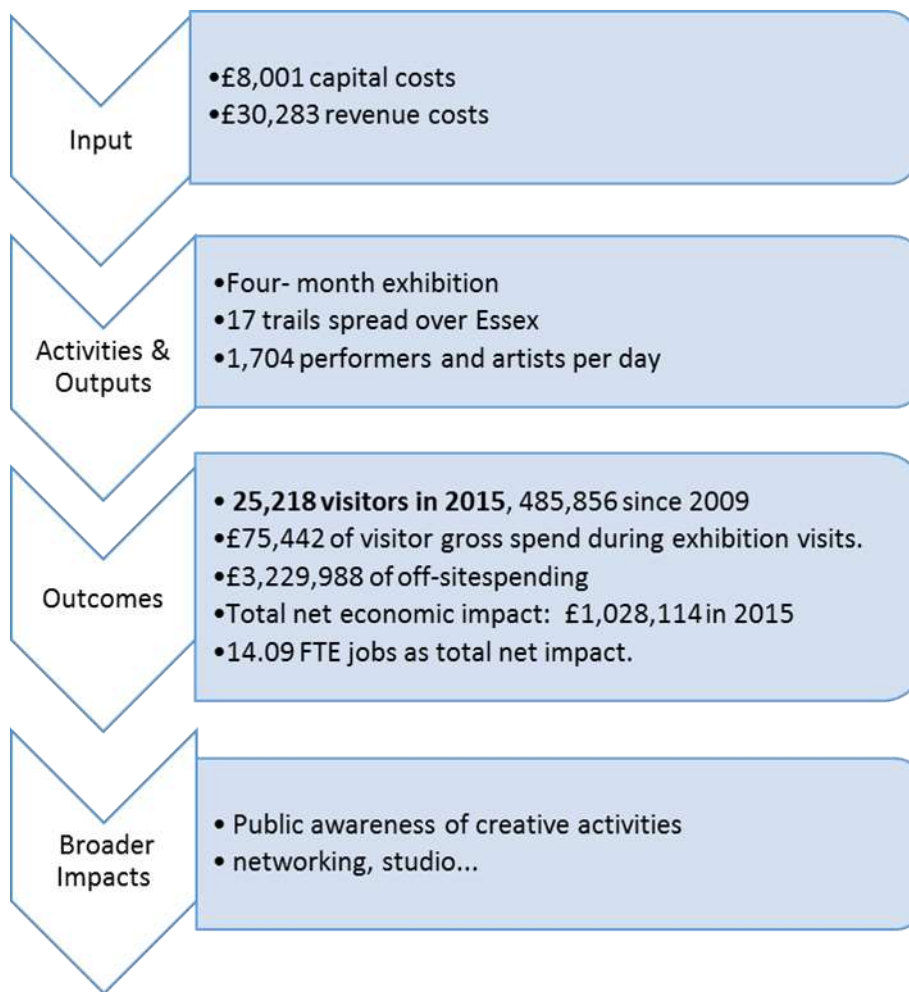


Figure 1: Essex Summer of Arts, Economic Impact (2009-2015)

Education and Skills

- 5.25 Creative industries require specific skills that need to be developed through education and training. Education plays a crucial role in shaping the future workforce's skills that should respond to employers' needs. Skills tailored to the need of employers enable to increase productivity. As creative industries are forecasted to continue growing, the provision of courses and training related to this specific sector is fundamental.⁵² This is particularly the case in SELEP where creative businesses settled and are potential employers in the future.
- 5.26 Funding for the creative and cultural courses has increased in recent years, which has contributed to the promotion of cultural awareness. Training is also essential due to the nature of skillset required in many creative jobs. However, there are evidences of skills shortage and skills gap in this sectors. In London, although the number of vacancies is not relatively high in the creative sector, 71% of vacancies were reported as not being difficult to fill compared to 85% in the whole economy.⁵³

⁵² Creative Skillset. Creative Industries in London. September 2014.

⁵³ Creative Skillset. Creative Industries in London. September 2014

According to Creative Skillset's research, skills shortages exist particularly in sectors such as film, TV games, animation, and visual effects.

- 5.27 Within SELEP, there have been successful efforts to include creative and cultural skills into education and training. **High House Production Park** located in Thurrock is a charity supporting an international centre of excellence for creative industries. The organisation works in partnership with Royal Opera House, Creative & Cultural Skills, and Acme Studios with a strong focus on creative skills development in the area. Its ambition to promote creative skills will continue in the future with the National College to be established within the production park. This aims to accelerate industry-led training and address skills gap in craft specialism that are relevant to the music, performing arts, events, film, television and visual effects industries.
- 5.28 As case studies, we selected a unique school (**Rye Studio School**) and the two Bridge organisations that operate across the whole SELEP area (**Artswork and ROH Bridge**).

Case study 3: Artswork and ROH Bridge

- 5.29 Artswork and ROH Bridge work to provide strategic support and advocacy for cultural learning across the SELEP region. By building collaboration across education and the creative sector, these organisations seek to nurture high quality sustainable cultural learning for all children and young people.
- 5.30 ROH Bridge and Artswork work on behalf of Arts Council England to support one of the core aims of the SETA: to ensure children and young people gain access to a high quality cultural education. This in turn will enhance cultural awareness and help to develop a creative skillset, leadership and progression.
- 5.31 As measures in terms of student and school numbers suggest, the investments of Artswork and ROH Bridges are increasingly impactful. In 2014/15, around 30,000 children and young people aged 0-19 participated in cultural activity as a result of ROH Bridge and Artswork's work in the SELEP area. This compares with 12,600 in 2012/13, showing that the programme has reached an increased number of young people. In addition, 4,200 young people have gained an Arts Award in 2012/15, accrediting to an equivalent range of pre GCSE to AS level, their engagement in the arts. This number has also continuously and significantly increased across the SELEP region since 2012.
- 5.32 From 2012 to 2015, ROH Bridge and Artswork have had meaningful contact with 1,010 schools across the SELEP area, equivalent to 58% of all schools in the area. Schools that show a strong commitment to cultural learning can also become an Artsmark school. This allows them to gain access to exceptional resources and networks of the country's most treasured cultural organisations, helping them develop and strengthen their arts provision. As this programme has relaunched recently, the number of Artsmark schools is not yet important in the region. However, the target is to achieve 50% of schools in 2018, reflecting a strong ambition to grow.
- 5.33 Artswork and ROH Bridge are establishing 5 Local Cultural Education Partnerships in SELEP Creative Economy Network areas (Colchester, Thurrock, Medway, East Kent and Hastings & Rother. Each Local Cultural Education Partnerships is working across sectors to support a clear articulation of a local cultural offer to schools, young people, families, and the arts/cultural sector, and are a key delivery mechanism for achieving Arts Council England's recent policy launch 'The Cultural Education Challenge'.

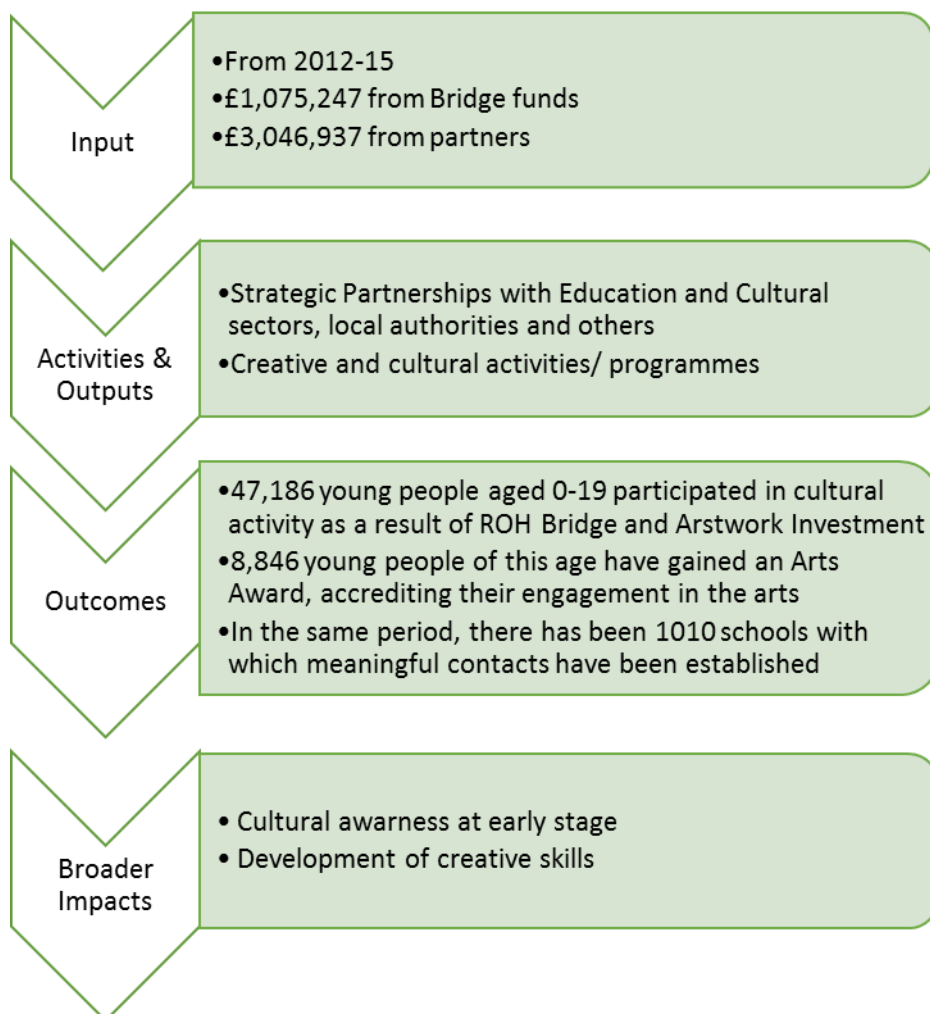
- 5.34 The LCEPs will map the existing cultural education offer, identify gaps, build capacity and leadership, working with schools and other educational settings to ensure that there are clearly identified progression routes into the creative industries through traineeships, apprenticeships and skills development.
- 5.35 Crucially LCEPs will unlock demand from those children and young people not currently engaging with cultural activity.
- 5.36 These efforts are maintained throughout young people's journeys thanks to the Creative Skills Initiative (CSI) that enhances the connection between education and the workspace. Part of the Creative Employment Programme supported by Creative & Cultural Skills, CSI allows young people to pursue their creative skills development and gain experience in the workplace. Since 2013, 63 young people in the region have taken part in a cultural sector placement as part of their college training which has enabled further growth and engagement between colleges and employers. A further 49 apprenticeships and 38 paid internships were created in the SELEP area with a partnership with 59 creative and cultural employers.

Meaningful contacts with 1,010 schools across the SELEP area, equivalent to 58% of all schools in the area

Target to achieve 50% of Artsmark schools by 2018

30,000 children and young people aged 0-19 in 2014-15 participated in cultural activity as a result of ROH Bridge and Artswork work in the SELEP area. This compares with 12,600 in 2012/13

Logic Chain 3 Artwork and ROH Bridge



Case study 4: Rye Studio School

- 5.37 Opened in Autumn 2013, Rye Studio is a unique school providing courses specifically related to the creative industries. The school covers different areas within the creative industries in A level and BTEC courses and enhances the development of creative skills through work placement in a wide range of businesses, arts organisation, theatres, galleries and local governments from Brighton to

Margate. Employability skills and learning in the work space are an integral part of the Rye Studio model with a unique programme offering extended careers advice and guidance. Ensuring a connection between education and the workplace is at the heart of Rye Studio School's priorities.

- 5.38 The school's curriculum focuses on the Visual, Performing and Production arts, including maths, English and businesses. In addition, the school was attributed an 'Outstanding' grade in all areas in 2015 by Ofsted, acknowledging strong performance.
- 5.39 Therefore, Rye Studio responds to two increasing demands from businesses: first to improve the employability skills of young people, and second to provide skills matching the expansion of the creative sector. The school also supports the regeneration of the area by providing vocational training and specific skills that directly nurture creative enterprises in Rye.
- 5.40 In 2016, 119 students were enrolled in the school. Achievement and destination of students reflect strong performance of the school. In the previous year, 27% of A levels obtained A*/A, and 83% obtained A* to C. 35% of AS Levels gained A. 45.9% of GCSE obtained A* to C. In addition, 84.6% of Year 11 leavers continued to further education and 7.6% on to employment with training. 35% of Year 13 leavers went to university (with 68% at Foundation level) and 17.5% on to employment which when combined with apprenticeships reaches 22.5%.



Workspace and Clustering

- 5.41 Evidence suggests that business clustering offers numerous advantages. Clusters foster a culture of workspace sharing, knowledge transfer and a broader skilled labour pool, which reduces costs. Networks and partnerships between businesses located in clusters increase their productivity and competitiveness, leading to firm formation, and increased profitability, in addition to job growth and innovation. Strategic co-location promotes direct contacts and close proximity to the range of businesses involved in the supply chain.⁵⁴ Benefits of clustering also include the ability to attract more customers and to easily access to specialist good, services and labour inputs.⁵⁵
- 5.42 Clustering effects are particularly relevant to firms in the Creative Industries. First, sharing workspace's costs benefits creative businesses especially given the micro nature of the business base in this sector. Second, creative industries are generally described as knowledge-based

⁵⁴ Bagwell. Creative clusters and city growth. Creative Industries Journal Vol 1 No1. 2008.

⁵⁵ Togni, Lara. GLA Economics. The creative Industries in London. 2015.

industries⁵⁶. Therefore, clustering promotes knowledge sharing that is essential in this sector. Third, access to pooled specialised labour market is particularly important for creative businesses where specific tasks and skills sets are required. Specialised labour located in certain places reduces search costs and enables easy access to specific creative skills. As a result, creative practitioners benefit from a greater job stability.⁵⁷

- 5.43 Creative clusters also have strong impacts upon regeneration and the attractiveness of an area. The competitive advantage of a place can be built via vibrant clusters of creative businesses⁵⁸, and creative space can be used as ‘soft infrastructure’ promoting urban regeneration.⁵⁹
- 5.44 There is a significant concentration of creative clusters in London. However, evidence shows that increasing rents cause gradual erosion of interdependent companies’ network.⁶⁰ Therefore, this implies that the increase in workspace rent in London will continue to push creative businesses out of the capital to relocate in surrounding areas⁶¹. This is the case of creative professionals sharing workspace in East London where they face issues due to unaffordable rents in this area.⁶² Therefore, the SELEP area, with the right offer, could be marketed as an attractive alternative location.
- 5.45 There are already some excellent examples of local clusters based around some larger anchor creative institutions in the SELEP area, which generate demand for creative skills and work for freelancers or micro businesses and makers. ACME studio in High House Production Park or Folkestone could be good examples of clusters that are benefitting from the provision of different types of shared workspaces and maker-spaces.
- 5.46 Another key economic impact that occurs in multi-occupancy creative industries building is the pronounced reduction in failure rate of early year businesses. There is much evidence of this from research into open workspaces in the capital, but the next case study highlights a great example of the effectiveness of shared workspace using an example from within SELEP.

Case Study 5: The Joiners Shop

- 5.47 Located within the Historic Dockyard of Chatham, the Joiners Shop centre for creative businesses opened in 2009. The provision of a business centre for creative industries was promoted by local partners to support the existing economy of Medway and its growth. The refurbishment of a unique building in an existing creative business environment has resulted in a superb facility that shows off the heritage of the building in a modern new use.
- 5.48 The building was designed to provide flexible shared space including workshop, exhibition, training, and retail for use by all businesses, on-site support from Business Link Kent and the Enterprise

⁵⁶ Bagwell. Creative clusters and city growth. Creative Industries Journal Vol 1 No1. 2008.

⁵⁷ De Propis et al. The Geography of creativity. Nesta. 2009.

⁵⁸ The Work Foundation. Investing in creative industries, a guide for local authorities. 2009

⁵⁹ Togni, Lara. GLA Economics. The creative Industries in London. 2015.

⁶⁰ Bagwell. Creative clusters and city growth. Creative Industries Journal Vol 1 No1. 2008.

⁶¹ <http://www.bbc.co.uk/news/uk-england-london-25578276>

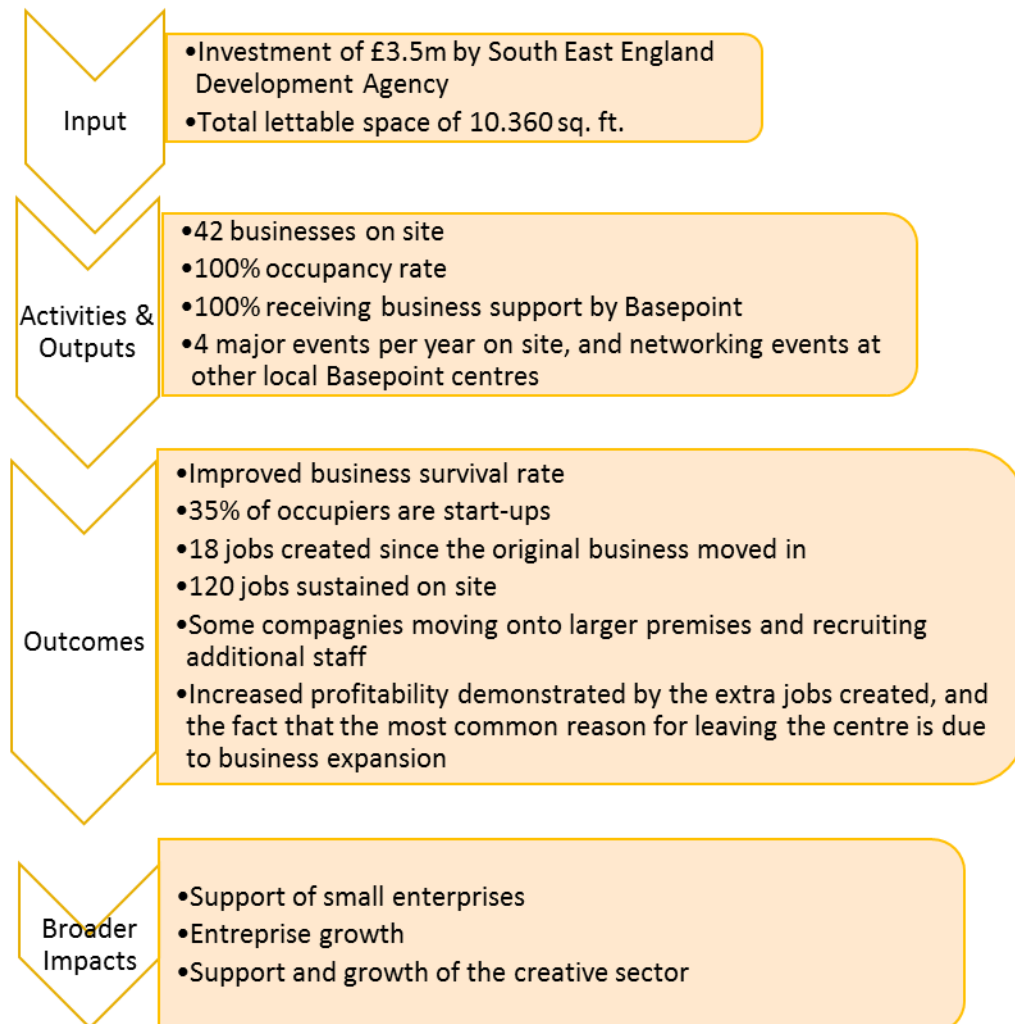
⁶² <http://www.theguardian.com/cities/2016/jan/28/hackney-creatives-priced-out-london-studios-artists-gentrification>

Agency, as well kitchen and break out space to facilitate networking. The total lettable space of the Joiners Shop is 10,360 sq. ft.

- 5.49 The whole focus is to provide a supportive environment for creative and design led businesses to establish themselves and grow. The centre responded to the demand given the severe shortage of physical space in Medway to allow people to develop their creative skills into a business opportunity, despite the presence of the University of Creative Arts.
- 5.50 The Joiners Shop is owned by Chatham Historic Dockyard Trust, and has benefitted from investment of £3.5 million by the former South East England Development Agency.
- 5.51 There are 42 businesses on-site with a sustained occupancy rate of 100%. Currently, there is a waiting list of 10 companies looking to set up specifically within The Joiners Shop – which does not take account of those enquirers that look elsewhere when they hear the centre is 100% full and has a waiting list.
- 5.52 All occupants are offered business support by Basepoint as part of their management package.
- 5.53 The space hosts a number of networking events – 4 major events per year on site. In addition, all businesses are invited to networking events at other local Basepoint centres which means they have the ability to attend at least 12 networking events per year. Business Survival is aided by on-site support – and whilst since opening some companies have closed or merged there has only been one company that has gone bankrupt.
- 5.54 Of the current 42 occupiers 35% of these are new business that have started up in the Joiners Shop. 18 new jobs have been created since the original business moved into the Joiners Shop, and the centre currently has 120 people working on site. There are examples of companies moving onto larger premises and recruiting additional staff. The value these companies place on the cluster is particularly apparent in respect of a software development company that started in The Joiners Shop and, after taking over several rooms in the centre, then relocated to an office development adjacent to The Historic Dockyard so as to retain a presence in the area and to retain their existing staff as well as continuing to recruit additional staff.
- 5.55 This increased profitability and productivity of businesses is also demonstrated via: jobs created, the fact that existing business have taken additional space, and the fact that the most common reason for leaving the Centre is due to business expansion and the need to acquire larger offices not available within the Centre itself.
- 5.56 Types of benefits from clustering mentioned by businesses include:
- Obtaining increased work from networking events and other occupiers within the building
 - Being in an environment of likeminded individuals and the “buzz” that creates
 - The social side of coming to work and being with others in a relaxed environment such as the break out areas and shared kitchens and the coffee mornings
 - Not feeling isolated by working alone
 - Feeling safe – lone workers are not concerned as they have others around them and do not feel threatened which they might well do if working alone in (for example) a small office over a shop

- The coffee mornings are also used as fundraising events for the centres chosen charities and as such all the companies are giving something back to the community in which they operate.

Logic Chain 4 The Joiners Shop



Case study 6: Colchester Creative Business Centre

- 5.57 Colchester is one of the fastest growing towns in the UK and has the largest creative economy in Essex. Colchester has an advantageous geographical and economic position in relation to the Creative and Digital Industries explaining the considerable amount of creative activity in the town. There is a cluster of digital design companies (such as ThinkBDW), and the presence of a number of key and increasingly collaborative creative institutions such as Colchester Institute, Colchester Arts Centre, Mercury Theatre, and the stunning Firstsite. In addition, there is a strong tradition of co-locating in places such as the former 15 Queen Street project.
- 5.58 Colchester is increasingly attracting highly qualified professionals from London. As a result of housing price increase in London, the shift is eastward. Colchester would like to build stronger connections with emergent creative and digital centres such as Tech City, Shoreditch, and Stratford. Excellent transport connections from Colchester.

- 5.59 The town has longstanding track record of supporting the Creative industries. Colchester is unique among Essex local authorities in having both a creative strategy and a strategic board (Creative Colchester Partnership). Colchester Borough Council is working to promote the creation of a creative cluster with the development of workspace in the St. Botolph area. Working with Essex Council, which is funding stage one of a new creative business centre – a key infrastructure project to provide workspace, networking and showcasing facilities for the creative and digital industries. It will provide access to innovation and business development expertise for new and established digital and creative micro businesses, as well as business support, skills and valuable networking opportunities. The future centre will provide 43 studios spaces and 110 jobs.
- 5.60 The Creative Colchester Partnership will play a vital role going forward in building bridges, mobilising sector ownership and co-creating a long term strategic approach to sector development. Priorities areas include establishing effective skills and business support programmes for existing, incoming and future creative businesses; generating exchange and trade links between creative and digital firms and the rest of the economy. Also an ambition to build on the international programmes in which Colchester collaborated with other EU towns and cities to explore creative city-making in smaller places.
- 5.61 The Creative Business Centre will be a key driver of the wider regeneration programme. The centre will be located on the site of a former police station that was refurbished, providing a great example of an innovative use of space and will open in September 2016.
- 5.62 This project is also linked to the visitor economy and education. There is a tradition of driving new types of cultural programming (Colchester Free Festival and Colchester Film Festival) and making links between education, skills and professional practice (e.g. via the Mercury Theatre and Signals). Moreover, Essex County Council in partnership with the University of Essex have developed the Skills Evidence Base to promote this to schools and training providers, to align with local employers' needs for skills in the creative and digital sector and develop placement and internship opportunities for students. Plans underway to extend existing services to small businesses in the Creative Business Centre.

Business Support Programme

- 5.63 Access to finance as one of the five priority areas identified by CIC, and is also identified as one of the major challenges to future growth and maturity in the UK creative industries.⁶³ Alongside this, once businesses with potential have made a decision to expand, invest or take on new staff - the issue of appropriate premises, and affordability of move-on-space can be a key issue. 'Flying the nest' from networks, and on-site business support available in shared spaces presents new challenges that business owners perceive entail taking on new types of risk.
- 5.64 In general, one characteristic of Creative Industries is that the innovations they produce are often a product of successful risk taking behaviour – but the challenges of taking on new types of risk can present psychological barriers to those who are prepared to take 'creative risks', where failure has very different implications than it does with financial risk.

⁶³ Creative Industries Council UK. Create UK: Creative Industries Strategy. 2014

- 5.65 The South Creative Business Sector Business Support Programme draws together three smaller initiatives across SELEP, and is an ambitious approach to providing an area-wide programme which is co-located around the Creative Economy Network Hubs. By co-locating it is able to have more direct contact with a traditionally ‘difficult to engage’ sector comprised of many micro-businesses, freelancers and crafts people.
- 5.66 The perception of risk associated with growth can be significant for some smaller industries. Growth can often entail and create exposure to:
- Market volatility
 - Large(r) resource commitments
 - Uncertainties in demand
 - Technological or regulatory change
- 5.67 Without the right support or industry-skills to manage these elements being provided - or accessible to companies - there is a higher risk that creative ideas and products will fail to make the transition into new markets, and not reach their potential.
- 5.68 The benefits of shared-workspace, and the importance of skills have been discussed in the previous case-studies, but the potential impacts of a programme linking these elements together at scale and also creating growth pathways for ambitious growing companies can represent an opportunity for a step-change in sector development and future growth.

Case study 7: Creative and Cultural Sector Business Support

- 5.69 Creative and Cultural Sector Business Support is one of the flagship programme elements championed by SE LEP as strategic priority. The initiative is the subject of an application to the LEP’s European Strategic Investment Fund, and as such is not possible to ‘evaluate’ at its current stage.
- 5.70 Promoting the creation of new entry level employment opportunities (including apprenticeships and paid internships) will be a feature the business support on offer to new and growing companies. The partners believe this will be a key way of diversifying the sector workforce. This Business Support Programme will drive the development of local creative networks, helping businesses, both new and growing, to access the SELEP’s programme of CPD support, and create platforms for said businesses to share ideas, collaborate and showcase their work.
- 5.71 The target outputs for the programme, subject to a successful funding application, are:
- 320 enterprises receiving support
 - 220 enterprises receiving grants
 - 90 jobs in supported enterprises
 - 50 potential entrepreneurs assisted to be enterprise ready.

6 Unlocking the creative potential in SELEP/ Going forward

6.1 Below are a set of headline actions which are recommended to form the basis of a plan to follow in order to further support the future growth potential of Creative Industries and capture the associated benefits outlined throughout the report.

| Action | Rationale | Next steps |
|--|--|------------|
| To maintain, sustain and build on successful interventions; and to unlock the full creative potential of the region. | <p>Many elements of the Creative Industries are highly 'place specific'; and, the nature of clustering is such that existing mature clusters may act as strong attractors to workers and businesses which are self-reinforcing, up to a point.</p> <p>Typically, the locations where we observe historical clustering of Creative Industries will tend to have several key assets which have interacted over time in a way which drives clustering, these may include:</p> <ul style="list-style-type: none"> • A strong, or fast-growing visitor economy • A stock of either relatively low cost or, vacant, often post-industrial spaces • An increasing supply of skills • Local existing networks of support for creative entrepreneurs <p>SELEP's approach has been to focus on these four components and should continue to do so.</p> | |
| To create a pan-SELEP approach to pro-actively marketing and promoting locations based on key artistic cultural services and amenities, both as visitor destinations and areas for investment. | <p>By developing the necessary partnerships across Economic Development, visitor economy and Major Projects teams / planning departments the area can support a strategic framework that underlines the importance of the sector.</p> <p>By promoting within all activities of the place, a focus on 'creating the highest quality of place' can be achieved.</p> | |
| To develop an overarching Creative Industries business support framework for | This can act in a sector advocacy capacity and as a formal network with the remit of facilitating local and informal networking activity focussed on maximising the potential of micro-creatives. | |

| | | |
|--|--|--|
| the SELEP region. | By exploring possibilities for step-changes in funding to resource this area, including larger EU funding streams and combinations of funding models for business support, regeneration and creative arts, the dual elements of 'employed' and 'self-employed' can be driven forward. | |
| To work collaboratively with relevant Local Authority partners and planning departments to identify opportunities. | <p>These opportunities could be maximised by:</p> <ul style="list-style-type: none"> • Identifying ex-industrial and other sites suitable for potential use by creative industries; and networking creative partners with potential to begin to regenerate the spaces through use. • Further supporting co-working and shared incubation spaces demanded by creatives, exploring the possibility of using planning powers such as CIL / section 106 so that future development builds-in rather than erodes creative practices. • Exploring the potential returns to public or other investment in 'creative capital' such as 3dprinting and supply chain investment which can both 'seed' clusters and support education and skills agendas. | |
| Work collaboratively with education providers at all levels to build creative skills into learning agendas and maximise the potential of future generations of learners. | In the long-term this will benefit the wider creative economy. By developing closer links between education providers and industry bodies, activities including exposure to creative leadership and entrepreneurial peer-learning; and high quality work experience and apprenticeship training opportunities in Creative Industries will yield a future generation of employers and employees. | |

Appendix 1

This table records the 31 categories of occupations with self-employment observations in SELEP, and the 28 without observations.

| 31 Occupational codes & descriptions <i>with self-employment attributed</i> | % of creative self-employment | 28 Occupational codes & descriptions <i>without self-employment attributed</i> | % of creative self-employment |
|---|-------------------------------|--|-------------------------------|
| 3412 'Authors, writers and translators' | 7.2 | 1134 'Advertising and public relations directors' | 0 |
| 3411 'Artists' | 7.0 | 2114 'Social and humanities scientists' | 0 |
| 3422 'Product, clothing and related designers' | 6.6 | 2119 'Natural and social science professionals n.e.c.' | 0 |
| 2471 'Journalists, newspaper and periodical editors' | 6.2 | 2133 'IT specialist managers' | 0 |
| 1132 'Marketing and sales directors' | 5.8 | 2135 'IT business analysts, architects and systems designers' | 0 |
| 3417 'Photographers, AV and broadcasting equipment operators' | 5.2 | 2150 'Research and development managers' | 0 |
| 3413 'Actors, entertainers and presenters' | 5.2 | 2435 'Chartered architectural technologists' | 0 |
| 2136 'Programmers and software development professionals' | 5.1 | 2451 'Librarians' | 0 |
| 2139 'IT and telecommunications professionals' | 4.7 | 2452 'Archivists and curators' | 0 |
| 3416 'Arts officers, producers and directors' | 4.6 | 2473 'Advertising accounts managers and creative directors' | 0 |
| 3543 'Marketing associate professionals' | 4.2 | 3132 'IT user support technicians' | 0 |
| 5412 'Upholsterers' | 3.7 | 4135 'Library clerks and assistants' | 0 |
| 3131 'IT operations technicians' | 3.4 | 5211 'Smiths and forge workers' | 0 |
| 2134 'IT project and programme managers' | 3.4 | 5212 'Moulders, core makers and die casters' | 0 |
| 2137 'Web design and development professionals' | 3.3 | 5244 'TV, video and audio engineers' | 0 |
| 2142 'Environment professionals' | 3.3 | 5411 'Weavers and knitters' | 0 |
| 3421 'Graphic designers' | 2.9 | 5413 'Footwear and leather working trades' | 0 |

| | | | |
|--|------------|--|---|
| 8141 'Scaffolders, stagers and riggers' | 2.5 | 5419 'Textiles, garments and related trades n.e.c.' | 0 |
| 1136 'IT and telecommunications directors' | 2.2 | 5421 'Pre-press technicians' | 0 |
| 5414 'Tailors and dressmakers' | 2.0 | 5423 'Print finishing and binding workers' | 0 |
| 2472 'Public relations professionals' | 2.0 | 5441 'Glass and ceramics makers, decorators and finishers' | 0 |
| 3415 'Musicians' | 1.5 | 5442 'Furniture makers and other craft woodworkers' | 0 |
| 3414 'Dancers and choreographers' | 1.4 | 6123 'Playworkers' | 0 |
| 2141 'Conservation professionals' | 1.1 | 7215 'Market research interviewers' | 0 |
| 2431 'Architects' | 1.1 | 8112 'Glass and ceramics process operatives' | 0 |
| 3121 'Architectural and town planning technicians' | 1.1 | 8113 'Textile process operatives' | 0 |
| 2126 'Design and development engineers' | 0.9 | 8127 'Printing machine assistants' | 0 |
| 5245 'IT engineers' | 0.9 | 8137 'Sewing machinists' | 0 |
| 5422 'Printers' | 0.7 | | |
| 7125 'Merchandisers and window dressers' | 0.3 | | |
| 5242 'Telecommunications engineers' | 0.3 | | |

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