Creative and Cultural Industries in Camden

A Research Report and Action Plan commissioned by LB Camden

Executive Summary

What the sector is worth to the borough: a preview

Businesses and organisations in the creative and cultural industries (CCIs) in Camden have an estimated gross turnover of between £955 million and £1,166 million, which represents, approximately, 15% of the gross turnover generated by Inner London's CCIs or 10% of Greater London's CCIs. Camden's CCIs contribute about 2% to UK CCI sector's national turnover. The South of the borough is a cluster of national significance: south of the Euston Road, CCI businesses tend to be larger by sheer weight of numbers, and also by size, employment, and turnover.

3,700 CCIs in Camden provide about 40,600 direct employment opportunities. This represents 17% of all employment opportunities generated by Inner London's CCIs or 12% of Greater London's CCIs. There are a further 19,000 to 23,200 creative or cultural jobs in the wider Camden economy, giving a total "creatively occupied" workforce of c62,000 people.

CCIs are significant source of local employment. 16% of all workplace jobs in Camden are held by local residents. On this basis, about 10,000 Camden residents are employed in creative or cultural work in Camden based businesses. All this excludes very significant levels of self-employed, part-time and micro-business activity.

There are further positive economic effects generated for those industries linked to CCIs by supply chain or arising through visitor: this generates a further 25,000 to 49,000 jobs of which 10,000 to 20,000 would be within Camden, and a further £424 million to £849 million in business turnover, of which we would expect between £170 million and £340 million annually to be spent in Camden.

Between 2009 and 2013 the UK creative industries - which are responsible for films, music, fashion, TV and video games production - will grow on average at 4% - more than double the rate of the rest of the economy. By 2013, the sector is expected to employ 1.3 million people, likely to be more than the financial sector.

By 2013, there may be as many as 180,000 creative businesses in the sector, compared to the current number of 148,000. In the same year, the sector is expected to contribute as much as £85 billion to UK value added, up from £57 billion.

[NESTA's] figures also show that although gross value added (GVA) in the sector is likely to drop sharply in 2009, perhaps as much as 6 per cent, reflecting the general economic environment, the sector will quickly recover to show stronger than average growth from 2010 when it is expected to rise back to 3 per cent. The creative industries currently account for 6.4 per cent of the UK economy.

NESTA, 2009

Purpose and Brief

LB Camden commissioned this report in order to provide evidence of the contribution made by the creative and cultural industries (CCI) sector to Camden's prosperity and to assess what steps might be needed to assist businesses in the sector to respond to the current economic climate. This creative and cultural industries (CCI) development research project reports on:

- research undertaken and reviewed into the economic and employment contribution of the cultural and creative sector
- an assessment of the level of creative and cultural business activity in Camden's Areas of Focus (AoF) and its Priority Areas for the sector
- a coordinated programme of work which prioritises actions against updated information, proposing priority work areas for LB Camden and its partners

Methodology

The 12 CCI sub-sectors deployed in this study are: Advertising; Architecture; Art and Antiques; Computer Games, Software and Electronic Publishing; Fashion; Jewellery; Museums and other Cultural Facilities; Music & the Visual and Performing Arts; Publishing; Radio and Television; Sports; and Video, Film and Photography.

The study profiles CCIs operating across the borough of Camden which is, for comparative purposes, benchmarked against Inner London, Greater London and the UK, where appropriate and profiled for each of Camden's Areas of Focus (Bloomsbury, Camden Town, Euston, Gospel Oak, Hatton Gardens, King's Cross, Swiss Cottage and West Hampstead).. IDBR and ABI datasets were used to extract information for Camden with some benchmarks against Inner London, Greater London and UK

- VAT and/or PAYE based Enterprises
- Organisations by geography including Areas of Focus
- Organisations by CCI sub-sector

Showing

- Number and proportions of CCI sub sectors' and their comparative size
- Legal Status
- Employment in the sector, people creatively employed in the wider Camden economy, and Camden residents employed in the sector
- Turnover for CCI enterprises located in Camden

Context

The borough embraces a wide range of creative and cultural ecologies. There are different types of sectors and businesses working in a range of historic cultural and crafts quarters and contemporary locations for creative activity which are unique in London. The borough houses communities enjoying extreme differences in their access to work, housing, health and prosperity. Camden’s strategies are determined to tackle these inequalities. Arts, cultural and creative practice can assist this, supported by the employment and related opportunities which this fast growing sector brings to Camden.

This research is being carried out at a time of widespread economic and business difficulty. Government has set out a national strategy for supporting the CCI sector. Camden, in common with Inner London and other local authorities, is considering how best it might support this aspect of its local economy.

The recession is putting significant pressure on many businesses income streams, and CCIs feel this acutely. Advertising expenditure (to give one example) is likely to be down by 28% this year, with substantial knock on effects on publishing, media, music, film and video businesses, which are based in Camden in great numbers. Artists and makers, architects and designers are losing income from cancelled development and commissions. Box office and visitor dependent venues (theatres, museums etc) are seriously affected.

The sector is also at the sharpest point of the rapid change and shift in the prevalence of digital technologies, both highly dependent of digital expertise, and also supporting a wide range of other sectors (retail, finance, health, education etc) in making best use of this. Embedded poverty in Camden also means that many of its citizens may not have even the most basic access to digital opportunities.

Camden’s creative and cultural businesses are both part of a rich web of local supply chains, some established over hundreds of years (for example between printing and publishing and the legal and financial communities in Bloomsbury and Holborn) and others more recently developed (the jewellery cluster and designer makers at places like Cockpit Studios, music and media in Camden Town). There are also part of a London’s world class cluster of activity, concentrated in a swathe of London running between Hammersmith and the City Fringe. Collaborative action, across borough boundaries and Central London wide, is essential in this context.

Key statistics

The report sets out a wide range of tables and charts which support and given more detail of the following headline figures, which both indicate the serious contribution which the CCI sector makes to Camden’s economy and its communities, and which reflect on the relative strengths of the borough compared to its Inner London, Greater London and the UK as a whole.

Number of businesses

LB Camden is home to a significant number of CCI businesses, and performs well in a range of sectors compared to London and the UK as a whole. There are 3,700 VAT and/or PAYE paying cultural and creative enterprises and organisations across Camden. This represents approx.

- 17.5% of all 21,000 Camden based VAT registered businesses

- 8% of the CCI sector across Greater London (by number)
- Compared to the rest of London and the UK, Camden's CCI sector has a larger proportion of Music, Visual and Performing, Radio and Television, Video Film & Photography
- Music and Visual Performing Arts is a key sub-sector for the borough with just under 1000 businesses (27%)
- Video, film, and photography -taken together with radio and television also show just less than 1,000 businesses (27%)
- Camden has half of all the jewellers in Inner London.

Priority Areas for Creative Industries

The South of the borough is a cluster of national significance: south of the Euston Road, CCI businesses tend to be larger by sheer weight of numbers, and also by size, employment, and turnover. 31% (1150 businesses) of the borough's CCI businesses are in Bloomsbury. The second and third largest are Camden Town (c370, 10%) and Hatton Garden (c250 businesses/7%). Kings Cross and Euston taken together have c170 businesses (5%). Euston is the smallest area of focus with only 35 CCI in total.

Compared to the rest of Inner and Greater London, Camden has particular strengths in Jewellery, Radio and Television, and Video, Film and Photography: Radio and Television, and Video, Film and Photography are highly represented across all Areas of Focus.

Within and across the borough there is evidence of clustering in particular sub-sectors

- Jewellery: Hatton Garden with a smaller cluster in Camden Town
- Radio and Television: Camden Town, Euston and Gospel Oak and in Bloomsbury, Swiss Cottage, and West Hampstead
- Museums and Other Cultural Facilities: Swiss Cottage, Bloomsbury
- Music, Performing and Visual Arts: Camden Town, Gospel Oak and Swiss Cottage,, Euston and Kings Cross
- Computer Games, Software and Electronic Publishing: Camden Town, Gospel Oak, Swiss Cottage, Euston and Kings Cross
- Publishing: Bloomsbury and Hatton Garden
- Video Film and Photography: Gospel Oak, Bloomsbury and Camden Town, as well as Euston, Hatton Garden and Swiss Cottage
- Largest - Bloomsbury – the main hub for CCIs - almost 21,000 jobs; Camden Town – 4,500; Hatton Garden - 2,800

- Smallest - West Hampstead, Gospel Oak and Euston, individually, do not provide more than 1,000 jobs.

Legal Status

The legal status of CCIs in LB Camden mirror London-wide averages: 70% of CCIs in LB Camden are registered as companies

Further work is needed to chart the relationship between Camden's substantial community of non-commercial cultural bodies and its vibrant 1000 third sector, voluntary, not for profit organisations

Employment: size of employing companies

Camden's CCIs are a micro business sector, with a comparatively high proportion of the businesses employing less than 50 people:

- 81% of Camden's CCIs (c3000 businesses in total) employ between 1 and 4 people: only 1.2% of CCIs (c 40 businesses) in Camden employ more than 100 people, but these include a number of the UK's highest profile media, publishing, and cultural names.

- Compared to Greater London, LB Camden has a comparatively high proportion (17.0% compared to 12%) of CCIs with employing between 5 and 50 people:

- Radio and Television CCIs dominate the largest employment bands (200+). Music, Performing and Visual Arts the smallest with less than 4 employees.

- More than 90% of companies and practices in West Hampstead, Gospel Oak and Swiss Cottage employ between 1 and 4 people. Only in Euston, Bloomsbury and Hatton Garden are there more than 15% of all companies which employ more than 10 people

Employment: number of workplace jobs in Camden

CCIs provide a significant number of workplace jobs in LB Camden: 40,600 specialist and support jobs, or 17.5% of the borough's employment (the draft EDF shows 263,500 work place jobs)

Main sub-sectors are: Publishing (9,250); Advertising (6,550); Radio and Television (5,950); Computer Games, Software, Electronic Publishing (5,650); Museums and other Cultural facilities; Video Film and Photography; Architecture; Music, Performing and Visual Arts each c3000 jobs

CCIs in Camden have shown stronger than average employment growth, particularly in Bloomsbury, Hatton Garden and King's Cross: Total employment has grown 21% between 2003-07 (4.9% pa). By employment the fastest growing sub-sectors - all showing more than 15% growth between 2003-07 – are Computer Games, Software, Electronic Publishing; Museums and Other Cultural Facilities; Radio and Television.

Self employment and freelancers

Self-employment rates for the creative industries in the UK is 27% is, double the UK overall rate. there is no reliable data on numbers of self employed CCI professionals, nor on part timers: Camden might expect to find another 20% (say c750) businesses, enterprises and practices from sources other than businesses records and listings: these would include architects, designer makers in studios spaces and businesses in and around Camden markets, arts organisations, advertising and design companies and small museums.

The project based nature of much of the work of some sections of the CCI sector, the arts and education in particular, means that a large number of freelancers are also employed on an ad hoc and temporary basis. Taking these freelancers into account will boost the employment figures.

Employment: creative occupations, and local employment

CCI employment is not just creative and cultural jobs in CCI businesses: CCI companies also employ support staff, (administration, finance and management. In Camden, as elsewhere, a significant number of the workforce is creatively occupied. This opens up the CCI sector to a wider range of skills for Camden residents.

Furthermore, nationally, a third of all creative jobs are based outside the CCI sector. This opens up a greater range of employment opportunities for creatively trained workers. This implies that there are a further 19,000 to 23,200 creative or cultural jobs in the wider Camden economy.

- CCI specialist and support jobs 40,600
- Creatively occupied workers 21,150
- Total workforce 61,750

CCIs are significant source of local employment. The Census 2001 suggests that 16% of all workplace jobs are held by Camden residents. On this basis, between 8,900 to 10,850 Camden residents would be employed in Camden based CCI businesses.

Turnover

Turnover levels in the sector are generally below £100K pa; but LB Camden has a higher proportion of companies generating large turnovers (£750K upwards) than Greater London: 15% compared to 10%

- Bloomsbury and Hatton Garden are the Priority Areas/Areas of Focus with the largest turnover generators, with the largest proportions of CCIs in the higher turnover bands over £250K. West Hampstead, Gospel Oak and Swiss Cottage have the largest proportion of businesses turning over less than £100K

- Fashion, Jewellery, Museums and other cultural facilities, Architecture and Publishing have the highest proportions of CCIs which generate turnover in excess of £250K.

- Music and Visual Performing Arts and Video, Film and Photography CCIs predominate in the lowest turnover bands of less than £25K

CCIs in LB Camden make a significant contribution to local economic performance

- Estimated gross turnover for all CCIs in Camden is estimated in the range of £955 million to £1,166 million

We note that MCA's Hatton Garden report (using different geographies and definitions) claims £700 million turnover for the Jewellery cluster alone, so the estimate above is likely to err on the low side.

There are further positive economic effects generated for those industries linked to CCIs by supply chain or arising through visitors

- Employment: A further 25,000 to 49,000 jobs of which 10,000 to 20,000 would be within Camden
- Turnover: A further £424 million to £849 million, of which we would expect between £170 million and £340 million annually in Camden.

Skill levels, training and qualifications

Jobs in the UK 'knowledge economy' sectors - where 40% or more are degree-level - accounted for 42% of employment in 2005. The Camden local economy is characterised as "Knowledge driven": nearly half of all businesses have workforce with a degree level qualification. Camden was the 4th highest district in London and 5th nationally.

Camden has one of the most highly qualified workforces in the UK (nearly half of residents qualified to degree level), ranked 3rd in London, 7th in UK. Two-third of Camden workforce is in managerial, professional, or technical occupations as against 52% for London and 42% nationally.

Over half (56%) the creative media sector is educated to degree level and above: less than 0.5% having only a level 2 qualification. In other creative and cultural sectors, 46% of the creative and cultural workforce is educated to Level 4 or above. However, a quarter of residents have few, if any, qualifications: this would largely exclude them from entering the skilled CCI sector.

Programmes for young people are offered by a range of cultural organisations. Many of these are targeted at young people with low skills levels. (The Roundhouse trains 11,000 young people pa: other training bodies include The Place, Hampstead Theatre, Weekend Arts College, and Central London Media Partnership). Many organisations also offer training and Continuing Professional Development for Adults: much training delivered by cultural organisations is unaccredited.

Opportunities

There are likely to be short as well as long term opportunities for a sector which is largely shaped by its large numbers of small scale, individual level of business practice; and which has an intimate connection with, and plays a central role in the digital economy.

Earlier this year, NESTA[1] reported that the medium term prospects for the sector looked positive, adding to the quotation (on the first page above) that:

> *The optimistic medium-term outlook is primarily due to the opportunities for innovation as increasing numbers of creative businesses take advantage of digital technologies to develop new business models.*

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[1] http://www.nesta.org.uk/uk-creative-industry-to-drive-significant-growth-in-uk-economy/ February 2009

In the short term, there may be a range of factors which will not be Camden specific but which may bring opportunities to the sector locally:

- The cost of skilled labour may go down, enabling CCI companies to recruit more easily.
- A larger number of skilled people will be interested in developing networks, professional development and training opportunities.
- Less development activity will mean more temporary sites and building for creative and cultural use.
- Property owners may take less profitable but more certain returns which they can get from committing long leases with well managed studio providers, rather than relying on the uncertain future of the current property market.
- Leisure and consumption patterns seem to be changing, away from more expensive, perhaps more formal activities, venues and ways of relaxing and celebrating towards less costly, less formal activities and expenditure.

2012 opportunities

There are a number of medium to longer term opportunities arising London's hosting the 2012 Olympic Games. Camden hosts sports at Lords and in Regents Park. Many of the accredited and non accredited journalists and other media visitors will be in Central London hotels. There are opportunities for the sector in Camden, in addition to the range of community, volunteering and sports/healthy living activities which deliver much of the social legacy of the Games.

- Camden via St Pancras offers a platform for the kind of inventive programming which the Arrivals programme portrayed
- Many unaccredited media workers and accredited journalists will be staying in Camden: there will be a range of networking, collaborative, service and other opportunities.
- Olympic cities report that more formally programmed venues do not usually enjoy great audiences in the Games period. Camden famously offers a range of less formal cultural opportunities – its music scene, clubs and pubs, places to eat, its markets. These may represent a better range of opportunities for London's UK and international visitors after a hard day at the Stadium.

Barriers to employment growth and sustainability

Factors which affect business include affordable premises, parking/ traffic constraints, business displacement, perceptions of crime: there appear to be converging interests between residents and businesses over safety, traffic calming and other measures such as improved signage and streetscape.

In the context of this study, the following barriers have been highlighted for the CCI sector.

Recession:

- Pressure on income streams across the board: impacting on contracts, commissions, box office, sales and hires, philanthropy, grant aid etc
- More economical leisure patterns (fuller cinemas, less commissions and purchased of design, crafts and arts)

Workspace:

- There are constant pressures on affordability for commercial businesses and cultural practices, particularly for smaller units
- There is a shortage of small scale studio space which is both affordable and secure for artists, designers, makers and others.

Business capacity building:

- Lack of links between companies aspiring to grow and between micro businesses in some priority areas.
- Better information is required to understand better the relationship with the wider Knowledge and Innovation sector in the Higher Education community in Camden, across Central London, and in the M11/Cambridge corridor, and within Camden and Central London's dense cluster of professional and research (sciences, medicine, public and policy) institutes.

Lack of affordable/flexible/industry training opportunities

- Skills gaps – management, leadership, business, enterprise and communication – and low levels of training and professional development within creative companies, particularly for smallest businesses, freelancers, independents
- Lack of information, advice and guidance and a lack of apprenticeship schemes in post 16 education and training – estimated at less than 100 places in Camden in 2007/08

Lack of diversity in CCI sector

- Barriers to access for women, people from black and minority ethnic communities and people with disabilities: a more diverse workforce helps a business to respond effectively to changing markets and to achieve new levels of creativity and innovation.

Proposals for Action:

Based on the analysis of the evidence and information from officers, stakeholders and others, we have set out a range of actions for Camden to consider, under the following headings:

- Opportunities for local places: Affordable workspace, reducing the cost of business rates
- Opportunities for local people, young people: Building practical links with employers

- Opportunities for independent practitioners, freelancers etc: Improving access to training and professional supply chain networks

- Opportunities for local businesses: Building business to business networks with growth companies

- Improving understanding: Better intelligence about Camden's knowledge intensive clusters and more CCI focussed reporting within the Council.

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1. INTRODUCTION

1.1. Introduction

In recent years LB Camden has supported and assisted a range of partnership initiatives to support the creative industries sector. This has been based on a local appreciation of the contribution which the sector makes to the national, London and local economy. In the context of the development of the Council's placemaking and worklessness agendas, and the steps it wishes to take to support its business community in increasingly difficult economic circumstances, the Council wishes to review the current situation and redefine a coordinated programme of work which prioritises its actions against updated information about the scale, location and contribution of the sector to the local economy and community.

This short research project has been undertaken by DPA (David Powell Associates Ltd.) working with URS. It has run in parallel with a separate project by Acorn Consulting looking at Camden's visitor and tourism economy. Alongside this, the Council is also completing a review of its approach to Camden's town centres.

1.2. Project Background and Objectives

LB Camden has long understood the importance of the creative economy to the borough, as a generator of jobs and local prosperity, and also as one of the strong contributors to the borough's reputation within London and internationally. Camden's Arts and Tourism Team is looking to develop a broader and more detailed understanding of the creative and visitor economy in the borough and wishes to develop an evidence-based approach to influence the Council's place shaping agenda.

To support this, this creative and cultural industries (CCI) development research project reports on:

- research undertaken and reviewed into the economic and employment contribution of the cultural and creative sector
- an assessment of the level of creative and cultural business activity in Camden's Areas of Focus (AoF) and its Priority Areas for the sector
- a coordinated programme of work which prioritises actions against updated information, proposing priority work areas for LB Camden and its partners

1.3. Overview of method

This report summarises a short commission from Camden, substantively carried out from mid March to mid April 2009. This work provides an overview of the scale and spread of the creative and cultural sectors particularly in the context of their economic contribution to the borough. Neither resources nor time were available to provide a comprehensive statistical review, nor to report on any of the qualitative or development issues which a cultural or creative strategy for the borough might require.

The methods deployed on this assignment were as follows:

- Data was collected and analysed for a wide range of economic characteristics, as set out in the following sections, and in the body of the report.
- A wide range of strategies, plans and other research was reviewed, building on DPA's previous research[2].
- A limited number of stakeholders and others were contacted for additional information and advice on skills, training and the wider context for developing the proposed actions.
- The draft conclusions and a range of potential actions were discussed by LB Camden alongside the findings of the Visitor Economy study. The actions are recommended on the basis of the data reviewed for this report, but without the benefit of a creative and cultural sector strategy.

There is a considerable area of common interest and activity between the world of CCI activity and the way in which Camden operates as a visitor and tourism destination (the subject of Acorn Consultant's parallel study). In another direction, there are people employed in a wide range of non CCI companies but whose skills are definitively creative (architects in the health service, for example). This all adds to the complexity of the story required to be told. The report notes where these and other defining issues are dealt with and the technical approach to these, where appropriate.

For practical data capture and analysis, the Creative and Cultural Industries (CCI) sector is defined by a selection of Standard Industrial Classification (SIC) codes at four-digit level (2003 definitions). The list of SIC codes used to define CCIs were based upon the DCMS' Evidence Toolkit (August 2004) and other relevant literature such as work by the Greater London Authority (GLA)[3], and refined through consultations with the client group to ensure locally significant industries were included in the definition. In total 46 codes were identified, which were grouped into 12 sub-sectors to enable effective analysis and overcome confidentiality and disclosure issues.

The 12 CCI sub-sectors deployed in this study are: Advertising; Architecture; Art and Antiques; Computer Games, Software and Electronic Publishing; Fashion; Jewellery; Museums and other Cultural Facilities; Music & the Visual and Performing Arts; Publishing; Radio and Television; Sports; and Video, Film and Photography.

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[2] DPA, for Create KX (2007) *King's Cross Cultural and Creative Industries Data Report*

[3] GLA Economics/LDA local area creative industries dataset for London, 2003; GLA Economics and TBR Economics (April 2006); and London's Creative Sector: 2004 Update (GLA, 2004)

See Appendix A for a full list of SIC codes and sub-sector groupings.

1.4. Geographies

The study profiles CCIs operating across the borough of Camden which is, for comparative purposes, benchmarked against Inner London, Greater London and the UK, where appropriate.

A key part of the research is to profile CCIs in each of the eight Areas of Focus. The Areas of Focus have been identified, by name, as geographies which are due to undergo change and present an opportunity for LB Camden Council to adopt a 'place shaping' approach.

The Areas of Focus are: Bloomsbury, Camden Town, Euston, Gospel Oak, Hatton Gardens, King's Cross, Swiss Cottage and West Hampstead. The geographies of each of these Area of Focus cut across ward boundaries and have therefore been defined using Lower Super Output Areas (LSOA).

Furthermore, LB Camden regards a number of areas as Priority Areas for the creative and cultural sector. The priority areas for creative industries are Euston, Kings Cross, Camden Town, and Gospel Oak, Bloomsbury including Hatton Garden.

See Appendix B for all area definitions and Figure 2.2 on page 13 for maps of the borough and the Areas of Focus.

1.5. Datasets

Quantitative analysis drew upon two Office of National Statistics (ONS) datasets – the Inter-Departmental Business Register and Annual Business Inquiry:

- The Inter-Departmental Business Register (IDBR) captures all VAT and PAYE based enterprises and organisations, and holds data on key variables including employment, turnover and legal status including sole traders. Data sourced is dated 2007 – the most up to date data available.

- The Annual Business Inquiry (ABI) is a business survey and provides an estimation of the total population of enterprises and organisations. The dataset provides information on employment by number of workplace proprietors and employees. Data sourced is dated 2007 – the most up to date data available. We note that the ABI does not include estimates of the self employed.

1.6. Estimating the Size of the Creative and Cultural Economy

Creative and cultural industries cut across traditional industry lines. For example fashion, design and makers are considered creative industries but include large elements of manufacturing and retail. SIC codes can define the parameters of the sector by industry type however not all enterprises / organisations within a SIC code are creative or cultural.

This issue has been recognised by the Department for Cultural, Media and Sport (DCMS) and addressed in their Economic Estimates Statistical Bulletin[4]. In these instances, DCMS estimates the proportion of the SIC code that can be reasonably attributed to the creative industries and applies this as a coefficient to weight the data obtained using these SIC (generated via UK-wide analysis). These coefficients were applied to the data derived from the IDBR and ABI datasets.

The complexities of reporting on the significant freelance, part time and low earning parts of the CCI sector are detailed in Section 3.3. As in many places, this forms a substantial part of local economies, but it is difficult to chart. According to the Skillset 2006 Employment census study 27% of the Creative Media[5] sector are freelancers and over 20% of the Creative and Cultural Sector within the remit of Creative and Cultural Skills are freelancers[6]. Recent NESTA research found self-employment rates for the creative industries in the UK is as high as 27 %, and for creative occupations, 28 %.

Approximations of direct, indirect and induced impacts were based upon quantitative information generated from the IDBR and ABI datasets and informed by a review of relevant literature and through consultation with key stakeholders[7].

Given these assumptions, it should be noted that all figures in this report represent estimates of the CCI economy. Due to rounding and estimates, some tables and figures for the same variable may show slightly different sub-totals or totals.

[4] *Creative Industries Economic Estimates Statistical Bulletin* DCMS, January 2009

[5] Creative Media comprises TV, film, radio, interactive media, animation, computer games, facilities, photo imaging and publishing.

[6] Creative and Cultural Skills covers: Advertising, Craft, Cultural Heritage, Design, Literature, Music, Performing Arts, Visual Arts but excludes film and broadcast media

[7] For a list of stakeholders see Appendix C.

2. PROJECT CONTEXT

2.1. Camden and its economic and place shaping agendas

The borough embraces a wide range of creative and cultural ecologies. There are different types of sectors and businesses working in a range of historic cultural and crafts quarters and contemporary locations for creative activity which are unique in London. Alongside this, the borough's social and demographic profile is equally varied, ranging from communities experiencing deprivation and poor health and employment prospects to some of London's most prosperous neighbourhoods.

Place shaping

The place shaping challenge embraces people, places and the economy. In Camden, particularly, the spread and scale of the creative economy (and the range and density of major cultural institutions within its boundaries) provide a number of opportunities for the sector to contribute substantially to the borough a better, fairer and more prosperous place for the community at large, its residents, its workers and their businesses.

Camden's strategies which set out its policies towards placemaking and its economic development are:

- Draft Economic Development Framework 2009 to 2012 (2009),
- LBC Core Strategy: Camden's Local Development Framework (November 2008)

The Creative and Cultural Sector is recognised in both frameworks as an important source of jobs, as an integral part of Camden's part of London's international retail and visitor reputation, and as a significant part of the borough's historic and current sense of place and community.

The frameworks also highlight the long term nature of much of Camden's poverty and deprivation. A high proportion of the Borough's residents face multiple barriers in finding and keeping work. Whilst much of the CCI sector is based around very small, highly qualified enterprises (which themselves in effect have multiple barriers to providing accessible work for those long term not in the job market) the sector has a number of important roles to play. It is an area of activity which is some part if accessible to people with artistic and creative talent and energy but few or no formal qualifications;: it does provide ecology in which start ups and self organised business is a predominant pattern; and it can provide a platform for a wide range of cultural expression, language and diversity to find routes to market.

Areas of Focus and Priority Areas

The Council has identified seven initial place-shaping areas with recognisable character and identity: these are described in a number of planning and area-focussed documents (including the Draft Area profiles Camden Town, Kings Cross, Euston, and Bloomsbury

Vision). In terms of both their historic and more recent “creative and cultural” character, they can be summarised as follows:

The wider King’s Cross area, with its challenge to capture and spread the regeneration benefits beyond the boundaries of the King's Cross Central development, has established a reputation over the last couple of decades as a place for alternative club and music events, artists studios etc which often have made productive use of redundant buildings. The recent arrival, over the last 10 years just over the Camden/Islington border, of major publishers and media companies (Guardian, Macmillan, Pan) (a historic area for the graphics, printing and type industries), and the imminent relocation here of the University of the Arts indicate that the Kings Cross area will be a major creative cluster very soon.

The wider Euston area, (where transport investment is expected to drive major change after the Olympics) sits between Bloomsbury, Fitzrovia, Tottenham Court Road with Camden Town. Here, there are a number of major institutions (Wellcome Institute, connections with the University Quarter and the Hospitals) and a range of larger companies in and around Regents Quarter.

Camden Town (a Business Improvement District) is home to some of the world’s best known and largest markets, which has overlaid its long term reputation as a place where artists, musicians, writers and (since the 1960s) a wide variety of alternative cultural practices came together. It has an international reputation for its alternative and independent music culture (bands, venues, festivals, film makers etc) and has also become the work place for a significant number of architects and publishers.

The three areas of Swiss Cottage, West Hampstead and Gospel Oak represent areas which are more obviously residential, and have long (in common with other better sung parts of the borough) been home to craftsmen, writers, artists, performers and producers. As will be reported later in this document, that pattern of small scale, often home based activity appears to be sustained.

Bloomsbury (including Hatton Garden) along with the Fitzrovia and Tottenham Court Road areas has been the base for skilled makers and artists from the times of their original developments. They are a dynamic and substantial part of London’s Central Activities Zone. This area, (most of Camden south of the Euston Road) has built its historic reputation on a wide range of public, legal, health and Higher Education bodies; a number of museums (most prominently the British Museum); the long standing cluster of prominent commercial businesses and not for profit bodies whose practice runs to research, publishing, dissemination and knowledge development; a strong body of design and architectural practices; and a major presence of media companies of all descriptions and sizes.

To the South, this part of Camden merges into some of the world’s premier retail destinations, and the visitor magnet of central London, particularly in this context, its long standing cluster of theatres and other venues. To the East, Hatton Garden has long been a place where crafts people, skilled manufacture and makers have been based, and this has emerged over the last decades as one of the world’s great centres of the jewellery business, linking with local skills from London's art colleges and studio spaces like Cockpit. .

This snapshot picks up some of the historic and more recent indications of why these areas and economic communities which find themselves within Camden's the late C20th municipal boundaries) fulfil a number of purposes which motivate city leaders and national governments across the world to take serious interest in creative and cultural businesses: they provide jobs and growth, their work and its added intellectual content and skills contribute to the wider knowledge economy, they play a role in making local places (London's villages and town centres) interesting and exciting places in which to live and work. This contribution to quality of life both helps attract like minded people and businesses, but also spills across into the wider social milieu.

It is worth noting that Camden has a long history as a place where arts and cultural practice have been purposefully and effectively opened up to the wider community. This work (as will be reported later in the report) still plays an essential role in engaging people, especially younger members of the community, in learning, work and civic life.

2.2. National and London policy context

Cultural activity is widely accepted as the indication of a creative, innovative and open society. Culture and sport can foster commitment to life-long learning, promote healthy life styles, build aspiration and encourage participation in public life.

The Department for Culture, Media and Sport (DCMS) established the Creative Economy Programme (CEP) in 2005 to develop and implement a Government strategy for the creative industries. Government's strategy report – *Creative Britain: New Talents for the New Economy*, DCMS 2008 – sets out the first ever plan for Government support for the creative industries. It reflects the importance of the creative industries to the UK economy – in terms of its employment and wealth generation effects, as well as its contributions to innovation and international trade and investment.

The national strategy contains 26 commitments aiming to bring the Creative Industries from the margins to the mainstream of the UK economy.[8] Government's strategy for the creative sector - *Creative Britain; New Talents for the New Economy*[9] - recognises the important link between nurturing participation in culture, sport and creativity and developing the creative, leisure and tourism economy.

- Giving all children a creative education: 'Finding Your Talent' piloting five hours of culture a week for children and young people (within and beyond the curriculum). This echoes the target for five hours sport and physical activity that has increased aptitude and attainment broadly across the curriculum.

[8] http://www.culture.gov.uk/reference_library/publications/3572.aspx

[9] *Creative Britain; New Talents for the New Economy*, DCMS, DIUS and BERR, 2008

- Turning talent into jobs: commitment to create a talent pathways scheme and inspire young people from all backgrounds to pursue careers in the creative sector
- Creating a more diverse and better trained workforce: DCMS will work with its NDPBs, and through them its sectors, to agree actions to promote a more diverse workforce, through education, outreach work, spreading good practice and awards
- Putting the creative industries at the heart of the economy by supporting research and innovation, and by protecting intellectual property
- Supporting creative clusters, including enabling the development of "menus for local infrastructure"
- Maintaining the UK as the world's creative hub and London as the world's leading creative city, encouraging for example international scale cultural and creative festivals and events

London

The national strategy reflects considerable levels of support for the creative sector which have been provided by regional and city leadership throughout the world, and in London in particular. In London, the sector has been acknowledged by city leadership as central part of London's prosperity. This support has reflected the considerable growth of creative business activity over the last ten years. The creative and cultural sectors have provided the capital with significant employment, income and a reputation as one of the world's leading creative cities. The creative sector can be seen as a bellwether for London's economy.

Mayoral responsibility for the creative sector is exercised through the LDA, whose focus on the CCI sector after the winding down of the Creative London programme is not yet fully set out. For culture, the strategic consultation on Cultural Metropolis (GLA 2009) has now closed: it is to be hoped that the Mayor's new cultural strategy will pursue a close alignment between London's cultural and its creative sector, economy. There will also be substantial implications for cultural and creative infrastructure within the GLA's review of the London Plan (2008-2012).

The 2012 agenda is a key driver in London. Creative & Cultural Skills is working with partners as LOCOG on the Cultural Olympiad and Cultural programme through Creative Apprenticeships and the National Skills Academy, as are the members of London's Living Places partnership.

In policy terms, the previous mayoralty and LDA policy direction clearly focussed on the creative sector: this is not yet so clearly articulated by the current mayor, though there are positive messages contained in Cultural Metropolis (Mayor of London 2009), the document which sets out the Mayor's new directions of travel for his cultural strategy.

More important for the sector, the Mayor has decided to review the London Plan, the current version of which identifies that "existing clusters should be protected… (and that)…further support should focus on developing creative industries in identified priority areas to drive regeneration". As noted above, the creative and cultural sectors in Camden play an important role both in the Central Activities Zone (communications, publishing, advertising and the media), and as an anchor point in the economic contribution which Camden brings to the North London (planning) sub region. This would reinforce the importance of Camden taking (at the minimum) a central London wide view of the clusters within its boundaries: these form part of the world creative cluster that runs from Hammersmith to Hackney.

National strategy at the local level

In pursuit of Commitment 20 of the national strategy, The Work Foundation has been appointed by the Local Government Association to research and deliver a creative economy Menu for Local Infrastructure[10]. This project will seek to develop a business case that local authorities can use to identify where investment in the creative economy can potentially deliver economic development and regeneration benefits (and the conditions under which this investment is less likely to deliver these benefits). This will help local authorities to make decisions about investment, particularly in the context of a growing recession and tightening budgets.

The project will also develop an accessible and easy-to-use menu of options for intervention and advice, setting out how different local authorities can intervene in a way that responds to their local circumstances, supported by case studies that highlight lessons from local authorities' experiences. According to current timetables the Menu will be delivered in summer 2009, following extensive consultation and research.

Evidence shows that culture and sport can have positive impacts on a wide range of indicators within the National Performance Framework outcome themes in Safer Stronger Communities, Children and Young People, Adult Health and Wellbeing and the Local Economy. Indicators for participation in culture and sport are included in the Safer Stronger Communities theme. To support this, London's cultural agencies have developed research and resources that demonstrate the impact and application of culture and sport to these wider outcomes:

- Delivering Local Area Agreements; i) the contribution of cultural activity and ii) a digest of research to evidence the contribution of culture to Local Area Agreements, Arts Council England, London and Museum, Archives and Libraries London, 2008.
- Shaping Places through Sport (2008) and Sport Playing its Part (2005), Sport England.
- Local Area Agreements and the Historic Environment, English Heritage 2008.

[10] See DCMS website (May 2009). http://www.culture.gov.uk/images/publications/creativebritain-update.pdf

2.3. The wider picture

Camden's plans for the development of support for the CCI sector will inevitably be affected by a host of external factors beyond the Council's remit or control. Some of these result from actions or events occurring across borough boundaries, and as a function of Camden being part of this wider Central London cluster: others are part of longer-term sectoral dynamics, and the product of international dynamics and global changes. Within the limits of this research and development project, and in order to understand the wider context within which the creative and cultural sector in Camden is operating, two factors in particular need to be borne in mind in reviewing the data and the findings sets out in the rest of the report.

Digital shift, digital divide

However, the more fundamental of these may be the impact on creative, commercial and wider social practice of the "digital shift", which is impacting on the ways in which individuals, communities, businesses and civic institutions experience almost every aspect of living, learning, buying and selling, creating and making. The impact of Web 2.0, social networks, and the digitisation of almost every facet of commercial and non-profit making business practice are threat, challenge and opportunity rolled into one. For the sectors under review here, the knowledge economy and the digital shift require better business intelligence, more effective ways to collaborate with peers and across disciplines and industry sectors. The impact of new technologies on all sectors will continue to make forecasting difficult but may lead to smaller workforces more heavily focussed on higher level digital economy and content focussed skills.

In Camden, as elsewhere, this may exacerbate the challenge of the digital divide: how best to provide access to people who, for a variety of reasons, find themselves unable easily to access and benefit from the opportunities and information which the digital domain can provide.

There is as well the tension between the digital, the virtual and the world of face to face experience – active lifestyles, celebrating networking and trading, Camden offers its own citizens, Londoners at large and visitors from across the world an opportunity to access and enjoy a wide range of places and events where real experience (commercial, cultural, celebratory) can happen alongside the virtual domain.

The economic downturn

Self evidently, the recession is the immediately critical and pressing of the external factors. The Council's intervention through its Recovery Fund indicates how seriously it prioritises to mitigate the sharpest effects of the recession on local businesses and communities. In short, there is significant downward pressure on very many businesses income lines.

Some highlights and examples are set out below (drawn from analysis recently carried out for DCMS in preparation for Creative Britain and Digital Britain [11]

- Advertising on spend radio, television and print media are expected to be down 28% in 2008-10.

- Radio and Television; and Video, Film and Photography: the digital shift places great opportunities and great pressures on small and larger scale companies. Many of these are highly dependent on major UK commissioners. Channel 4 is reducing its commissioning budgets by £50m pa 2008 and 2009 (ITV, BBC and Five). In addition, there is the imminent impact on Camden's important radio, television and video sector of the BBC's relocation of parts of its operations to Salford and ITV's continued restructuring

- Computer Games, Software and Electronic Publishing: as well as a focus on ICT skills, the industry needs reskilling and upskilling and a wider skill base; SMEs have not demonstrated the capacity to train their workforce even in more profitable times. USA, China and other non-UK owned majors still dominate the sector.

- Architecture: income is reduced in direct relation to the sharp decline in commercial and residential development activity, and small private sector higher value commissions: this increases the importance of public sector commissioning.

- Artists: income from commissions and sales is also reduced in direct relation to the sharp decline in commercial development activity, and private sector sales and commissions: this increases the importance of public sector commissioning; there may be increased opportunities for cheaper (if short term) workspace.

- Design and Designer fashion: these distinct sectors both remain highly dependent on small companies: there appear to be increasing amounts of international work; the importance of the retail experience parts of these sectors for Camden is evidenced by opening of the Retail Academy in Tottenham Court Road in March 2009

- Museums and other Cultural Facilities: pressure on public investment and a significant tightening in capital available for improving facilities, alongside the pressure of competing for the same visitor and tourist spend. Increasing importance of income from rights, retail and the digital domain.

- Music, Performing and Visual Arts: importance of Camden as cluster of alternative, independent music and performance venues in the context of a commercial sector; as the location a unique community of academies, training bodies, colleges and conservatoires; and on the edge of London's main commercial and public performance and theatre clusters.

[11] data from *Staying Ahead,* The Work Foundation, 2007 and *Key trends and issues in UK media and telecoms to 2012* for Digital Britain, Enders Analysis, 2009

2.4. Publicly funded culture and the creative industries

Publicly funded culture and the creative industries (Holden, DEMOS, 2007) sets out some policy and functional connections between these two domains, which have clear implications for local authorities which are thinking through the ways in which economy and placemaking agendas can strengthen each other. The paper assesses a number of characteristics which can be associated with the publicly-subsidised cultural sector. These offer ways in which government and those with research, planning and development interests can helpfully think about ways in which publicly funded culture and the creative industries can interact. To this end, LB Camden already perceives that cultural activity and infrastructure:

Spatially

- is a vital part of the infrastructure of cities, where creative industries are generally concentrated
- operates as an attractor for the location of creative individuals and businesses
- provides spaces and places for the development of creative industries' networks and serendipitous exchanges

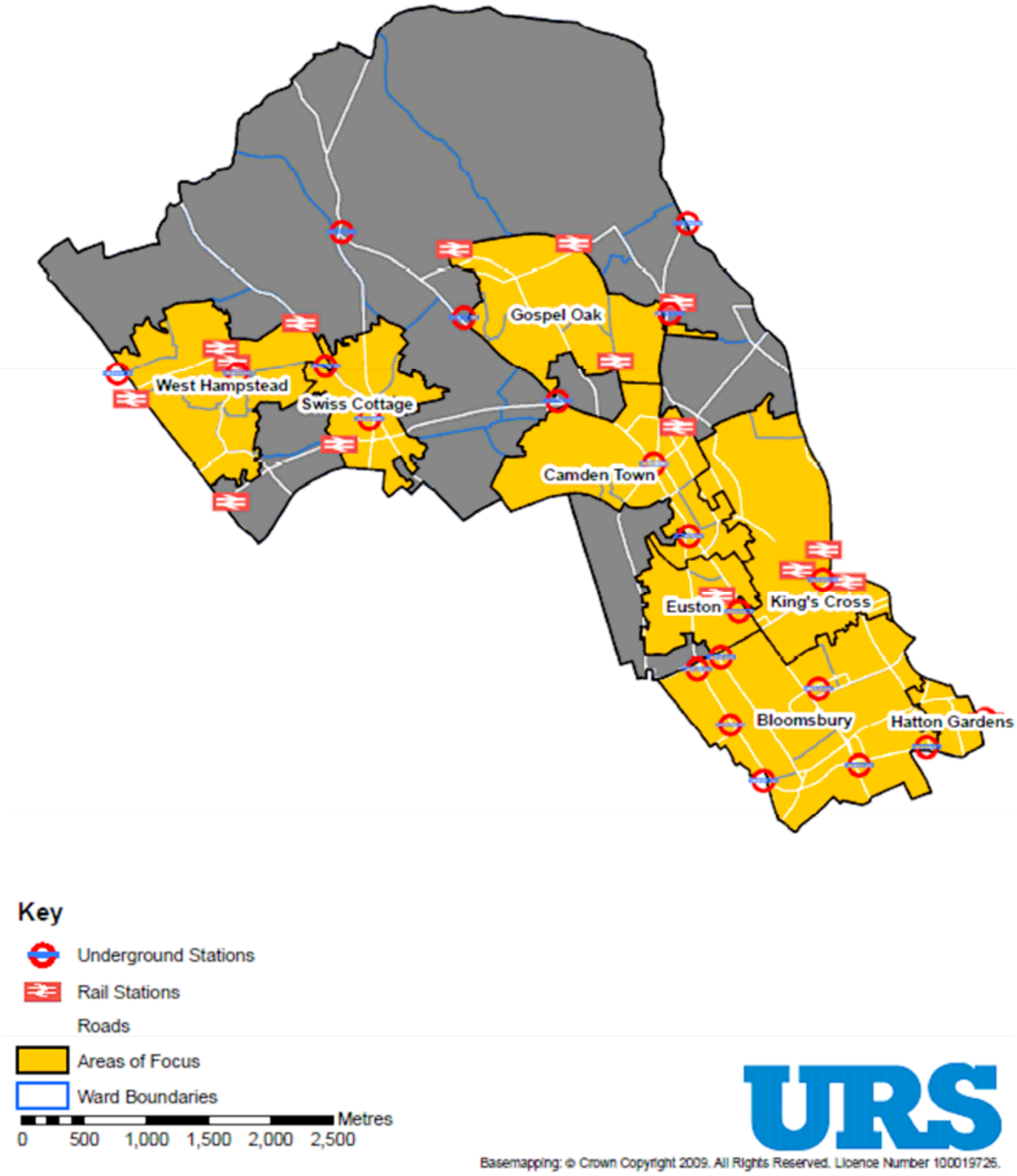
In terms of enterprise, work and practice

- develops human capital skills that are applicable across a wider field, into the creative industries and beyond
- encompasses models of individual practice that can be applied in the creative industries and beyond
- includes organisational models and practices that can be used in the creative industries

In the wider economy

- is embedded in networks that interweave with the creative industries;
- displays direct linkages with commercial culture and the wider creative industries (sometimes called 'spillover')
- has outputs that become the stimulus, and sometimes the inputs, for the creativity of others.

Figure 2.1 Camden's Areas of Focus



Source: ONS Census 2001 and LB Camden Council

3. PROFILE OF THE CCI SECTOR IN CAMDEN

3.1. Introduction

This section begins by profiling the Creative and Cultural Industries sector in LB Camden and across Areas of Focus using number of enterprises / organisations, employment, turnover and legal status. Area benchmarks are used, such as Inner London, Greater London and the UK to enable comparisons to be made.

The section also considers the direct contribution the sector makes in terms of workplace employment and output generated, and estimates the indirect and induced impacts – that is value added generated amongst suppliers and the number of jobs created, which occur in the wider supply chain through purchase of products and services, and spending by employees and by those in its supply chain.

3.2. Profile of the CCI Sector

The LB Camden's CCI sector profiles:

- The number and proportions of CCI sub-sectors, and their comparative size
- CCIs by legal status
- Employment, the creatively occupied and the number of residents employed in CCIs; and
- Turnover and gross turnover for LB Camden.

3.2.1. Number and Proportions of CCIs

Information set out in Table 3.1, 3.2 and Figure 3.2 show the relative numbers of businesses in each of the CCI sub-sectors compared to Inner London and Greater London, and to the whole of the UK. This gives the numbers of businesses ranging from one-person enterprises to the largest multinationals: section 3.2.4 looks at these companies as employers, and section 3.4 looks at them by turnover.

Overleaf, Table 3.1 sets out the absolute number of VAT and/or PAYE based CCI enterprises/ organisations by sub-sector, and compares LB Camden with area benchmarks. The proportions by number of enterprises/ organisations are set out in the comparative bar chart of Figure 3.2. Findings include:

- Across the Borough there are 3,700 CCIs, counting for almost 8% of the sector across Greater London.[12]

[12] The figure of 3,700 CCIs has been established by applying DCMS creative industries coefficients to the total number of CCI enterprises and organisations in LB Camden – approximately 7,000.

- Camden's draft Economic Development Framework[13] reports the total number of businesses in the borough at 21,000: the CCI proportion of this is 17.5% or one business in 6.

- The largest CCI sub-sector in the LB Camden is Music and Visual Performing Arts in which there are almost 1,000 CCIs: this is 27% of the total.

- A further five sub-sectors are significant in terms of numbers of CCI businesses and proportions of the CCI sector in the borough. These are Video, Film and Photography (18%); Computer Games, Software and Electronic Publishing (17%); Publishing (12%); Advertising (10%); and Radio and Television (8%).

- The smallest sub-sectors by number of businesses and enterprises are Art and Antiques, Fashion, Jewellery, and Museums and Other Cultural Facilities, which collectively account for only just 3.5% of the total.

- Camden has half of all the jewellers in Inner London (see note below on the statistics used by DPA and MCA to count the jewellery businesses)

Table 3.1 and Figure 3.1 and 3.1A show the relative numbers of businesses in each of the CCI sub-sectors compared to Inner London and Greater London, and to the whole of the UK.

[13] LB Camden, (2009) *Draft Economic Development Framework*,

Table 3.1 Number of CCIs by Sub-sector: LB Camden and Area Benchmarks

CCI Sub-sector	LB Camden	Inner London	Greater London	UK
Advertising	360	2,320	3,850	83,350
Architecture	140	1,160	2,270	17,040
Art and Antiques	10	90	180	1,390
Comp Games, Software & Elc Pub.	620	6,230	13,490	56,300
Fashion	40	390	770	3350
Jewellery	40	80	110	340
Museums and Other Cultural Fac	40	210	290	1,720
Music and Visual Performing Arts	970	6,450	9,290	24,020
Publishing	440	3,610	6,030	26,380
Radio and Television	300	2,080	2,980	5,980
Sports	70	740	1,640	20,480
Video, Film and Photography	670	4,760	6,630	15,250
Total	**3,700**	**28,120**	**47,530**	**255,600**

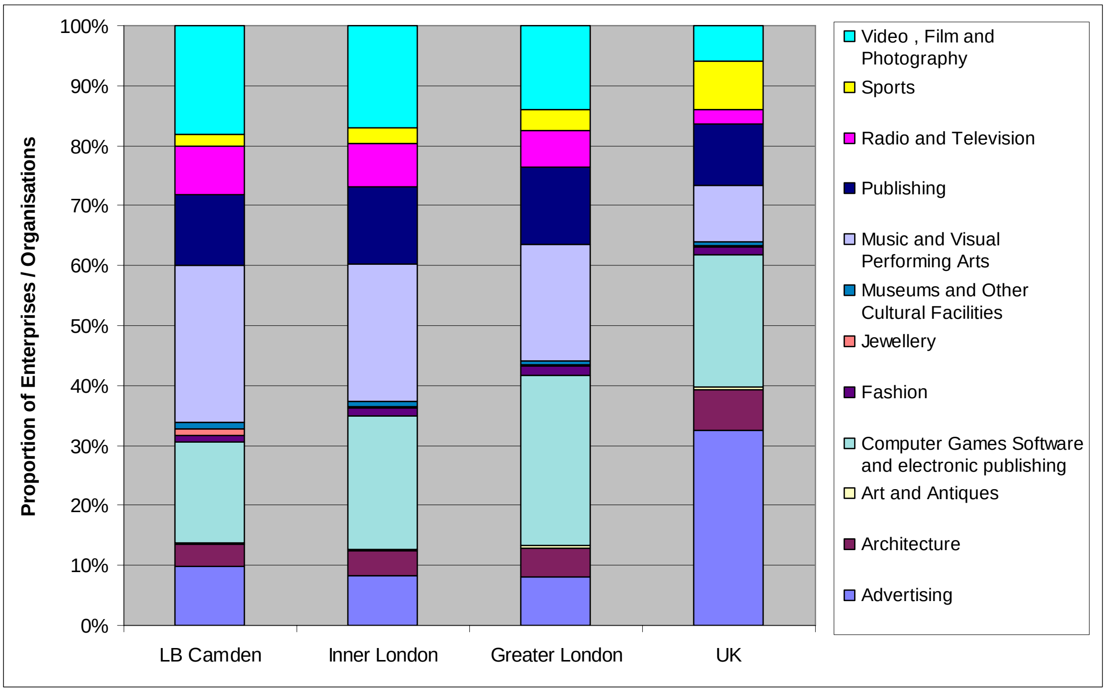
Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Table 3.2 Camden CCI Sub-sectors compared to Inner and Greater London

Compared to	More	Less
Inner London	Music, Performing and Visual Arts, Radio and Television, Video Film & Photography	Computer Games, Software and Electronic Publishing
Greater London:	Music, Performing and Visual Arts, Radio and Television, Video Film & Photography	Computer Games, Software and Electronic Publishing, Sports
UK:	Music, Performing and Visual Arts	Advertising, Architecture, Fashion, Sports

Figure 3.2 Proportion of CCIs by Sub-sector: LB Camden and Area Benchmarks



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure issues.

3.2.2. Disparity between estimates for the jewellery sub sector

DPA/URS' method for estimating the number of creative and cultural enterprises and organisations is set out in Section 1.3. The method uses coefficient weightings in recognition for some SIC codes only a proportion of enterprises and organisations captured within the SIC code are creative or cultural in their operations. This method, employed by DCMS in their creative industries economic estimates, is considered to be a more sophisticated approach to estimating the sector size than simply using counts of enterprises or organisations from official statistics, such as ABI. A low coefficient weighting is used to reflect the fact that across the SIC code 3622, which represents the jewellery sector, there is a large proportion of retail activity and a smaller component of manufacturing and design activity.

MCA's report of January 2009 (Supporting Hatton Garden Priorities for Investment Review) does not employ this method, and estimates a larger jewellery sector. The MCA report states that there are '200 jewellery manufacturers in the Holborn & Covent Garden ward' (para 3.20), but that 'the ward includes the much larger retail and commercial area around Covent Garden [as] figures for Hatton Garden only are not available' (footnote 7), whereas our report employs Lower Super Output Area geographies to more accurately portray the area of Hatton Garden.

3.2.3. Number of enterprises and organisations by Areas of Focus

Table 3.3 and Figure 3.3 below set out the number of enterprises and organisations by the eight Areas of Focus of LB Camden[14], and their corresponding relative proportions. The largest Area of Focus, by number of CCIs and also by geography, is Bloomsbury with over 1,150 (31% of the total number). The second and third largest are Camden Town (c370, 10%) and Hatton Garden (c250 businesses/7%). Kings Cross and Euston taken together have c170 businesses (5%). Euston is the smallest area of focus with only 35 CCIs in total. (Note that the low number of CCIs will distort the comparative proportions of CCIs in Figure 3.3.)

When analysing the proportion of CCIs by Area of Focus, certain Areas of Focus reveal particular sub-sector strengths: Hatton Gardens - Jewellery; Bloomsbury and Swiss Cottage – Museums and Other Cultural Facilities.

Table 3.3 Number of CCIs by Sub-sector: Areas of Focus

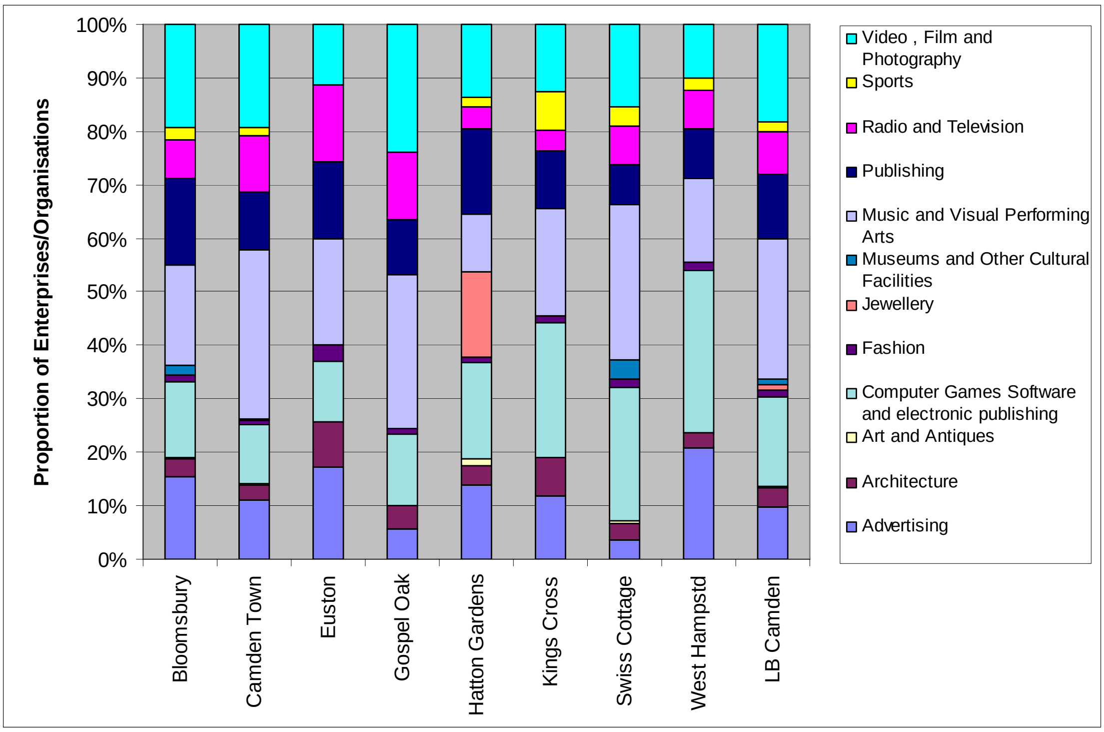
CCI Sub-sector	Blooms-bury	Camden Town	Euston	Gospel Oak	Hatton Garden	Kings Cross	Swiss Cottage	West Hampstd
Advertising	180	41	6	11	35	16	5	44
Architecture	39	11	<5	9	9	10	<5	6
Art and Antiques	<5	<5	<5	<5	<5	<5	<5	<5
Comp Games, Software & Elc Pub.	165	41	<5	26	45	34	34	64
Fashion	14	<5	<5	<5	<5	<5	<5	<5
Jewellery	<5	<5	<5	<5	40	<5	<5	<5
Museums and Other Cultural Facilities	20	<5	<5	<5	<5	<5	5	<5
Music and Visual Performing Arts	217	117	7	57	27	27	40	33
Publishing	190	40	5	20	40	15	10	20
Radio and Television	85	40	5	25	10	5	10	15
Sports	25	5	<5	<5	5	10	5	5
Video, Film and Photography	225	72	4	47	34	17	21	21
Total	**1,164**	**372**	**35**	**197**	**251**	**136**	**137**	**211**

Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

[14] NB The profile of CCIs per Area of Focus will be influenced by the geographical boundaries chosen.

Figure 3.3 Proportion of CCIs by Sub-sectors: Area of Focus



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

3.2.4. Representation of Sub-sectors: Relative strengths of sub-sectors

Table 3.3 reveals sub-sector strengths by absolute number of CCIs. However, the figures do not take into account the underlying structure of wider CCI economy – for instance that the CCI jewellery sector is smaller by number than the CCI Advertising sector.

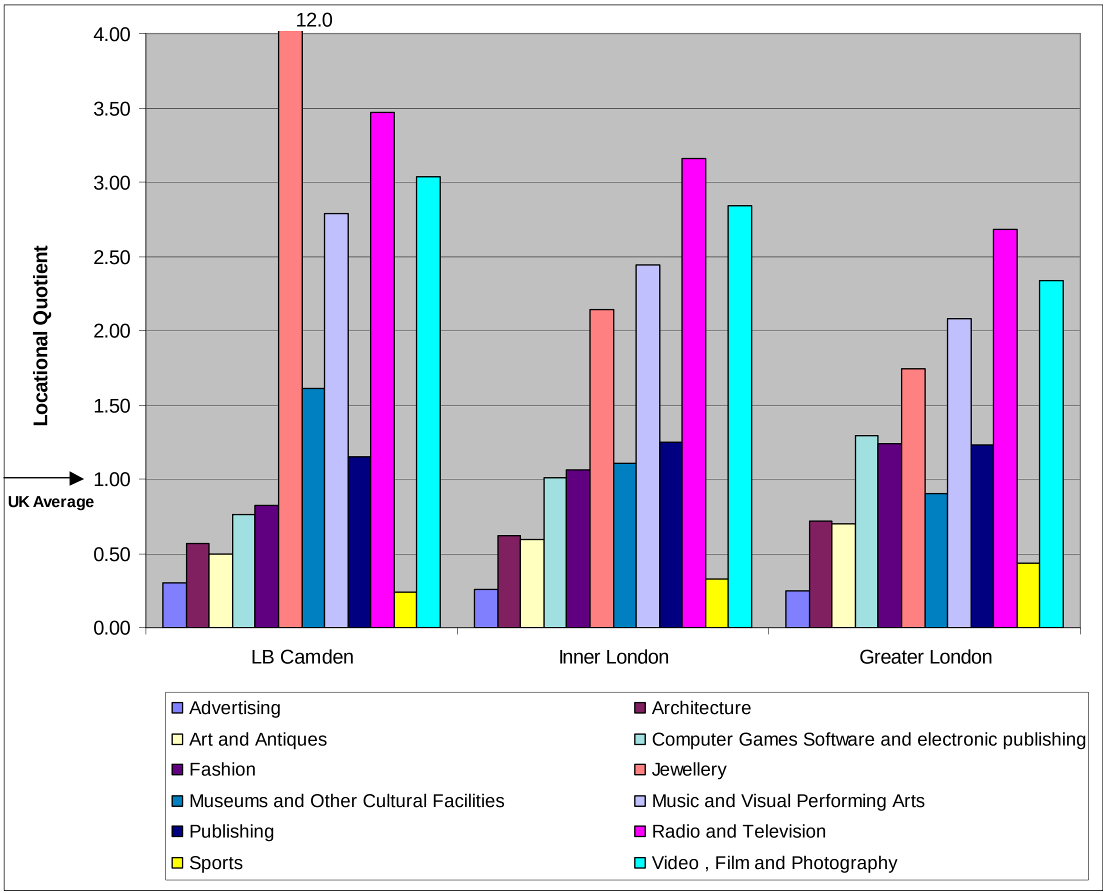
Overleaf, Figure 3.4 and Figure 3.5 allow comparisons to be made between sub-sectors using location quotients. The location quotient (LQ) here is used to measure how strongly different CCI industries are represented across LB Camden and the Areas of Focus compared to the wider UK economy.

A LQ larger than 1.00 indicates that there are proportionally more CCIs in the sub-sector than would be expected in comparison with the UK. A LQ smaller than one indicates that this sector is under-represented compared to the UK.

Findings include:

- Camden's CCI sub-sector relative size of numbers generally reflects that of Inner London and Greater London, compared to the UK.
- The LQ values support findings thus far that LB Camden shows particular comparative strengths and industry clustering in: Jewellery; Radio and Television; Video, Film and Photography; and Music and Visual Performing Arts.
- The Jewellery sub-sector in LB Camden, for example, has 12-times more CCIs than would be expected (based on the UK average).

Figure 3.4 CCI Sub-sector Representation by Location Quotient: LB Camden and Area Benchmarks (1.00 indicates UK average)



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: Areas benchmarked against UK CCI sector average (1.00)

Overleaf, Figure 3.5 shows LQs by Area of Focus. Findings include:

- Radio and Television, and Video, Film and Photography are consistently shown to be highly represented across all Areas of Focus.

- The significant clusters of Jewellery at Hatton Gardens (LQ of 119.8), Radio and Television at Camden Town, Euston and Gospel Oak (LQs of 4.6, 6.1 and 5.4 respectively); Museums and Other Cultural Facilities at Swiss Cottage (LQ of 5.4).

- There is under-representation in Advertising, Art and Antiques, and Sports, among others. Fashion is shown to be comparatively under-represented – this may be due to the difficultly in estimating the quantum of CCIs in this sub-sector[15].

Within and across the borough there is evidence of clustering in particular sub-sectors[16]:

- Jewellery: Hatton Garden (LQ of 119.8) with a smaller cluster in Camden Town (LQ of 2)

- Radio and Television: Camden Town, Euston and Gospel Oak (LQs of 4.6, 6.1 and 5.4 respectively), and in Bloomsbury, Swiss Cottage, and West Hampstead

- Museums and Other Cultural Facilities: Swiss Cottage (LQ of 5.4), Bloomsbury (LQ 2.5)

- Music, Performing and Visual Arts: Camden Town (LQ 3.3) Gospel Oak and Swiss Cottage (3.2), Euston and Kings Cross (LQs of 2.0)

- Computer Games, Software and Electronic Publishing: Camden Town, Gospel Oak, Swiss Cottage (LQs of 3-4), Euston and Kings Cross (LQs of 2-3)

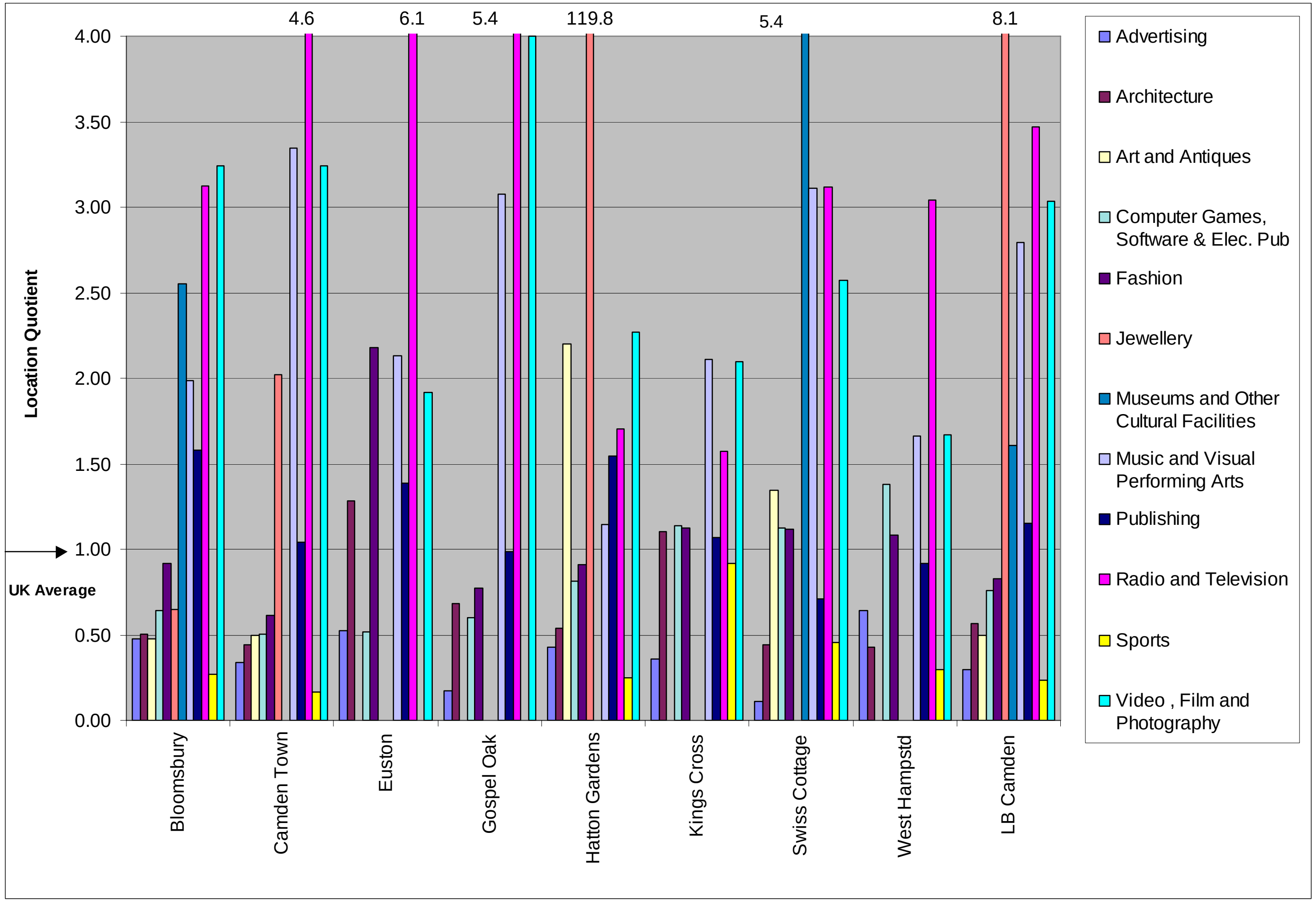
- Publishing: Bloomsbury and Hatton Garden (LQs of 1.6)

- Video Film and Photography: Gospel Oak (LQ 5.4), Bloomsbury and Camden Town (LQs of 3.2) as well as Euston, Hatton Garden, Swiss Cottage (LQs 1.9-2.3)

[15] The sub-sector includes 2003 SIC code '7487' – 'Other business activities not elsewhere classified' – which is a broad SIC code that could distort figures, though following DCMS assumptions a small coefficient of 2.5% of this code was used to estimating the CCI component of the code.

[16] See Figure 3.3

Figure 3.5 CCI Sub-sector Representation by Location Quotient: Areas of Focus



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Areas are benchmarked against UK CCI sector average (1.00)

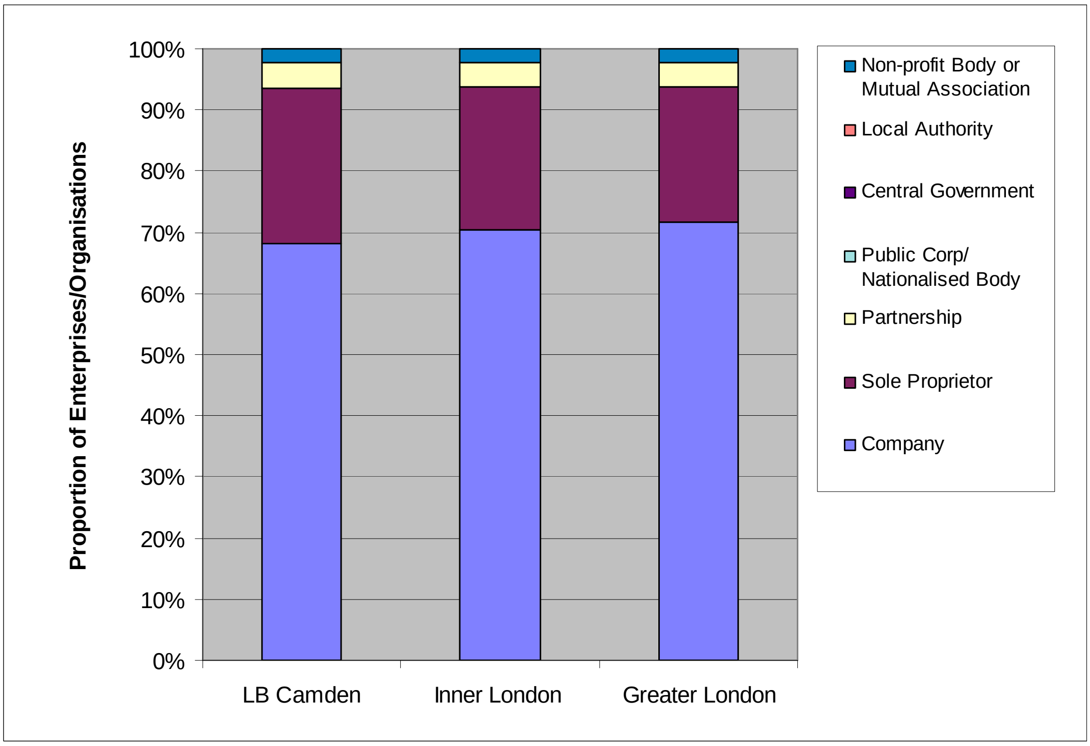
3.2.5. Legal Status

Figure 3.6 shows the legal status breakdown of CCI VAT and/or PAYE based enterprises/ organisations in LB Camden against Inner London and Greater London area comparators.

Findings include:

- There is a close similarity between the proportions of CCIs by legal status grouping.
- Approximately 70% of CCIs in LB Camden are registered as a ‘Company‘, which is in line with proportions for Inner London and Greater London’s CCIs.

Figure 3.6 Proportion of CCIs by Legal Status: LB Camden and Area Benchmarks



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

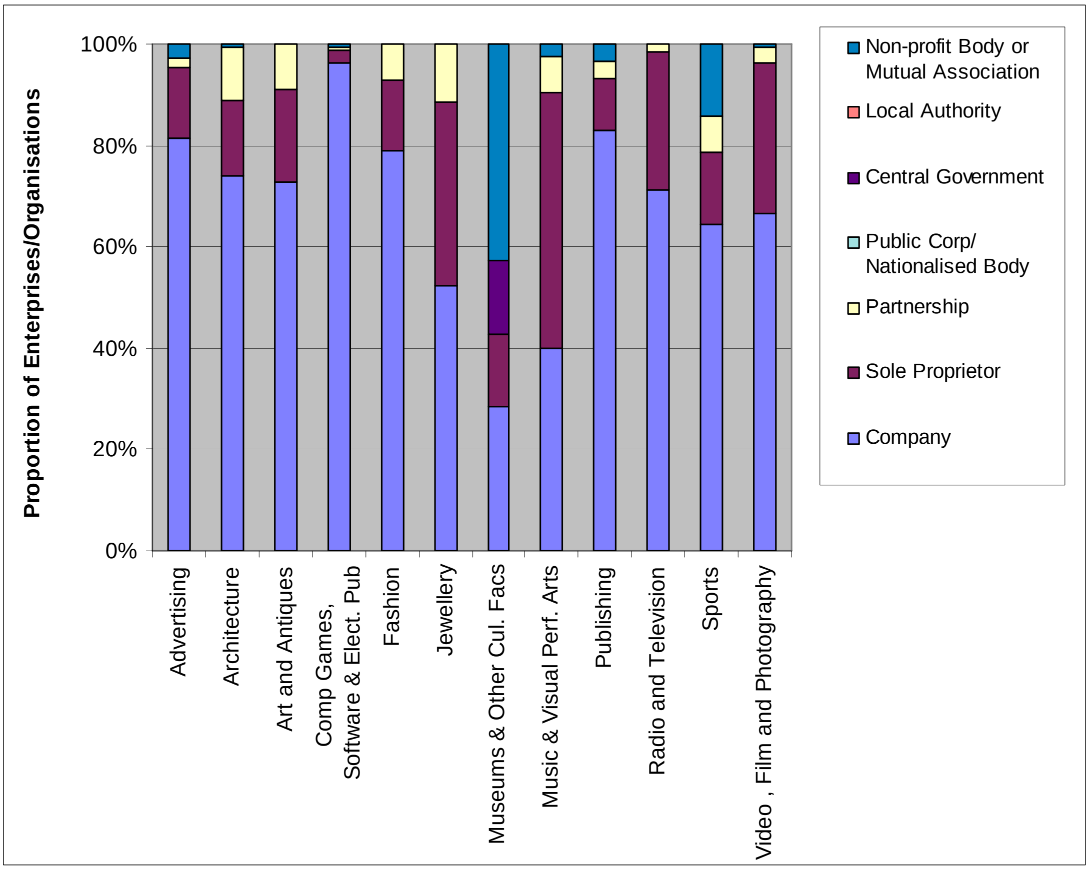
Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.7 shows the legal status of VAT and/or PAYE based Enterprises/ Organisations by sub-sector. Figure 3.8 shows the composition of CCIs by Area of Focus.

Findings include:

- The majority of CCIs by sub-sector are registered as Company
- Sole proprietors are well represented in Jewellery and Music & Visual Arts.
- Non-Profit Body or Mutual Associations, and Central Government are strongly represented in the CCIs of Museums and Other Cultural Facilities, and Sports.
- Partnerships are comparatively well represented in Architecture, Arts and Antiques, and Jewellery.
- There is little variation between the composition of CCIs by Areas of Focus.

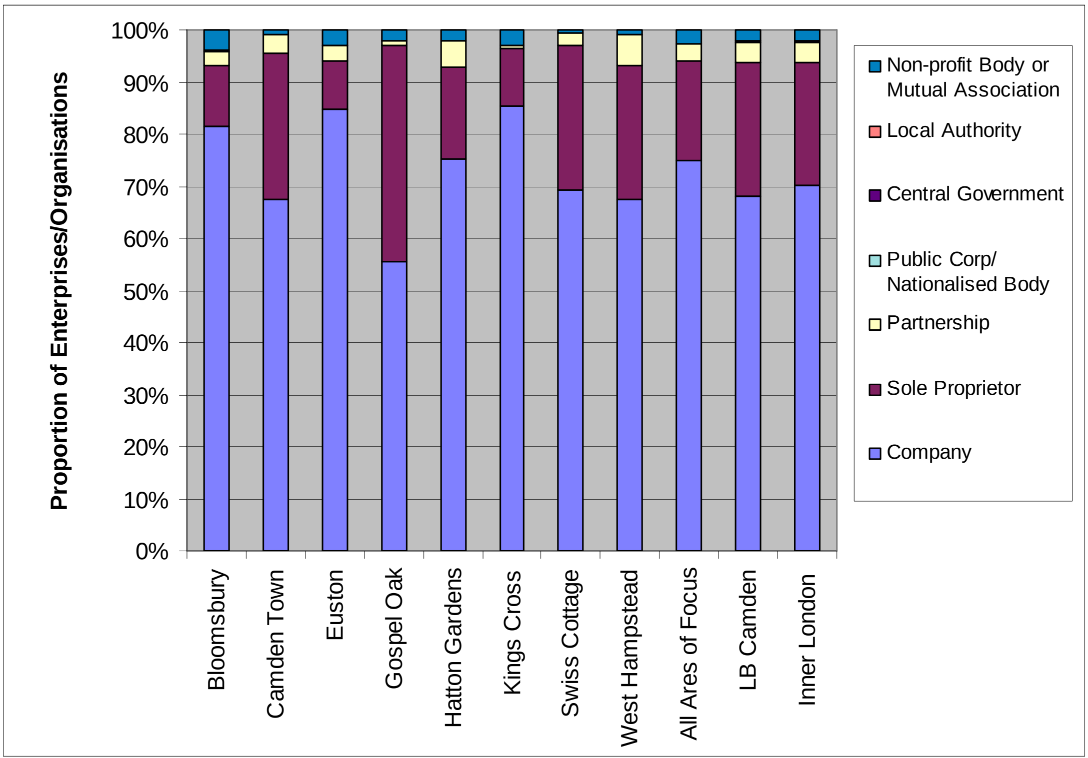
Figure 3.7 Legal Status by CCI Sub-sector: LB Camden



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.8 Proportion of CCIs by Legal Status: Areas of Focus



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

3.2.6. Employment

Almost a quarter of a million people work in Camden in c 41,000 businesses or enterprises.[17] 81% of LB Camden's CCIs (c3000 businesses in total) employ between 1 and 4 people. Only 700 employ more than 4 people.

Table 3.4 sets out the number of CCIs by employment band[18].

Findings include:

- The structure of Camden's CCI economy is much the same as Inner and Greater London.
- Camden does have a comparatively higher proportion of CCIs employing between 5 to 49 – 17.0%, vis-à-vis Greater London of 12.1%.

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[17] *Camden Community Strategy 2009*

[18] Employment includes proprietors, employees and the self employed

- CCIs employing between 1 to 4 people comprise 81% of CCIs in LB Camden. By comparison only 1.2% of CCIs in LB Camden have employment of 100 plus.

Table 3.4 below and Figure 3.9 provide a view of CCI size by employment for each of the Areas of Focus. Findings include:

- As with LB Camden and London comparators CCIs of small employment levels are the dominant enterprises / organisations, by number. For instance, in Bloomsbury 960 of 1,160 CCIs (approximately) are of employment size 10 or less.
- West Hampstead and Swiss Cottage are dominated by the smallest CCIs of 1 to 4 (97% and 94%, respectively).

Table 3.4 CCIs by Employment Band: LB Camden and Area Benchmarks

Employment band	LB Camden		Inner London		Greater London	
	Actual	**%**	**Actual**	**%**	**Actual**	**%**
1 - 4	2,999	81.2%	23,722	84.4%	41,124	86.5%
5 - 10	351	9.5%	2,331	8.3%	3,474	7.3%
11 - 24	199	5.4%	1,153	4.1%	1,685	3.5%
25 - 49	77	2.1%	445	1.6%	618	1.3%
50 - 99	27	0.7%	220	0.8%	304	0.6%
100 - 199	21	0.6%	105	0.4%	135	0.3%
200 - 499	11	0.3%	77	0.3%	101	0.2%
500 +	10	0.3%	57	0.2%	76	0.2%
Total	3,700	100.0%	28,120	100.0%	47,530	100.0%

Source: IDBR, ONS (data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

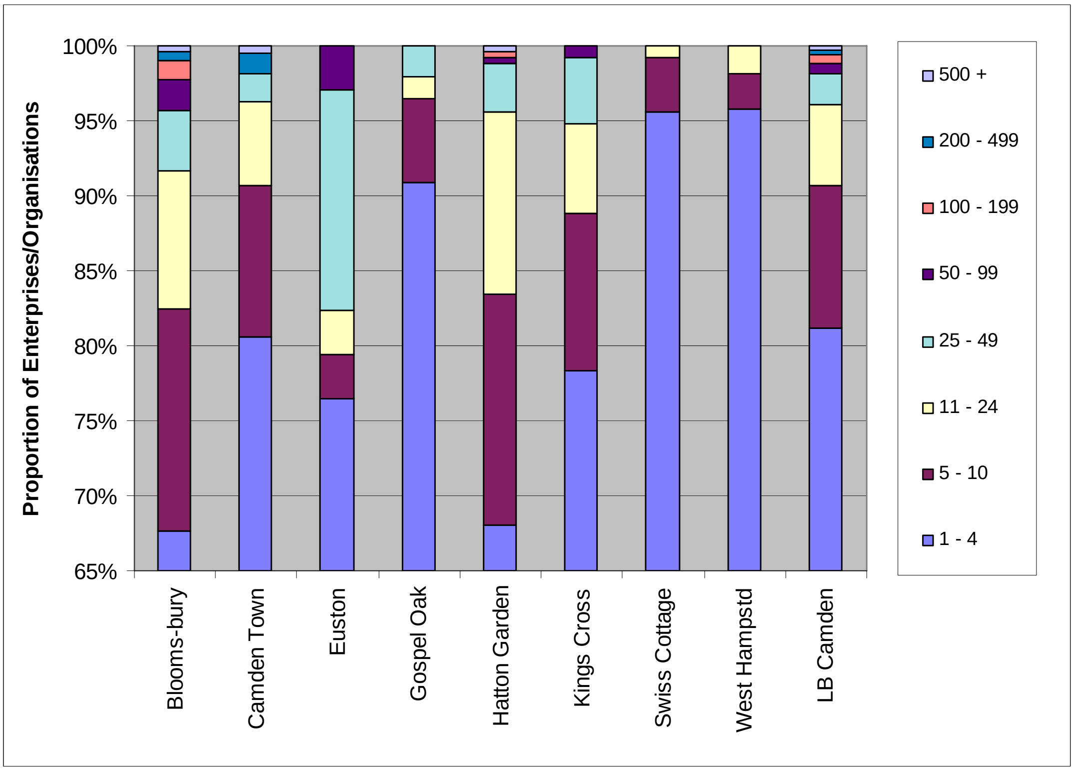
Table 3.5 Number of CCIs by Employment Band: Areas of Focus

Employment band	Blooms -bury	Camden Town	Euston	Gospel Oak	Hatton Garden	Kings Cross	Swiss Cottage	West Hampstd
1 - 4	788	303	26	179	168	105	130	206
5 - 10	173	38	1	11	38	14	5	5
11 - 24	107	21	1	3	30	8	1	4
25 - 49	47	7	5	4	8	6	0	0
50 - 99	24	0	1	0	1	1	0	0
100 - 199	15	0	0	0	1	0	0	0
200 - 499	6	5	0	0	0	0	0	0
500 +	5	2	0	0	1	0	0	0
Total	1,162	374	35	197	247	136	137	212

Source: IDBR, ONS (Data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.9 Proportion of CCIs by Employment Band: Areas of Focus



Source: IDBR, ONS (Data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Notes: Count of VAT and/or PAYE based Enterprises/Organisations. All figures are rounded to avoid disclosure. Broken scale at 65% (employment class 1 to 4 employees is the largest class)

Findings include: Size of employment by Area of Focus:

- As with the Camden and London CCI comparators, very small employers predominate, by number.
- For instance, in Bloomsbury 960 of 1,160 CCIs (approximately) employ 10 people or less. Most of the businesses in West Hampstead (97%) and Swiss Cottage (94%) have less than 4 employees.

Table 3.6 and Figure 3.10 show how sub-sectors breakdown by the employment band.

- For all sub-sectors the number of CCIs diminishes as the employment size bands increases.
- By sub-sector, LB Camden has particularly strong representation of CCIs in Radio and Television in the largest employment bands – 200 – 499 and 500 plus. This is highlighted best in the figure corresponding to the table below.
- Certain sub-sectors are heavily concentrated in certain employment bands: 90% CCIs of Music and Visual Performing Arts are recorded in employment band 1 to 4.

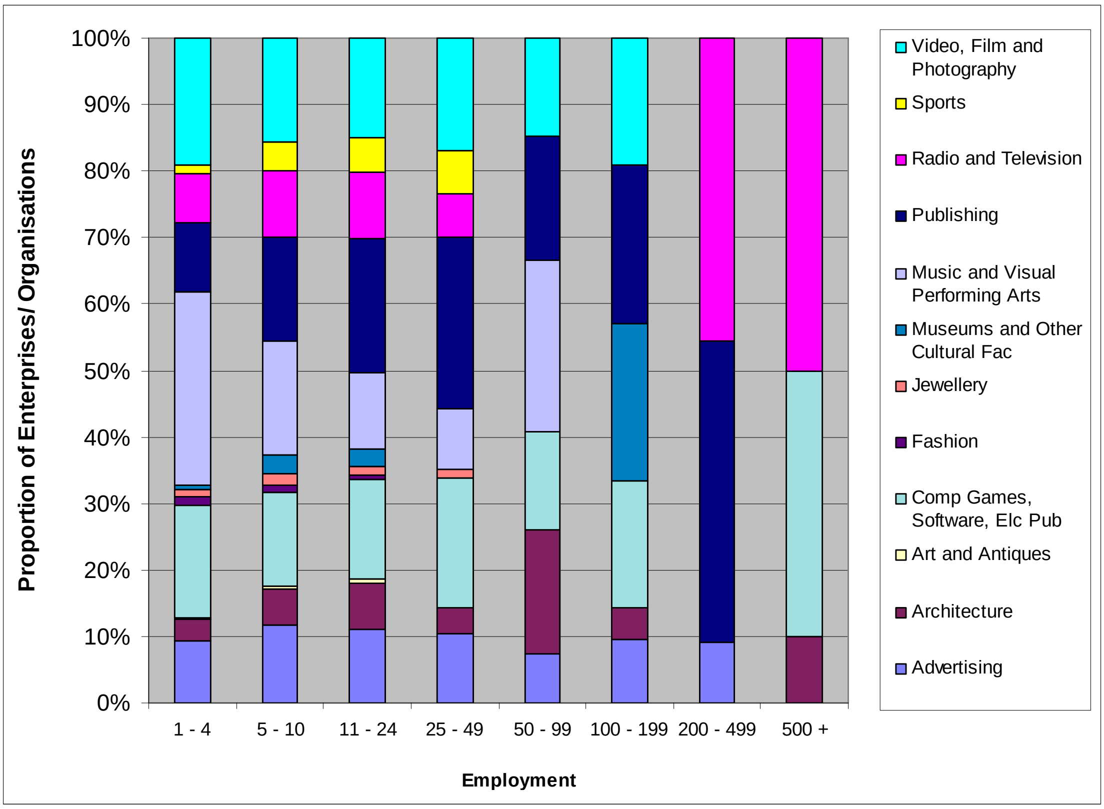
Table 3.6 Number of CCIs by Employment Band: LB Camden

CCI Sub-sector	Employment Band								
	1 to 4	5 to 10	11 to 24	25 to 49	50 to 99	100 to 199	200 to 499	500+	Total
Advertising	282	41	22	8	2	2	1	0	358
Architecture	93	19	14	3	5	1	0	1	135
Art and Antiques	9	2	1	0	0	0	0	0	11
Comp Games, Software, Elc Pub	510	49	30	15	4	4	0	4	615
Fashion	38	4	1	0	0	0	0	0	44
Jewellery	34	6	3	1	0	0	0	0	44
Museums and Other Cultural Fac	15	10	5	0	0	5	0	0	35
Music and Visual Performing Arts	873	60	23	7	7	0	0	0	970
Publishing	310	55	40	20	5	5	5	0	440
Radio and Television	225	35	20	5	0	0	5	5	295
Sports	40	15	10	5	0	0	0	0	70
Video, Film and Photography	570	55	30	13	4	4	0	0	676
Total	2,999	351	199	77	27	21	11	10	3,693

Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.10 Proportion of CCIs by Employment Band: LB Camden



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure.

3.2.7. Workplace Employment Data

This section estimates employment generation of CCIs[19]. Overleaf Table 3.7 sets out the employment estimates in 2007 by sub-sector and the annual growth rate per annum.

Findings include:

- In total there are over 40,600 people directly employed in Camden CCIs. The Draft EDF reports 40,000, about 1/6th of the borough's employment of c263,500 work place jobs.
- Census 2001 suggests 227,000 workplace jobs in Camden, implying considerable overall growth since 2000.
- The main sub-sectors in LB Camden by size, which employ over 5,000, are: Publishing (9,250); Advertising (6,550); Radio and Television (5,950); and Computer Games, Software, Electronic Publishing (5,650)[20].
- Museums and other Cultural facilities; Video Film and Photography; Architecture; Music, Performing and Visual Arts each c3000 jobs
- The total absolute employment of CCIs, as a whole across LB Camden, has increased significantly by 21% between 2003 and 2007, representing an annual growth rate of 4.9%. (As a comparator, DCMS estimate the annual growth rate of creative industries across the UK to have been 4% per annum between 1997 and 2006[21]).
- The fastest growing sub-sectors are Sports; Computer Games, Software, Electronic Publishing; Museums and Other Cultural Facilities; and Radio and Television, all of which reveal employment growth rates of over 15% during the years 2003-07.
- Figure 3.11 reveals that LB Camden's proportion of workplace employment by sub-sector is similar to that of Inner London and Greater London.

[19] Employment is defined by full and part time employees plus the number of working proprietors employed

[20] There is a live debate as to whether mainstream software and computer services, as opposed to interactive media (such as video games, content for web, mobiles and other interactive platforms) – should be included within the creative industries. Further work should be undertaken to better understand the composition of this sub-sector.

[21] *Creative Industries Economic Estimates, Statistical Bulletin* (DCMS; January 2009)

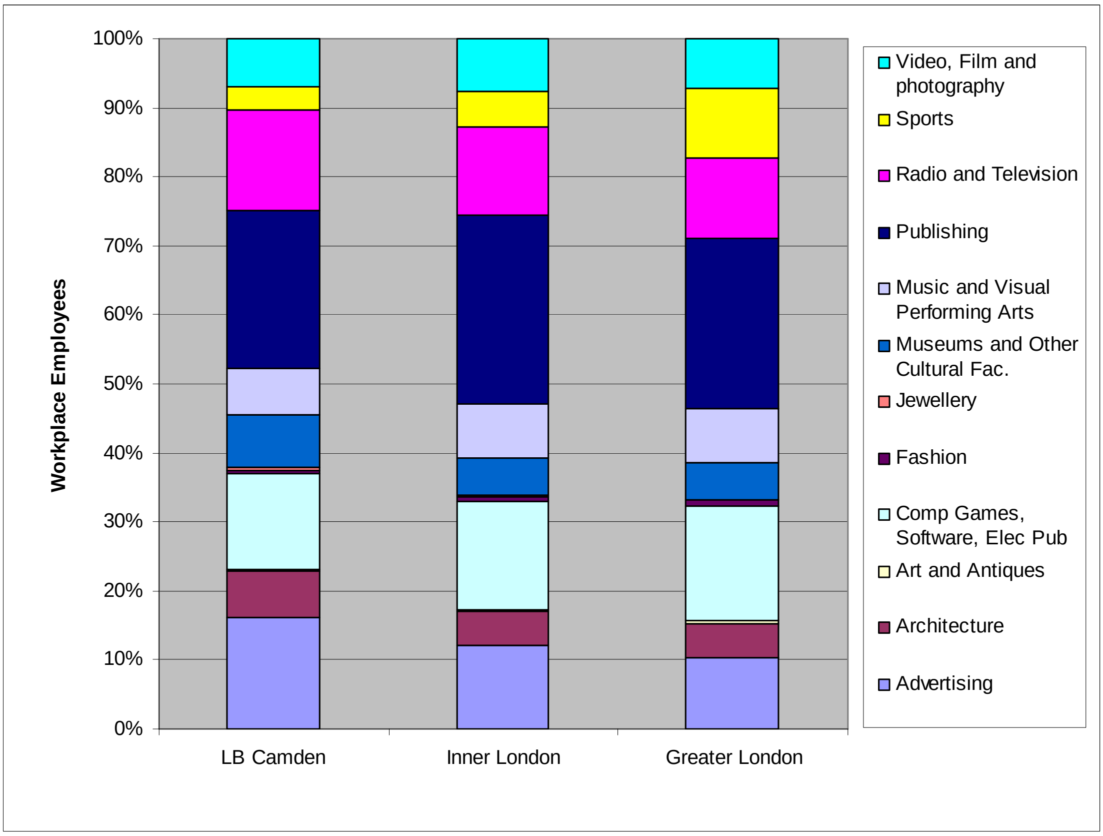
Table 3.7 Workplace Employment by CCI Sub-sector: LB Camden and Area Benchmarks

	Actual, 2007			Growth, 2003 – 07 *			Growth pa, 03-07
CCI Sub-sector	**LB Camden**	**Inner London**	**Greater London**	**LB Camden**	**Inner London**	**Greater London**	**LB Camden**
Advertising	6,538	28,360	35,153	12%	21%	18%	2.8%
Architecture	2,780	11,593	16,106	33%	23%	17%	7.4%
Art and Antiques	61	537	1,427	-4%	-7%	5%	-1.1%
Comp Games, Software, Elec Pub	5,647	36,749	56,718	101%	44%	24%	19.0%
Fashion	172	1,592	2,495	28%	21%	19%	6.3%
Jewellery	176	290	370	-22%	-25%	-26%	-5.9%
Museums and Other Cultural Fac.	3,144	12,369	18,309	79%	29%	21%	15.6%
Music and Visual Performing Arts	2,719	18,485	25,833	12%	-2%	-4%	2.8%
Publishing	9,277	63,862	83,384	-17%	-9%	-13%	-4.5%
Radio and Television	5,953	29,861	39,279	77%	-3%	3%	15.3%
Sports	1,335	12,099	34,704	144%	41%	26%	24.9%
Video, Film and photography	2,833	17,876	23,897	-8%	8%	5%	-2.1%
Total	40,635	233,671	337,673	21%	9%	6%	4.9%

Source: Annual Business Inquiry workplace analysis, ONS (2007 data)

*Note: * Figures for pre-2003 are not available as it is not possible to accurately convert the source data (based on the 1992 SIC) into the 2003 Standard Industrial Classification.*

Figure 3.11 Workplace Employment by CCI Sub-sector: LB Camden and Area Benchmarks



Source: Annual Business Inquiry workplace analysis, ONS (2007 data)

Table 3.8 and Figure 3.12 set out total employment by Area of Focus. Findings include:

- CCIs in Bloomsbury provide the most employment: almost 21,000 jobs, of which Publishing; Radio and Television; and Advertising each provide over 4,000 jobs. By number of jobs, Camden Town, King's Cross and Hatton Gardens are other significant employment generators.
- Comparatively, West Hampstead, Gospel Oak and Euston, individually, do not provide more than 1,000 jobs[22]. However, as Figure 3.12 shows, though the actual number of jobs may be small in relation to other Areas of Focus, certain sub-sectors display a proportionately high concentration of employment. Swiss Cottage for instance has 980 jobs in Publishing (of which 920 are in the publishing of books), which contributes to 60% of all CCI employment in the area.

Table 3.8 Workplace Employment by CCI Sub-sector: Areas of Focus

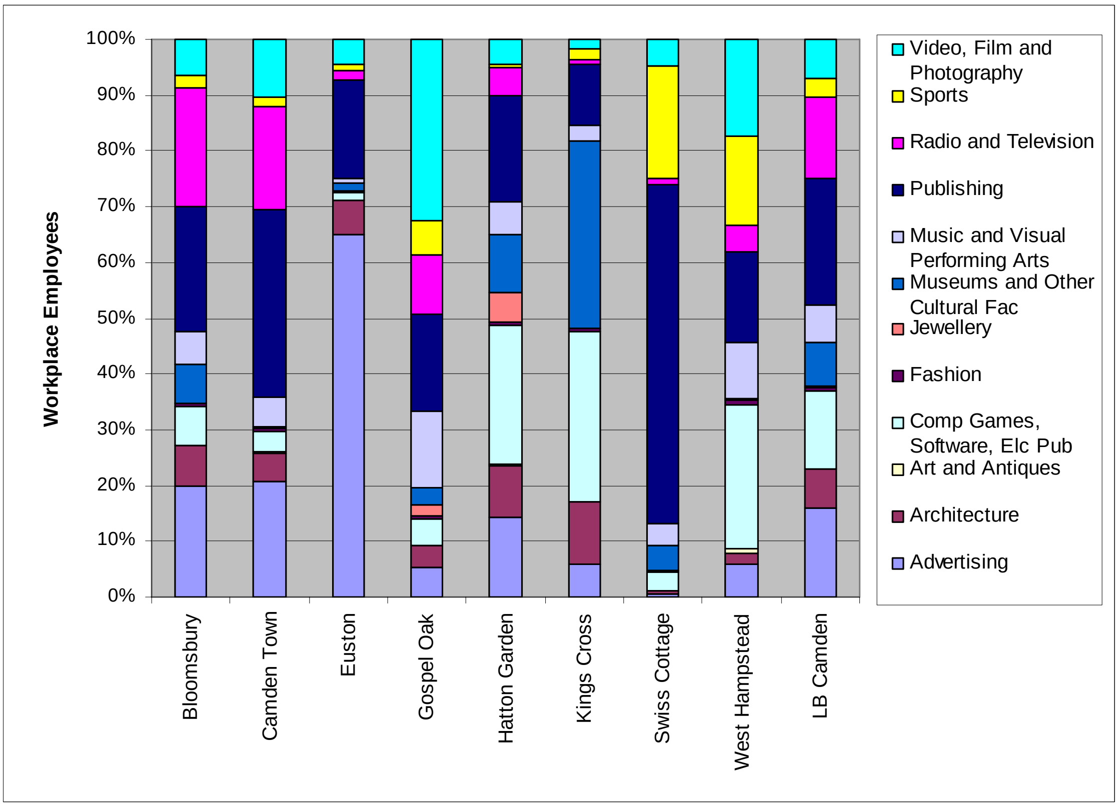
CCI Sub-sector	Blooms-bury	Camden Town	Euston	Gospel Oak	Hatton Garden	Kings Cross	Swiss Cottage	West Hampstd
Advertising	4,175	926	594	32	403	190	8	25
Architecture	1,498	232	56	22	258	350	8	8
Art and Antiques	21	8	1	2	9	2	1	4
Comp Games, Software, Elc Pub	1,476	168	12	28	697	976	56	109
Fashion	70	20	3	3	16	17	5	4
Jewellery	12	1	0	12	149	0	0	0
Museums and Other Cultural Fac	1,493	22	12	19	291	1,067	73	1
Music and Visual Performing Arts	1,195	233	9	81	165	91	59	43
Publishing	4,695	1,506	160	102	532	350	978	69
Radio and Television	4,478	839	16	64	145	27	19	20
Sports	431	72	10	36	9	58	324	68
Video, Film and Photography	1,370	465	42	192	129	54	77	73
Total	20,915	4,491	913	591	2,803	3,181	1,608	424

Source: Annual Business Inquiry workplace analysis, ONS (2007 data)

*Note: * As per ABI, confidentiality rules apply to those CCI sub-sectors that are not an aggregation of SIC codes. Units must be rounded to the nearest 100. Totals may need to be rounded to avoid figures to be deduced.*

[22] It is important to remember that the number of CCIs and their employment are, in part, a factor of how the geographical boundaries of the Areas of Focus have been drawn.

Figure 3.12 Workplace Employment by CCI Sub-sector: Areas of Focus



*Source: Annual Business Inquiry workplace analysis, ONS, VAT and/or PAYE based Enterprises/ Organisations. Note: * Figures for pre-2003 are not available as it is not possible to accurately convert the source data (based on the 1992 SIC) into the 2003 Standard Industrial Classification.*

Table 3.9 and Figure 3.13 set out employment growth by Area of Focus, 2003-07. Findings include:

- Though LB Camden has displayed a strong rate of employment growth (4.9% per annum between 2003 and 2007 – see Table 3.7), not all Areas of Focus have seen positive growth across all CCIs. Camden Town, Euston and West Hampstead have seen a contraction in the number of people employed in CCIs.
- There has been strong growth at Swiss Cottage, King's Cross and Hatton Garden's, though it should be recognised that growth rates are based on a smaller absolute number of jobs than say compared with Bloomsbury.
- Figure 3.13 portrays the absolute employment growth 2003-07. It reveals that much of the 2,900 jobs created in Bloomsbury relate to Radio and Television, however employment in the advertising sub sector shrank. The figure also shows that employment in King's Cross has expanded due to Museums and Other Cultural Facilities and Computer Services, Software and Electronic Publishing.

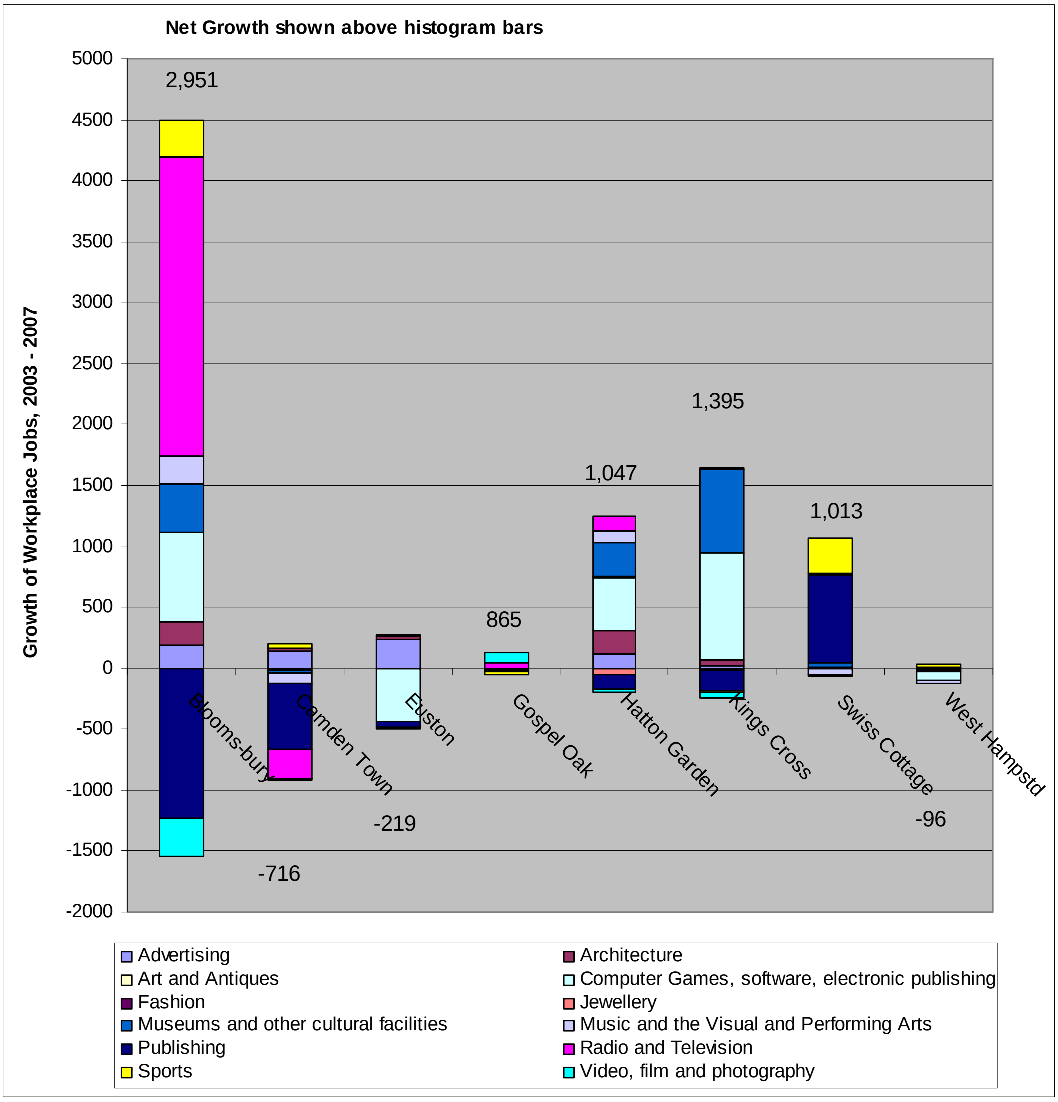
Table 3.9 Workplace Employees Growth Rates by CCI Sub-sector: Areas of Focus

	Growth Rate 2003 - 2007							
CCI Sub-sector	**Blooms-bury**	**Camden Town**	**Euston**	**Gospel Oak**	**Hatton Garden**	**Kings Cross**	**Swiss Cottage**	**West Hampstd**
Advertising	5%	18%	67%	-26%	42%	12%	60%	-46%
Architecture	15%	12%	75%	-21%	261%	17%	7%	-6%
Art and Antiques	-19%	-11%	-32%	9%	-2%	14%	-23%	-10%
Comp Games, Software, Elc Pub	96%	-7%	-97%	-10%	169%	823%	-6%	-41%
Fashion	7%	43%	18%	61%	101%	93%	16%	-22%
Jewellery	96%	0%	~	7%	-27%	~	-100%	-100%
Museums and Other Cultural Fac	35%	-58%	140%	0%	2325%	175%	115%	~
Music and Visual Performing Arts	24%	-25%	-41%	-12%	129%	-15%	-47%	-35%
Publishing	-21%	-26%	-22%	-2%	-18%	-32%	287%	13%
Radio and Television	121%	-22%	100%	137%	559%	59%	90%	18%
Sports	224%	85%	-29%	-28%	0%	-23%	980%	36%
Video, Film and Photography	-18%	-4%	-17%	95%	-17%	-46%	-1%	-7%
Total	15%	-7%	-19%	15%	57%	68%	107%	-19%

Source: ONS, ABI Workplace Analysis (2007)

Note: Figures for pre 2003 are not available as it is not possible to convert the source data (based on the 1992 SIC) into the 2003 Standard Industrial Classification

Figure 3.13 Workplace Employees Growth Rates by CCI Sub-sector, 2003 – 2007: Areas of Focus



Source: ONS, ABI Workplace Analysis (2007)

Note: Figures for pre 2003 are not available as it is not possible to convert the source data (based on the 1992 SIC) into the 2003 Standard Industrial Classification.

3.3. Freelance and informal employment

According to the Skillset 2006 Employment census study 27% of the Creative Media[23] sector are freelancers and over 20% of the Creative and Cultural Sector within the remit of Creative and Cultural Skills are freelancers[24].

Recent NESTA research found self-employment rates for the creative industries in the UK is as high as 27%, and for creative occupations, 28%. These rates are double those found in the UK economy as a whole (13%)[25]. The figures are taken from analysis of the Labour Force Survey but there is no indication whether the self-employed are VAT registered or not.

In the DPA 2007 study for Create KX, 538 of the 2726 creative and cultural businesses were identified through additional research and were not included in the business listings purchased from Intelligent Data. 353 of these were in Camden and included architects, designer makers, community and arts organisations, small advertising and design companies and lesser known museums within the Universities.

The project based nature of much of the work of some sections of the CCI sector, the arts and education in particular, means that a large number of freelancers are also employed on an ad hoc and temporary basis. Taking these freelancers into account will boost the employment figures. To take two examples:

- The Roundhouse work with 150 freelancers a year on particular projects.
- Central St Martins work with 608 hourly paid staff or 85 full-time employed (this is across their four sites – one in Camden, two in Islington and one in Westminster).

3.4. Creatively Occupied

Creative and cultural employment is not generated solely by enterprises and organisations defined as creative or cultural: there are many creative occupations in non-creative or cultural industries, for instance a graphic-designer working at a local authority. In recognition of this, and to better profile the significance of the creative sector, National Endowment for Science, Technology and the Arts (NESTA) published research titled 'Beyond the Creative Industries: Mapping the creative economy in the United Kingdom' (Technical report, January 2008) in which a model of a 'Creative Trident' was put forward.

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[23] Creative Media comprises TV, film, radio, interactive media, animation, computer games, facilities, photo imaging and publishing.

[24] Creative and Cultural Skills covers: Advertising, Craft, Cultural Heritage, Design, Literature, Music, Performing Arts, Visual Arts but excludes film and broadcast media

[25] Higgs P. Cunningham S. and Bakhshi H. (2008) Beyond the creative industries: Mapping the creative economy in the United Kingdom, NESTA, London

The Creative Trident identifies three components of creative employment, which together make up the creative workforce:

1. 'Specialists' (e.g. artists, professionals or creative individuals working within creative industries) – captured as part of employment within SICs;

2. 'Support' staff (e.g. administrative or accountancy, management) – captured as part of employment within SICs; and

3. 'Embedded' (i.e. creatively occupied individuals, or specialists, working in other industries not defined as creative) – captured using Standard Occupation Classifications (SOC).

The research, which draws upon data from ONS' IDBR, ABI and LFS dataset, finds that, UK-wide, the proportions for each of the above occupational components in relation to the total CCI workforce are:

1. Specialists = 29.2%

2. Support = 36.6%

3. Embedded, creatively occupied = 34.2%.

The proportions indicate that the embedded creative employment makes up a larger proportion than the proportion of specialists working within the creative sector.

Our preceding analysis (Section X) draws upon SIC codes to illustrate employment in CCIs and therefore presents the specialist and support employment component of CCIs. Within the confines of this commission, it is not possible to undertake detailed research to estimate the number of creatively occupied embedded within non CCI.

However, using the proportions of embedded creatively occupied in the total creative workforce (UK-wide) identified in NESTA's research; we can provide an indicative estimate of the creatively occupied[26]. Given this, and the different definitions of CCIs used in this research and NESTA's research, we provide sensitivity of + / - 10%.

The estimated total CCI workforce in LB Camden, taking into account the creatively occupied, is approximated to be between 55,600 and 67,900.

[26] We recognise that our definition of CCIs and NESTA definition creative industries does not correspond directly, as identified in Appendix A.

Table 3.10 Estimates of the Total CCI Workforce, LB Camden

	LB Camden CCI Employment		
	CCIs: Specialist and Support	Non CCIs: Specialist Occupations	Total CCI Workforce
Lower estimate (-10%)	36,600	19,000	55,600
Upper estimate (+10%)	44,700	23,200	67,900

Source: Annual Business Inquiry workplace analysis, ONS (2007 data) and URS calculations

Note: Non CCI 'specialist' occupations estimate based on NESTA's research 'Beyond the Creative Industries: Mapping the creative economy in the United Kingdom' (Technical report, January 2008)

3.4.1. Camden Residents Employed in CCIs

We are not aware of any accessible dataset, which provide data on the number or proportion of LB Camden's residents who are employed in the CCI sector. The Census data does not identify commuting patterns by type of industry or occupation classification; however it does capture travel to work patterns for LB Camden, which provides a starting point from which to approximate the proportion of LB Camden residents working in CCIs.

Of all workplace jobs within LB Camden, only 16.0% (36,394 of 227,577) are held by residents of the borough[27]. This reveals a large net in-commuting to jobs from outside the borough. In commuting is strong, as expected from other London boroughs: 2001 Census statistics reveal that the top 5 origins of in-commuting to LB Camden are residents of LB Barnet taking 12,100 workplace jobs within LB Camden, LB Haringey with 10,500, LB Islington with 10,200, LB Brent with 8,100, and LB Lambeth with 8,100.

The organisations interviewed were not able to say whether their employees were Camden residents. Not only did they not hold such record (obviously they had people's addresses but not which borough they live in), in most cases they were unable to even make an estimate of likely proportions of Camden residents employed. One small organisation employing three full-time and four part-time staff, did not think any of their staff were from Camden. A larger organisation employing 80 people thought there were likely to be 'a few' people from Camden among the staff.

Using the assumption that 16%of workplace jobs are held by LB Camden residents, the estimated number of LB Camden residents working in CCIs is, with sensitivity of +/-10%, between 8,900 and 10,850.

[27] ONS Census Travel to Work statistics, 2001

Table 3.11 Estimates of LB Camden Residents Employed in the CCI Workforce

	LB Camden		
	Total CCI Workforce	Workforce LB Camden Residents	Workforce Non-LB Camden Residents
Lower estimate (-10%)	61,750*	8,900	52,850
Upper estimate (+10%)	61,750*	10,850	50,900

Source: Annual Business Inquiry workplace analysis, ONS (2007 data) and URS calculations

*Note: * Estimates based on mid point of 61,750 total CCI workforce in LB Camden (see previous table).*

3.5. Turnover

In this section, Turnover is used as a suitable proxy to calculate Gross Value Added (GVA)[28]. This section profiles the turnover of CCIs across LB Camden and its Areas of Focus, and by sub-sector. The composition of CCIs by turnover band is set out in Table 3.12 and Figure 3.14.

Findings include:

- For LB Camden the modal band[29] is £50K to < £100K, in which almost one-quarter of all CCIs fit. The next band of £100K to <£250K holds approximately the same proportion of CCIs.
- The breakdown of LB Camden's CCIs by turnover band is approximately in line with that of London comparators.
- LB Camden does however, have comparatively more CCIs in the upper most turnover band of £750K plus, than London comparators (15% of all CCIs compared with 12% for Inner London and 10% for Greater London).

[28] The scope of the commission does not allow for GVA to be calculated

[29] The class with the highest frequency of CCIs

Table 3.12 Number of CCIs by Turnover Band: LB Camden and Area Benchmarks

Turnover (£ '000)	LB Camden		Inner London		Greater London	
	Actual	%	Actual	%	Actual	%
0 - 9	215	6%	1,366	5%	2,264	5%
10 - 24	239	6%	1,719	6%	2,901	6%
25 - 49	367	10%	2,926	10%	5,109	11%
50 - 99	877	24%	8,206	29%	15,399	32%
100 - 249	870	24%	6,764	24%	11,722	25%
250 - 499	368	10%	2,554	9%	3,860	8%
500 - 749	201	5%	1,214	4%	1,722	4%
750 +	560	15%	3,367	12%	4,543	10%
Total	3,694	100%	28,110	100%	47,520	100%

Source: IDBR, ONS (data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

The smallest practices

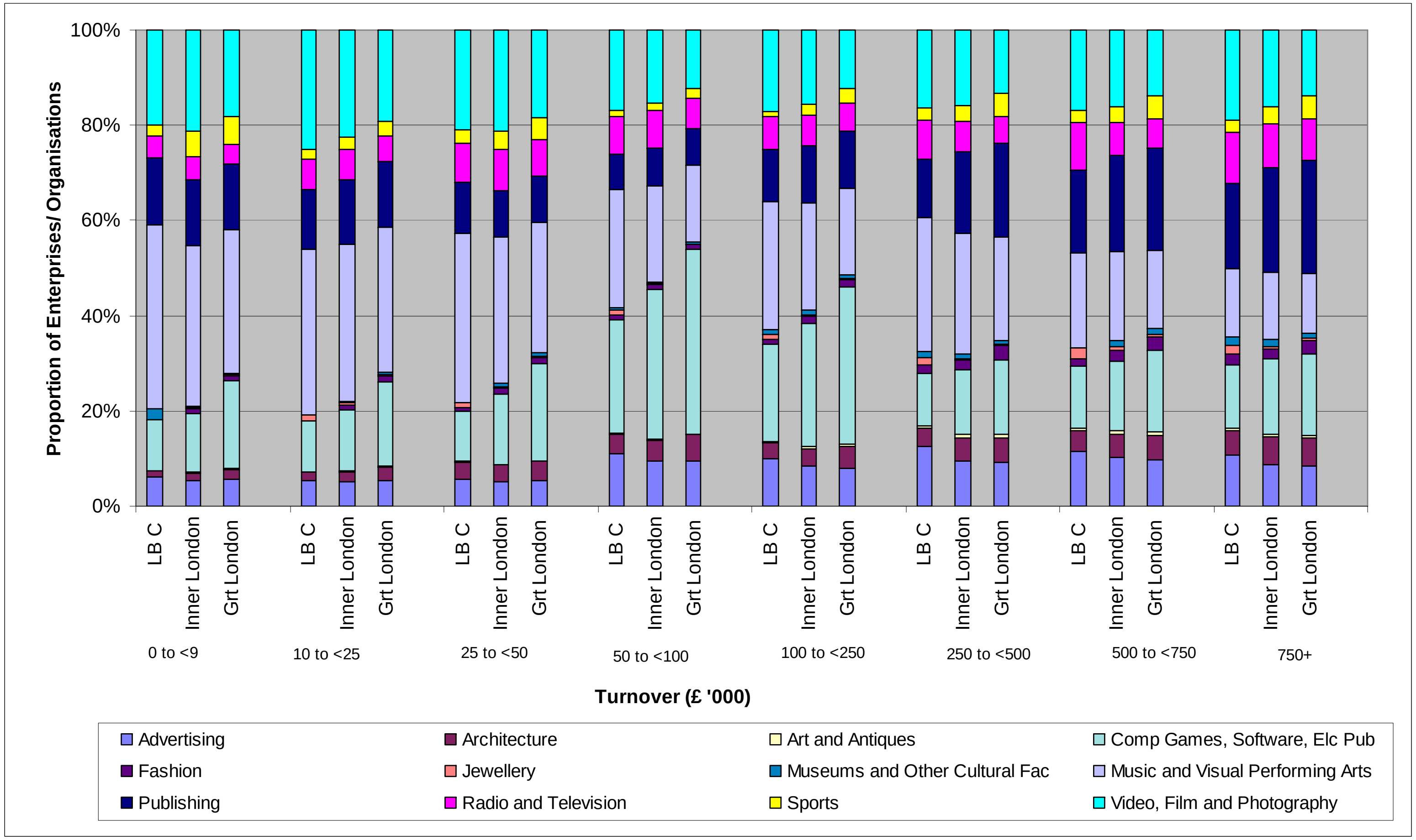
According to research carried out by Cockpit Studios in 2008 only 15% of the designers makers based in their facilities in Holborn and Deptford are VAT registered. 86 makers are based in Holborn, so 73 are not featuring in the figures in this study. There are likely to be many more such makers across Camden in studio spaces such as Kingsgate Studios in West Hampstead and other workspaces as well as those working from home.

Among the sample of smaller, mostly non-VAT registered business from Cockpit Studios:

- 35% reporting Turnover of under £10,000
- 50% reporting profits of between £10,000 and £50,000 per year[30].

[30] *Exploring Business Activity & Performance in the Craft Sector: An Analysis of Cockpit Arts Studio Tenants between 2005 and 2008,* Cockpit Arts Studio 2008

Figure 3.14 Proportion of CCIs by Turnover Band: LB Camden and Area Benchmarks



Source: IDBR, ONS (Data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Below Table 3.13 and Figure 3.15 display turnover by Area of Focus.

Findings include:

- Bloomsbury and Hatton Gardens have the largest proportions of CCIs in the higher turnover bands of over £250K.

Previously, Table 3.5 found that West Hampstead and Swiss Cottage were two Areas of Focus with the largest proportion of CCIs with employment of 1 to 4. This is reflected in the proportion of CCIs by turnover bands in West Hampstead which has a large proportion of CCIs in the smallest turnover band of £0 to <£10K. This turnover band is low and indicates, geographically, where business support measures could to be implemented to help businesses.

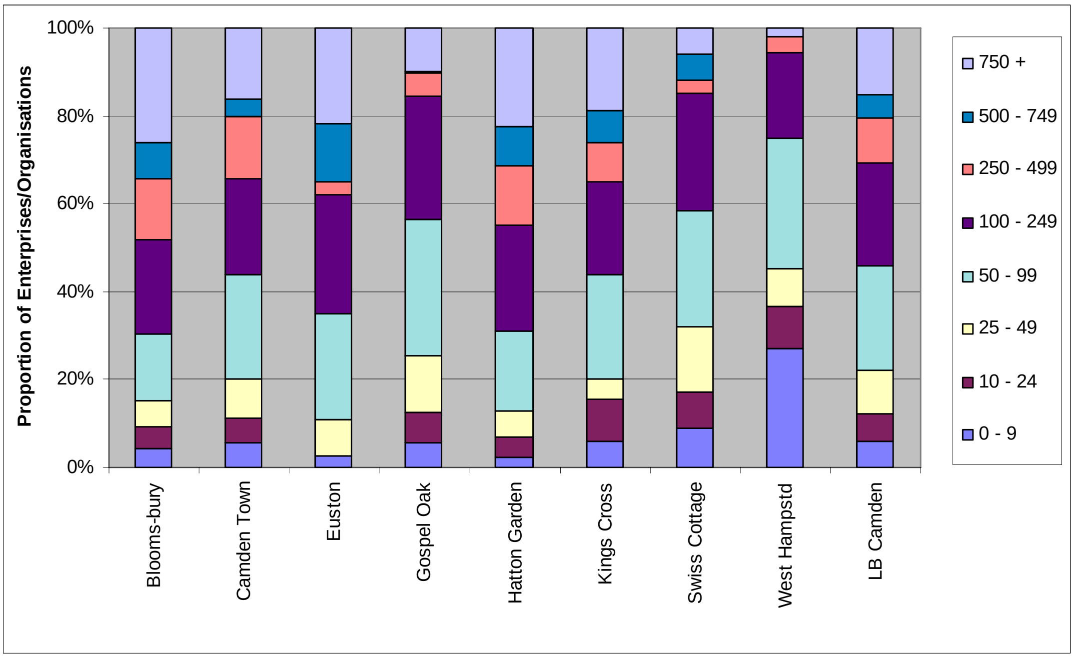
Table 3.13 Number of CCIs by Turnover Band: Areas of Focus

Turnover (£ '000)	Blooms-bury	Camden Town	Euston	Gospel Oak	Hatton Garden	Kings Cross	Swiss Cottage	West Hampstd
0 - 9	51	21	1	11	6	8	12	58
10 - 24	57	21	0	13	11	13	11	21
25 - 49	71	34	3	25	15	6	20	18
50 - 99	178	89	9	60	45	32	36	64
100 - 249	249	83	10	54	60	28	36	42
250 - 499	163	53	1	10	33	12	4	8
500 - 749	99	15	5	1	22	10	8	0
750 +	304	61	8	19	56	25	8	4
Total	1,161	376	39	192	249	137	137	212

Source: IDBR, ONS (Data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.15 Proportion of CCIs by Turnover Band (£ '000): Areas of Focus



Source: IDBR, ONS (Data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.
Notes: Count of VAT and/or PAYE based Enterprises/Organisations. All figures are rounded to avoid disclosure.
Broken scale at 65% (employment class 1 to 4 employees is the largest class)

Table 3.14 and Figure 3.16 present the turnover by CCI sub sector.

Findings include:

- There is a large number of Music and Visual Performing Arts and Video, Film and Photography CCIs in the lowest turnover bands of <£25K (160 and 100, respectively).
- Comparatively Fashion and Jewellery have the highest proportions of CCIs which generated large turnover in excess of £250K.
- A large proportion of Museums and Other Cultural Facilities are well represented both in lowest turnover bands of less than £10K and the higher bands of £100K plus. [31]

[31] Note that the LB Camden Museum and Other Cultural Facilities sector only has 35 CCIs.

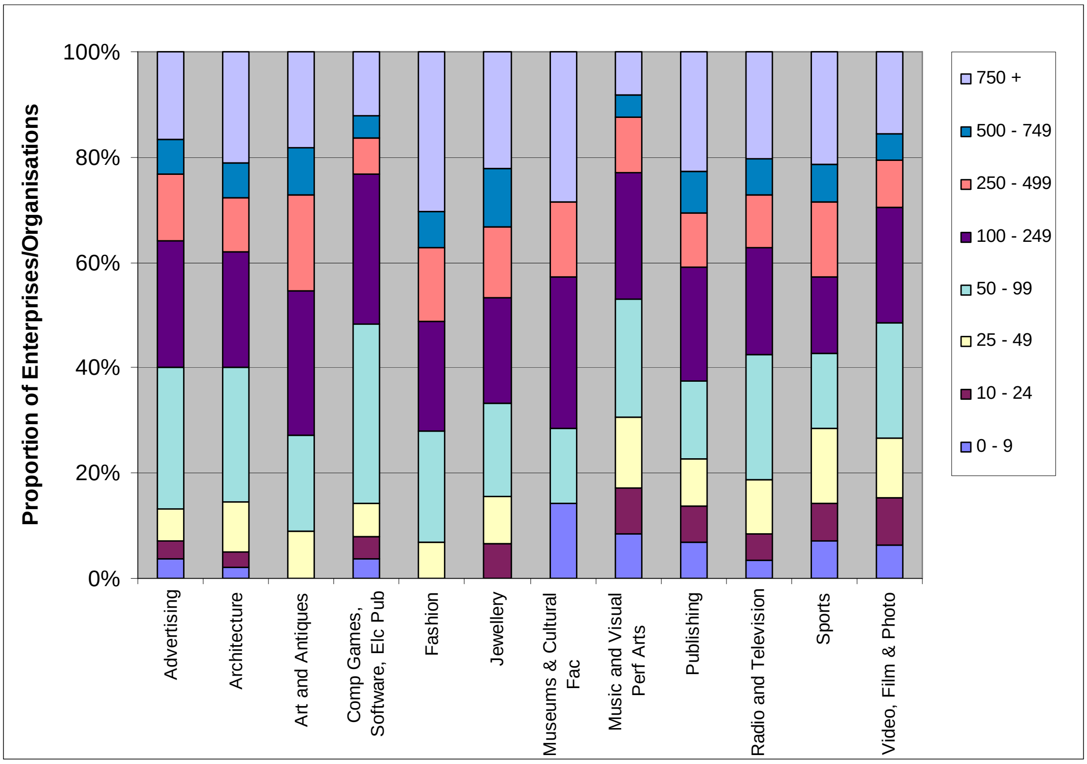
Table 3.14 Number of CCIs by Sub-sector and Turnover Band: LB Camden

	Turnover (£ '000)								
CCI Sub-sector	**0 to <9**	**10 to <25**	**25 to <50**	**50 to <100**	**100 to <250**	**250 to <500**	**500 to <750**	**750+**	**Total**
Advertising	13	13	21	97	86	46	23	60	359
Architecture	3	4	13	35	30	14	9	29	135
Art and Antiques	0	0	1	2	3	2	1	2	11
Comp Games, Software, Elc Pub	23	26	38	210	176	41	26	75	615
Fashion	0	0	3	9	9	6	3	13	44
Jewellery	0	3	4	8	9	6	5	10	44
Museums and Other Cultural Fac	5	0	0	5	10	5	0	10	35
Music and Visual Performing Arts	83	83	130	217	233	103	40	80	970
Publishing	30	30	40	65	95	45	35	100	440
Radio and Television	10	15	30	70	60	30	20	60	295
Sports	5	5	10	10	10	10	5	15	70
Video, Film and Photography	43	60	77	149	149	60	34	106	676
Total	215	239	367	877	870	368	201	560	3,694

Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

Note: All figures are rounded to avoid disclosure. Figures may not add due to rounding.

Figure 3.16 Proportion of CCIs by Turnover Band and Sub-sector: LB Camden



Source: ONS (IDBR data as of March 2008), VAT and/or PAYE based Enterprises/ Organisations.

3.6. Gross Turnover

Turnover can be used as a proxy for gross value added and a gauge for economic contribution. By using the data in Table 3.14 we can gross up turnover per annum per CCI sub-sector to establish an estimate for the economic worth to the borough of Camden. It is important to state that the figures presented in Table 3.15 are estimates, based on the mid-points of turnover bands[32]. For this reason we have provided sensitivity of +/- 10% to the estimate. Hence we estimate gross turnover for LB Camden to be £955 - 1,166 million.

[32] Two limitations of this method are: 1) data needs to be distributed evenly within each band; 2) the upper band more than £750,000 per annum has no upper band limit, and therefore a mid point of £1 million was used.

Table 3.15 Estimated Gross Turnover by CCI: LB Camden and Area Benchmarks

CCI Sub-sector	Lower / Upper *	LB Camden		Inner London		Greater London	
		£ '000	%	£ '000	%	£ '000	%
Advertising	Lower	103,500	10.8	563,300	8.9	817,400	8.6
	Upper	126,500		688,400		999,100	
Architecture	Lower	43,500	4.6	323,000	5.1	504,400	5.3
	Upper	53,200		394,800		616,500	
Art and Antiques	Lower	3,700	0.4	31,600	0.5	53,000	0.6
	Upper	4,500		38,700		64,700	
Comp Games, Software, Elc Pub	Lower	139,700	14.6	1,167,900	18.5	2,129,400	22.5
	Upper	170,700		1,427,400		2,602,600	
Fashion	Lower	17,500	1.8	117,400	1.9	222,900	2.4
	Upper	21,400		143,500		272,400	
Jewellery	Lower	16,000	1.7	25,600	0.4	31,500	0.3
	Upper	19,500		31,300		38,500	
Museums and Other Cultural Fac	Lower	12,600	1.3	74,100	1.2	88,800	0.9
	Upper	15,400		90,600		108,600	
Music and Visual Performing Arts	Lower	186,700	19.6	1,166,400	18.4	1,524,100	16.1
	Upper	228,200		1,425,600		1,862,800	
Publishing	Lower	146,200	15.3	1,144,100	18.1	1,764,700	18.6
	Upper	178,700		1,398,300		2,156,900	
Radio and Television	Lower	90,800	9.5	506,100	8.0	664,400	7.0
	Upper	111,000		618,600		812,000	
Sports	Lower	22,400	2.3	189,000	3.0	399,000	4.2
	Upper	27,300		231,000		487,600	
Video, Film and Photography	Lower	172,000	18.0	1,017,700	16.1	1,274,400	13.5
	Upper	210,300		1,243,900		1,557,600	
Total	Lower	954,600	100	6,326,400	100	9,474,000	100
	Upper	1,166,700		7,732,200		11,579,400	

Source: IDBR, ONS (data as of March 2008); URS calculations

Note: Estimate of turnover established via mid-point of each turnover band multiplied by number of businesses. Lower and Upper Turnover estimates are based sensitivity of -/+10%.

3.7. Indirect and Induced Impacts

The preceding sections have provided an indication of the direct economic significance of the CCI sector in terms of direct employment and turnover generation.

The CCI sector will also generate indirect and induced employment and expenditure impacts – together these impacts can be referred to as 'additionality':

- Indirect impacts – value added generated amongst suppliers and the number of jobs created, which occur in the wider supply chain through purchase of products and services

- Induced impacts – spending by employees and the self employed, and by those in its supply chain; and expenditure via the visitor economy.

Additionality can be approximated using economic multipliers, which represent the strength of supply chain relationships between industries and at different geographies. Multipliers may correspond to employment, income or turnover. The multipliers have been identified via research literature and informed by stakeholder consultations.

3.7.1. Estimating the Additionality of Camden's CCIs

There has been limited research undertaken on indirect and induced economic impact of the CCI sector as a whole. There are however a number of reports which look at particular sub-sectors. 'VivaCity! The Economic Impact of the City Arts Cluster' (City of London, July 2006) provides a useful insight into relevant research on the subject of additionality. The report finds that the City of London arts cluster generates an employment multiplier of 1.39 and turnover multiplier of 1.53. Referencing other literature, the report identifies: theatres in London's West End generate a spending multiplier of 1.5[33]; national museums generate multipliers of between 1.5 and 1.7[34]; a range of sectors in the Scottish cultural sector generate on average an income multiplier of 1.87 and overall employment multiplier of 1.83[35].

Stakeholder consultations indicated that there are strong local linkages between CCIs and local services such as retail, cafes and restaurants, but for certain sub-sectors, which require specialist business services; there are weaker supply chain relationships[36].

[33] The Wyndham Report, Society of West End Theatres (Travers, T; 1998)

[34] Valuing Museums (National Museums Director' Conference; Travers and Glaister, 2004)

[35] The Economic Impact of the Cultural Sector in Scotland (Scottish Economic Policy Network; Dunlop, Galloway, Hamilton and Scullion, 2004)

[36] In the absence of any data on LB Camden CCI sector supply chain relationships, a statistically robust business survey investigating the subject is required to work up meaningful estimates of additionality multipliers by sub-sector.

Informed by relevant research and, to a lesser degree consultation, we propose that a composite multiplier for both employment and turnover is set at between 1.4 to 1.8 (providing a range according to weaker or stronger supply chain relationships).

Given the breadth and size of the Greater London's CCI economy - estimated in this report to be almost a fifth of the total UK CCI economy by number of enterprises/ organisations – and that Camden is geographically located at heart of London, any location within Greater London is assumed to be accessible within one-hour, we propose that there are strong economic multipliers exist between the Camden CCI economy and Greater London. We can draw upon English Partnerships Additionality Guide[37] which provides a likely split between the proportion of additionality generated within Greater London and outside Greater London.

The table below shows that the Camden CCI workforce is estimated to generate a further 24,700 to 49,400 jobs, and turnover to generate a further £424 million to £849 million.

Table 3.16 Estimates of Additionality Generated by Camden's CCIs Economy

	Additional Impact: Employment			Additional Impact: Turnover (£ Millions)		
	Total Additional Employment	Greater London	Beyond Greater London	Total Additional Turnover	Greater London	Beyond Greater London
Additionality - Lower *	25,000	10,000	15,000	£424 M	£171 M	£253 M
Additionality - Upper*	49,000	20,000	29,000	£849 M	£343 M	£506 M

Source: Annual Business Inquiry workplace analysis, ONS (2007 data) and URS calculations

*Note: * Lower - composite multiplier of 1.4; Upper – composite multiplier of 1.8*

3.8. Other Creative and Cultural Activities

Additional creative and cultural activity, some of which has cross over with the visitor economy, will also be contributing to employment and wider the wider borough economy. There is a considerable level of festival activity in Camden, from local festivals such as Highgate Festival, Queens Crescent Festival and Kilburn Festival which between then attract nearly 15,000 visitors[38], to festivals such as the Camden Crawl attracting thousands of visitors to music venues in Camden Town for two days in April. Further research is needed to evidence of the economic contribution of these festivals.

[37] English Partnerships, Additionality Guide 2nd Edition (September 2004). Identifies a composite multiplier of 1.15 locally and 1.7 regionally for 'strong local supply chain linkages and income and induced effects'.

[38] Figures taken LB Camden Arts and Tourism Department Festival figures

Many cultural and creative organisations also play a vital role in skills development not just for entry into the creative industries but more broadly supporting many young people to develop transferable skills that are required in the flexible world of work. Engagement in cultural activity is increasingly recognised as key contributor to healthy and sustainable communities. Numerous reports and studies have sought to evidence the value of the contribution of culture in different setting. Acknowledging the challenges in securing robust data, the Department for Culture, Media and Sport with the Arts Council, English Heritage, Museums Libraries and Archives Council and Sport England have embarked on new 3 year joint strategic research programme, CASE, aimed at creating a step-change in the quality of evidence underpinning public policy in culture and sport.

4. LEARNING, SKILLS AND BUSINESS DEVELOPMENT

4.1. Introduction

The Creative and Cultural Sector is a skilled sector. According to Skillset in the creative media sector over half (56%) of the industry is educated to degree level and above with less than 0.5% having only a level 2 qualification. In other the creative and cultural sectors, CC Skills[39], note that 46% of the creative and cultural workforce is educated to Level 4 or above. Skillset, the sector skills agency for creative media, note similar levels of educational attainment among the workforce.

Camden residents are skilled with almost half having qualifications of at least degree level. However, a quarter of residents have few, if any, qualifications[40] which would largely exclude them from entering the skilled CCI sector.

There are a raft of initiatives in Camden to open up access to the CCI sector providing training and skills development.

4.2. Young people

Programmes for young people are offered by a plethora of arts organisations and many of these are targeted at young people with low skills levels.

- The Roundhouse are providing 11,000 opportunities for young people in year, working more intensively on training and support with 4000 young people (11-25 yr olds) a year – 60% of whom are from Camden.
- The Place runs and intensive dance programme for 10-18 year olds through their Centre for Advanced Training (CAT) for dance - a government initiative funded by the Department for Children, Schools and Families and managed by the Music and Dance Scheme (MDS). Young People with exceptional potential and passion for dance, often identified from among the young people attending The Place vocational classes are entered into the CAT programme. Last term almost a fifth of the 278 young people attending Place vocational classes were from Camden.
- 30% of participants at Hampstead Youth Theatre go on to further and higher education to study drama.

Others providing CCI skills development include: The Place, the Weekend College, Westminster Kingsway College and Acland Burghley School, a specialist arts school and

[39] Creative and Cultural Skills agency covers the following creative and cultural sectors: Advertising, Craft, Cultural Heritage, Design, Literature, Music, Performing Arts, Visual Arts but excludes film and broadcast media

[40] Camden Sustainable Community Strategy

a key partner in the Central London Media Partnership which is supporting the delivery of the new creative diploma across Camden, Westminster and Kensington and Chelsea.

Within the Council the Aim Higher, Gifted and Talented and new Creative Diplomas that will be delivered from September 2009, all support progression routes into the creative and cultural sector for young people. Creative and cultural activities and training are also widely used to develop a range of core skills and increase engagement of young people in learning, including any future roll out of Government's Find Your Talent five hour entitlement.

Employers feel that a broader approach is needed for young people's creative skill development which provides transferable skills as well as sector specific skills, visual literacy, employability and enterprise, are all important. Too specific a vocational specialism at an early age is not thought appropriate for some employers[41].

4.3. Adults and businesses

Many of the above organisations also offer training and Continuing Professional Development for Adults.

- The Place runs a programme of CPD for dancers and houses the London Contemporary dance school.
- Central St Martins have 12,500 annually attending their short courses, about a third are run at the site in Holborn. CSM are building their business training offer. This is creative sector driven and companies are just as likely to be from Denmark as they are from London.
- The Roundhouse is offering internship programmes for students from Goldsmiths, St Martins and other universities and working with City University to provide placements for students on Event Management Foundation.

One interviewee felt there may be a mismatch between the growing CCI sector in Camden and local mid-level skills available locally. The gap is in training for administrative and support staff in the CCI sector who may be more likely to want to work locally. The 'creatively' skilled will go where the work is, whether it's Camden, Westminster, Manchester, Berlin or China.

4.4. Lack of training and professional development within creative companies.

Only 35% of England's Cultural and Creative employers organised training in 2006 and most training budgets are less than £1,000 per year[42]. The industries have a high level of

[41] Sector Skills Agreement for the Creative Media Industries London Update 2008-11

[42] Creative Blueprint (2008), Creative and Cultural Skills

graduates, but the rate of change in technology and business requires creative and business skills to be continually developed.

4.5. Lack of information, advice and guidance

People find it difficult to access information about the potential range of occupations, what skills are needed and how careers might develop. Employers need more information on training, development and business support. Creative Choices is new website to address this developed by CC Skills.[43]

4.6. Collaboration between creative and non creative sectors

The 2008 study by NESTA[44] looking at the interaction between the creative industries and innovation found that innovation performance is strongest for industries with the highest spending on creative industry products as a percentage of their output. If a UK company spends twice as much as it currently does on creative products – 6 per cent as opposed to 3 percent of its output – it is 25 per cent more likely to have introduced a product innovation either new to the firm of new to the market.

Evidence also suggested that firms that cooperate with creative businesses in their supply chain offer a more diverse product range and higher quality goods and services.

- The Innovation Central initiative, a partnership between UCL, British Library CreateKX, Birkbeck Royal Veterinary College, Central St Martins and the London Boroughs of Camden and Islington has brought together creative and non creative sector partners to support business innovation across the two boroughs. The three year programme ended in March 2009 and a final evaluation report is due. A number of the partners feel the initiative has been a success, not least in bringing together creative and non-creative partners and institutions. While it was felt that the academic institutions may still be able to collaborate through other networks, the loss of connection with the British Library was felt to be a concern. Create KX are seen as key to maintaining the cross sector networks

- The Roundhouse has worked with BHH ad agency and Atkins Engineering on Euston Road on their CSR policies. This gives the businesses access to young creative thinking and the young people on training and development programmes experience of working to a brief. Atkins gave a presentation on sound considerations within a building – a new career opportunity that the young technicians had not thought of.

[43] CC Skills http://www.creative-choices.co.uk/

[44] *Creating innovation: Do the creative industries support innovation in the wider economy*, Bakhshi H., McVittie E. and Simmie J. NESTA 2008

5. BARRIERS TO DEVELOPMENT, AND OPPORTUNITIES

5.1. Introduction

This section of the report has been informed by interviews with a range of key cultural and creative industry stakeholders locally regionally and nationally, coupled with a review of the strategic and policy context underpinning the cultural and creative economy. It identifies a number of barriers and opportunities for:

- Creative and cultural businesses in facing the challenges of business sustainability in the centre of an expensive, high profile and densely populated world city, and in the midst of a recession
- Camden residents in accessing training and employment for a sector which both offers opportunities for talented individuals, whose workforce is highly qualified and whose processes are not always easily understood or accessed by those outside it.

5.2. Barriers and opportunities for creative and cultural businesses

Consultation with stakeholders and the appraisals which a wide range of commentators are making about the economy and the health of the creative sector as a whole are broadly convergent. The following issues set out a range of challenges to this sector with its profusion of individual and small business practice, and its reliance, to deliver the employment and prosperity payload for the borough, on a relatively small number of very large companies.

Recession

- Pressure on income streams across the board: impacting on contracts, commissions, box office, sales and hires, philanthropy, grant aid etc
- Mixed reports on disposable income: some evidence of more economical leisure patterns (fuller cinemas, less art being bought, less usage of health clubs and more of public facilities)

Workspace

- Constant pressures on the supply of smaller units (<1000 square ft) and the affordability of all scale of property for creative businesses and cultural practitioners and cultural enterprises
- There is a shortage of small scale studio space which is both affordable and secure for artists, designers, makers and others.
- Policies and practices developed within Hatton Garden and the JISP, and being proposed by CTU for Camden Town can act as precedents and should be able to influence LDF Draft and EDP drafts (and the London Plan Review).

Business capacity building

- Factors affecting business and particularly start-ups: affordable premises; parking/ traffic constraints; business displacement; perceptions of crime;

Placemaking

- Issues from design to getting a sustainable balance for local environments and economies
- Converging interests between resident and business over e.g. safety, traffic calming and other measures such as improved signage and streetscape

Stronger links and relationships between businesses in priority areas

- Building on e.g. CTU, CKX and other forums networking
- Peer to peer relationships

Lack of affordable/flexible/industry training opportunities

- Low levels of training and professional development within creative companies, especially for smallest businesses, freelancers, independents
- A lack of apprenticeship schemes in post 16 education and training – estimated at less than 100 places in Camden in 2007/08
- Skills gaps – management, leadership, business, enterprise and communication skills lacking
- Lack of information, advice and guidance

Lack of diversity in CCI sector

- Barriers to access for women, people from black and minority ethnic communities and people with disabilities
- A more diverse workforce helps business to respond effectively to changing markets and to achieve new levels of creativity and innovation.

Better information

- To understand better the relationship with the wider Knowledge and Innovation sector, particularly in the:
    - Higher Education community in Camden, across Central London, and in the M11/Cambridge corridor
    - Camden and Central London's dense cluster of professional and research institutes across all sectors (sciences, medicine, public and policy issues etc).

Opportunities

The recession frames this report, and needs to be viewed, cautiously, as opportunity as well as threat. There are likely to be short as well as long term opportunities for a sector which is largely shaped by its large numbers of small scale, individual level of business practice; and which has an intimate connection with, and plays a central role in the digital economy.

Earlier this year, NESTA[45] reported that:

Between 2009 and 2013 the UK creative industries - which are responsible for films, music, fashion, TV and video games production - will grow on average at 4% - more than double the rate of the rest of the economy. By 2013, the sector is expected to employ 1.3 million people, likely to be more than the financial sector.

The optimistic medium-term outlook is primarily due to the opportunities for innovation as increasing numbers of creative businesses take advantage of digital technologies to develop new business models.

By 2013, there may be as many as 180,000 creative businesses in the sector, compared to the current number of 148,000. In the same year, the sector is expected to contribute as much as £85 billion to UK value added, up from £57 billion.

[NESTA's] figures also show that although gross value added (GVA) in the sector is likely to drop sharply in 2009, perhaps as much as 6 per cent, reflecting the general economic environment, the sector will quickly recover to show stronger than average growth from 2010 when it is expected to rise back to 3 per cent. The creative industries currently account for 6.4 per cent of the UK economy.

In the short term, there may be a range of factors which will not be Camden specific but which may bear in on the range and density of companies and practitioners based near the heart of London's central activities zone, and in the core of a great creative city. :

- The cost of skilled labour may go down, enabling small companies (for example) to recruit in ways which they could not do at the top of the market.
- A larger number of skilled people working from home, in a freelance or part time manner (or at least seeking to do so) and forming a larger core of people interested in developing networks, professional development and training opportunities. It may be a great time for networking and collaboration.
- Less development activity will mean more temporary sites and building for creative and cultural use.

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45 http://www.nesta.org.uk/uk-creative-industry-to-drive-significant-growth-in-uk-economy/ February 2009

- Temporary opportunities should not to be confused with creating more longer term security for individuals and small businesses who want to work in Camden but cannot afford highest levels of rental. There is some evidence from East London that property owners are prepared to take a longer term view of the less profitable but more certain returns which they can get from committing long leases with well managed studio providers, rather than relying on the uncertain future of the current property market.

- Leisure and consumption patterns seem to be changing, away from more expensive, perhaps more formal activities, venues and ways of relaxing and celebrating towards less costly, less formal activities and expenditure. Camden famously offers a range of less formal cultural opportunities – its music scene, clubs and pubs, places to eat, its markets. These may be places and activities which can buck the current downward trends.

2012 opportunities

There are a number of medium to longer term opportunities arising London's hosting the 2012 Olympic Games. Camden hosts sports at Lords and in Regents Park. Many of the accredited and non accredited journalists and other media visitors will be in Central London hotels. In the context of the wider CCI review set out above, there are patently 2012 opportunities to identify, in addition to the range of community, volunteering and sports/healthy living activities which deliver much of the social legacy of the Games. In any event, these will need to be treated cautiously given the reining in of aspirations which will continue to surround the Games until the expected immediate take off before the Games period itself.

- Camden is the departure point, via St Pancras, for many Olympic visitors. This will be a major gathering point, and offers a platform for the kind of inventive programming which the Arrivals programme portrayed

- London will be hosting large number of unaccredited media workers as well as the accredited journalists: there will be a range of networking, collaborative, service and other opportunities arising from this presence in London.

- Olympic cities report that more formally programmed venues do not usually enjoy great audiences in the Games period. To repeat, Camden famously offers a range of less formal cultural opportunities – its music scene, clubs and pubs, places to eat, its markets. These may represent a better range of opportunities for London's Uk and international visitors after a hard day at the Stadium.

6. ACTION PLAN

6.1. Introduction

Camden has established a number of support mechanisms to develop and support the cultural and creative economy, and has provided funding for a wide range of agencies which are active in promotion the interests of the sector and in delivering its contribution the borough and its communities. The principal funding stream for economic development activities provided or commissioned by the council is the £6m Camden Recovery Fund. Camden Council has approved the 2009/10 budget which includes the creation of the Fund to be used during 2009/10 and 2010/11. Other sources of support in funding and in kind is available for the programme which will be detailed from the menu offered below.

6.2. Actions and Costs

Based on the analysis of the evidence and information from officers, stakeholders and others, we have set out a range of actions for Camden to consider, under the following headings:

- Opportunities for local places
  - Priorities: Affordable workspace, reducing the cost of business rates
- Opportunities for local people, young people
  - Priorities: Building opportunities with employers
- Opportunities for independent practitioners, freelancers etc
  - Priorities: Improving access to training and professional supply chain networks
- Opportunities for local businesses: micro, SME and large
  - Priorities: Building business to business networks with growth companies
- Improving understanding
  - Priorities: Better intelligence about Camden's knowledge intensive cluster

Within each of these there are a number of potential strands of activity for which a range of indicative cost ranges are given:

- £ = <£10K:
- ££ = £10K-£25K:
- £££ = £25K-£50K.
- No costs have been allowed at this point for officer/member time

Themes and Actions	Actions (Principal Partner and other parties involved)	Costs Cost: budget period
		£=<£10K: ££=£10K-£25K: £££=£25K-£50K. No costs allowed for officer/member time
Opportunities for local places	Extend the Hatton Garden policy and S106 application to Camden Town: "a shepherding resource at the centre " (LB Camden and Camden Town Unlimited)	Officer and member time Funded by top slicing S106 agreements in the future ££: 2009-2011
	Negotiations to keep business rates as low as possible (LB Camden)	Officer and member time £: 2009-11
	Promote business rate relief for Small and Medium Sized Enterprises and Discretionary Rate Relief for more than one year at a time for cultural organisations (LB Camden)	A capped fund for 2010-2011 £££: 2010-2011
	Work to encourage new and retain existing affordable workspace for lower paid makers and designers, as well as Camden residents new graduates start-ups (LB Camden)	Officer time 2009-11 Direct support for studio and other workspaces £££: 2009-11
	Convene a Camden Markets Management Group between the 5 main Camden Town operators (Camden Lock and others):	Officer and member time £: 2009-11
	Signing: informing and encouraging cultural and business visitors, inspiring potential customers etc in Gospel Oak/Chalk Farm, W Hampstead/Swiss Cottage (LBC to lead with key local partners)	Planning and preparation Pilot Schemes in place for Xmas 2009, or Spring 2010 ££: 2009-10
Opportunities for local people, young people	Build links with CCI and other major companies through CSR and related programmes (Industry leaders and LBC widening participation team)	Research 09/10 Launch 10/11 £: 2009-11
Opportunities for independent practitioners, freelancers etc	Pooled training initiative for micro enterprises and freelancers: pilot schemes (Skillset, Creative & Cultural, HEIs, CreateKX)	Pilot scheme Autumn 2009, Spring 2010 £: 2009-11
	AoF focused networks and directories (web based?) of independents: pilot in areas with high ratios, tie to Signing etc in Gospel Oak/Chalk Farm, W Hampstead/Swiss Cottage (see above)	Research and Pilot 2009-10 ££: 2009-11
Opportunities for local businesses: micro, SME and large	"Club 100": targeting Ch Execs and/or Chairs of 100 smaller and growing companies who are (a) committed to Camden and (b) show potential for growth in commercial or intellectual value, targeting peer to peer support to support growth and retention (LBC working with CTU, CKX and other forums)	Pilot 2009-10 Launch Spring 2010 ££: 2009-11

Themes and Actions	Actions (Principal Partner and other parties involved)	Costs Cost: budget period
	Target the c150 companies employing more than 25 people by 2010 to take an intern, placement or other collaborative opportunity Industry leaders and LBC widening participation team (LBC working with Chamber, Forums etc)	Research 2009-10 Launch Spring 2010 ££: 2010-11
	"One in a hundred": Structured relationship developed with industry leaders and major employers: LBC to take ownership of relationship with top 1-2% of creative companies: c 70 firms: targeting enhanced civic and place making role, local learning and employment opportunities, 2012 engagement etc (LBC working with Chamber, Forums etc)	Officer and member time Plan for launch Spring 2010 £: 2010-11
Improving understanding	Investigate and develop relationship between the CCI sector and the wider Knowledge and Innovation sector, in particular professional and research institutes across all sectors, HEIs in Camden, Central London, and in the M11/Cambridge corridor (LB Camden with HEIs, BL, Wellcome, others)	Research 2009-10 Recruit champion and/or networker: network meetings Launch Spring 2010 ££: 2009-11
	Database with details of all 3,700 CCI companies and as many independent, home working, freelance practitioners: detailed trawling, list development ,mapping and maintenance (LB Camden)	Develop 2009-10: database development and maintenance Website/digital domain ££: 2009-11
	Build CCI definitions and reporting into LBC practice (thereby enabling higher recognition and more responsive delivery): e.g. the Economic Development Quarterly Bulletin, draft EDF etc (LB Camden)	Officer time

Appendix A - A Definition of Creative and Cultural Industries

Appendix B - Area Definitions Used in Data Analysis

Appendix C - Stakeholders Consulted

Appendix A – Definition of Creative and Cultural Industries using 4-digit SIC Coding, 2003

SIC 2003, 4 digit	Description	CCI Sub-Sector Grouping
7440	Advertising	Advertising
7420	Architectural and engineering activities and related technical consultancy	Architecture
5248	Retail sale in specialised stores	Art and Antiques
5250	Retail sale in second hand goods in stores	Art and Antiques
2233	Reproduction of computer media	Computer Games, software, electronic publishing
7221	Publishing of software	Computer Games, software, electronic publishing
7222	Other software consultancy and supply	Computer Games, software, electronic publishing
1771	Manufacture of knitted crocheted hosiery	Fashion
1772	Manufacture of knitted crocheted pullovers, cardigans and similar items	Fashion
1810	Manufacture of leather clothes	Fashion
1821	Manufacture of workwear	Fashion
1822	Manufacture of outerwear	Fashion
1823	Manufacture of underwear	Fashion
1824	Manufacture of other wearing apparel & accs not elsewhere classifd	Fashion
1830	Dressing and dyeing of fur; manufacture of articles of fur	Fashion
1930	Manufacture of footwear	Fashion
7487	Other business activities not elsewhere classified	Fashion
3622	Manufacture of jewellery and related articles not elewhere classified	Jewellery
9251	Library and archive activities	Museums and other cultural facilities
9252	Museum activities and preservation of historical sites and buildings	Museums and other cultural facilities
9253	Botanical and zoological gardens and nature reserve activities	Museums and other cultural facilities
2231	Reproduction of sound recording	Music and the Visual and Performing Arts
3630	Manufacture of musical instruments	Music and the Visual and Performing Arts
9231	Artistic and literary creation and interpretation	Music and the Visual and Performing Arts
9232	Operation of arts facilities	Music and the Visual and Performing Arts
9234	Other entertainment activities not elsewhere classified	Music and the Visual and Performing Arts
9272	Other recreational activities not elsewhere classified	Music and the Visual and Performing Arts
2211	Publishing of books	Publishing
2212	Publishing of newspapers	Publishing
2213	Publishing of journals and periodicals	Publishing
2214	Publishing of sound recordings	Publishing
2215	Other publishing	Publishing
2221	Printing of newspapers	Publishing
2222	Printing not elsewhere classified	Publishing
2223	Bookbinding	Publishing
2224	Pre-press activities	Publishing
2225	Ancillary operations related to printing	Publishing
9240	News agency activities	Publishing
9220	Radio and television activities	Radio and Television
9261	Operation of sports arenas and stadiums	Sports
9262	Other sporting activities	Sports
2232	Reproduction of video recording	Video, film and photography
7481	Photographic activities	Video, film and photography
9211	Motion picture and video production	Video, film and photography
9212	Motion picture and video distribution	Video, film and photography
9213	Motion picture projection	Video, film and photography

Appendix B – Area Definitions

1) Geographies used for Data Analysis

Area of Focus	Inner London	Outer London	Greater London
Bloomsbury	LB Camden	LB Barking and Dagenham	Inner London definition
Camden Town	City of London	LB Barnet	*plus*
Euston	LB City of Westminster	LB Bexley	Outer London definition
Gospel Oak	LB Hackney	LB Brent	
Hatton Gardens	LB Hammersmith and Fulham	LB Bromley	
Kings Cross	LB Islington	LB Croydon	
Swiss Cottage	LB Kensington and Chelsea	LB Ealing	
West Hampstead	LB Lambeth	LB Enfield	
	LB Southwark	LB Greenwich	
	LB Tower Hamlets	LB Haringey	
	LB Wandworth	LB Harrow	
		LB Havering	
		LB Hillingdon	
		LB Hounslow	
		LB Kingston	
		LB Lewisham	
		LB Merton	
		LB Newham	
		LB Redbridge	
		LB Richmond	
		LB Sutton	
		LB Waltham Forest	

Appendix B continued – Area Definitions

2) Areas of Focus defined by Lower Super Output Areas, ONS Census 2001

Bloomsbury	Camden Town	Euston	Gospel Oak	Hatton Gardens	King's Cross	Swiss Cottage	West Hampstead
E01000850	E01000856	E01000944	E01000886	E01000916	E01000868	E01000844	E01000876
E01000851	E01000858	E01000945	E01000887	E01000917	E01000938	E01000882	E01000931
E01000852	E01000859	E01000949	E01000888		E01000939	E01000883	E01000932
E01000853	E01000860	E01000950	E01000889		E01000941	E01000960	E01000933
E01000854	E01000861	E01000951	E01000890		E01000942	E01000961	E01000964
E01000855	E01000862	E01000954	E01000891		E01000943	E01000963	E01000965
E01000914	E01000863	E01000955	E01000892		E01000953		E01000968
E01000915	E01000947		E01000900		E01000956		E01000970
E01000918	E01000952		E01000901		E01000957		E01000971
E01000919	E01000959		E01000902		E01000958		E01000972
E01000920			E01000903				E01000973
E01000936			E01000922				E01000974
E01000937			E01000927				
E01000940							

Appendix C – Stakeholders Consulted

Matthew Barrett, Kings Cross project Co-ordinator, Central St Martins

Andree Cooke, Spring Studios

Beth Francis Smith, Vocational classes administrator, The Place

Will Fulford, Manager Camden Lock

Vanessa Gray, Lead on the vocational programme, The Place

Heidi Hammond, Project Manager, Innovation Central

Caroline Jenkinson, Arts and Tourism, LB Camden

Matthew Macmillan, Camden Town Unlimited

Amy McGann, Out of School Learning Coordinator, LB Camden

Fiona McKeith, Business Support, LB Camden

Chris Naylor, Director, Cultural Regeneration, City University

Barbara O'Brien, Head of Youth Strategy, Roundhouse

Dani Salvatore, Head of Marketing and Enterprise, Central St Martins/University of the Arts