

Creative places

Supporting your local
creative economy





Re-thinking local

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Foreword

The Local Government Association (LGA) is launching this guide on how councils can best support local creative economies at a time without precedent. At the start of lockdown, councils' resources were rightly redeployed to the Herculean effort of keeping their residents safe from a global pandemic. During this time our local creative industries have faced the same hardships as our wider economy, with many creative businesses struggling to stay afloat.

As we begin to consider what recovery might look like, it has never been more important to understand how councils can best support the stabilisation and future growth of their local creative economy and consider the role of the creative industries in shaping successful places.

Parts of the creative industries have been hit hard by lockdown and the ill-effects will last longer than for other sectors of the economy. Those businesses that rely on attracting audiences or visitors will be the last to return to normal operations with no clear picture of when that might be. If we value the sector, we must all work together to secure its future.

As well as supporting the sector in its time of need, we must also consider the part creative enterprises and freelancers will have in helping us lead the nation's recovery. Before the pandemic, the creative industries were one of the fastest growing sectors, contributing £111 billion to the UK economy in 2018. We must harness the creativity and innovation inherent in the sector to take on the challenges of a post-COVID world, generating jobs and investment in local economies.

Councils invest over £2 billion annually in culture, leisure and related services and understand their importance in shaping vibrant places in which people want to live, work and visit. Our wider place-shaping role means we have oversight of services that have an impact on the environment in which the creative industries operate, be it planning, licensing, education, skills or a range of other areas.

This document is designed to help councils understand the creative sector, illustrated by examples and case studies and with tips from councils across England. Whilst the majority of the research and drafting was undertaken before the COVID-19 crisis, the measures outlined are still vital to supporting what is an incredibly important asset to our local economies and communities.

I am pleased we have been able to work with a wide range of councils and representatives of the creative sector to produce this report and I hope it will provide inspiration and support in building new and successful collaborations.

Councillor Gerald Vernon-Jackson CBE
Chair, LGA Culture, Tourism and Sport Board

 the audience agency

Golant Innovation for creative and social enterprise

Golant Innovation is an agency sharing innovations between creative, digital and cultural enterprise and the public and third sectors. It uses human-centred design, systematic evidence and futures thinking to drive innovation; develops strategies and creates business models with social, economic and creative value; and does research to inform policy.

www.theaudienceagency.org/golant-innovation

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Introduction

The ability to be creative is what differentiates human beings from both animals and computers. Imagination and creative expression dates back to pre-history, with some cave paintings thought to be the work of Neanderthals. Now in the 21st century, creativity expressed in all its diversity has an ever-increasing power to enrich our communities and boost our economies.

Creativity has a vital role in affecting how a place both defines itself and is seen by outsiders. People like living in places with a thriving creative and cultural life. Local creative economies have benefited from ‘agglomeration’ – clusters of creative enterprises and individuals that feed and inspire, in turn, more creativity. The resulting innovation benefits businesses from the wider ‘non-creative’ sectors as well.

As the UK faces the challenges of the 21st century, creativity has a role to play in shaping our response to climate change, globalisation and technological innovation – and in enabling the economy and society to ‘bounce forwards’ from the impacts of the COVID-19 pandemic. Making places resilient and outward looking depends on creative activities of all kinds – in our professional and personal lives, in the local economy and civil society.

The UK’s creative industries have been an international powerhouse and, prior to the coronavirus pandemic were the fastest growing sector of our economy.

Government statistics published in February 2020¹ showed that in 2018 the UK’s creative industries contributed more than £111 billion to the UK economy, equivalent to £306 million every day or £13 million every hour. That’s more than the automotive, aerospace, life sciences and oil and gas industries combined. This was a 7.4 per cent increase on 2017, so growth in the creative industries was more than five times larger than growth across the UK economy as a whole.² Meanwhile statistics released in February 2020 show the creative industries have increased their combined contribution to Gross Value Added (GVA) by 43.2 per cent in current prices since 2010.

More than 2 million people work in the UK’s creative industries and, before the COVID-19 crisis, the sector was projected to create another million jobs by 2030. Jobs in the creative economy tend to be higher value, better paid and be more skilled than the average in the wider economy. However, to sustain this requires a talent pool to be developed and maintained.

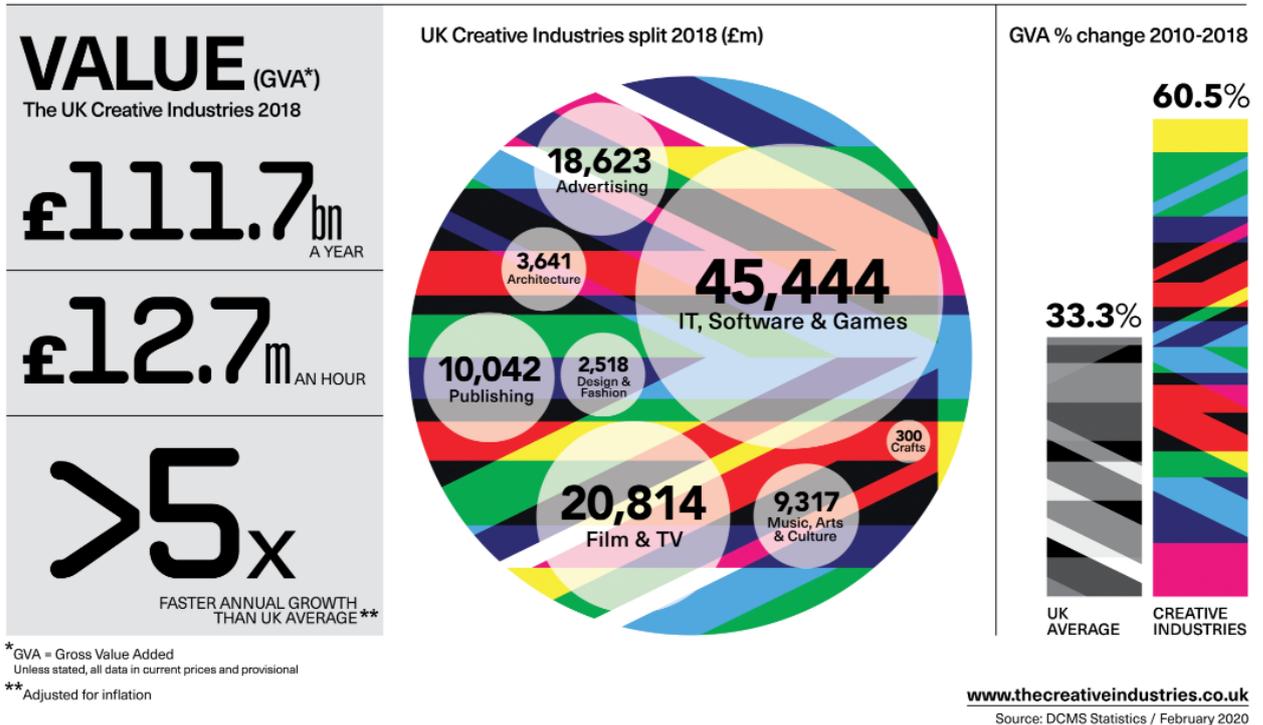
The creative industries have always adopted employment trends before other sectors – more than a third of people who work in the sector are self-employed and 94 per cent companies in the sector are micro-businesses.³ These are also the jobs of the future, research from Nesta found that only 15 per cent of jobs in the creative sector are likely to be replaced by automation.

1 www.gov.uk/government/news/uks-creative-industries-contributes-almost-13-million-to-the-uk-economy-every-hour

2 www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2018-gva

3 www.nesta.org.uk/blog/mapping-a-creative-nation

The UK Creative Industries



Infographic courtesy of the Creative Industries Council

So, it's not surprising that councils of all shapes and sizes have been considering how they can support the local creative economy for the benefit of their communities. Some are developing wide ranging strategies – others are making smaller, more targeted interventions. As councils begin to think about their response to economic and social recovery from the COVID-19 pandemic, these strategies have never been more important. Whatever the scale or breath of the intervention you are thinking of, making it a success depends on how you design it.

This handbook is designed to help you understand the sector and take you through a design process that will lead to positive results – illustrated by examples and case studies, with tips from councils across England and the sector. The majority of the research and drafting was undertaken before the COVID-19 crisis. However, we believe the measures outlined below will still be vital to supporting what is an incredibly important asset to our local economies and communities.

The impact of COVID-19

As councils emerge from the immediate challenges created by COVID-19, supporting the creative economy may not be at the top of anyone's agenda.

However, while councils' finances and workforces are still reeling from consequences of the lockdown and ongoing social distancing, there are two reasons why supporting your local creative economy is a challenge councils should rise to.

The first is that parts of the creative industries have been hit harder and the ill-effects will last longer than for other sectors of the economy.⁴ Much of the creative and cultural economy ground to an immediate halt as the lockdown took effect. The parts of the sector that depend on attracting audiences or visitors will be the last to resume operations and they may not be able to operate 'as normal' for years. Many creative small and medium enterprises (SMEs) and freelancers have had their work dry up and seen their projects disappear almost immediately. The Creative Industries Federation reported in April 2020 that more than 50 per cent of creative organisations and professionals had already lost 100 per cent of their income.⁵ A survey by creativehub in May 2020 also found that 56 per cent of 'professional creatives' had no work booked in.

Secondly, creative enterprises and freelancers will have a huge part to play in leading the country out of the crisis.

- The patterns of work that will become the 'new normal' are nothing new to creative enterprises and freelancers. They are used to working digitally, from home and have a wealth of experience in remote collaboration that will be useful to other sectors who are having to adapt.
- The wider economy needs to innovate fast – with everyone talking of the need for enterprises of all sizes to 'pivot' their business models. This commercial innovation requires creativity – in inventing new products and services and new ways to promote, deliver and monetise them. It also benefits from unique ideas, knowledge and creative assets in which the cultural sector is very rich.
- Creativity and culture have a huge role to play in social innovation, helping councils – and other parts of the community, voluntary, third and public sectors – co-create with communities a vision for the future of their local area and everyone's role in its 'new normal'.
- Lockdown has prompted a huge interest in culture and creativity. From e-books, digital exhibitions and streamed theatre shows to crafts activities and community singing, the crisis has demonstrated how important culture can be in supporting mental wellbeing. We must not forget this lesson as we move into the recovery phase and support people to return to the 'new normal'.

⁴ www.oxfordeconomics.com/recent-releases/The-Projected-Economic-Impact-of-COVID-19-on-the-UK-Creative-Industries

⁵ www.creativeindustriesfederation.com/news/press-release-over-400-leading-creative-figures-warn-uk-becoming-cultural-wasteland-unless

- Creative industries have traditionally been 'early colonisers' of regeneration projects, particularly in quirky premises eg ceramic kilns in Stoke. Are there opportunities to revitalise newly empty high street properties into creative hubs and workspaces?
- As noted earlier, the creative industries have been the fastest growing part of the UK economy in recent years. With appropriate support, they have the potential to lead the way in the 'bounce back' from COVID-19.

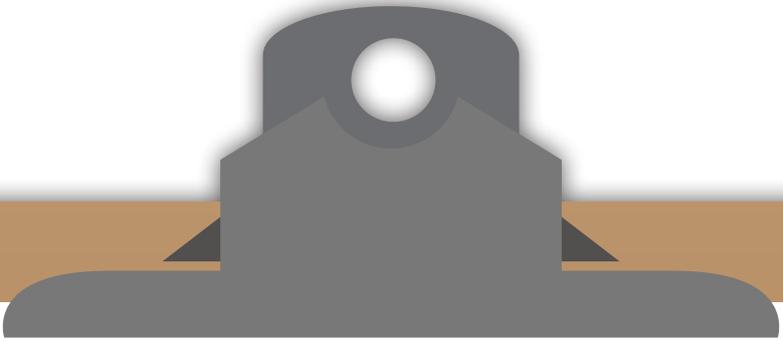
Creativity is what binds communities together. Already communities in Greater Manchester have come together to support their creative economy, co-ordinated by the Greater Manchester Combined Authority (GMCA). Launched at the beginning of April 2020 the United We Stream⁶ project raised £260,000 in 30 days with all proceeds going to the city-region's night-time economy, cultural organisations and charities.

Cultural and creative activities are keeping people occupied and connected during lockdown. Libraries have been offering a wide range of services remotely, including e-books, story time sessions, Lego clubs, book groups and literature festivals. Kingston Libraries broke records by attracting over 10,000 people to one of their live-streamed sessions, while the Cooper Gallery in Barnsley has had 'visitors' from as far away as Brazil to its weekly virtual jigsaw challenge, based on images from its collection. Some performing arts venues have been live-streaming performances to people in their own homes.

Not everyone has access to the internet however, and this presents a different challenge to communities and organisations in keeping people connected. Slung Low Theatre Company in Leeds has been asking for contributions of artwork from local people, which they are displaying on lampposts around the city. GemArts in Gateshead has put together simple creative arts packs to send to the members of one of their Health and Wellbeing groups. B Arts in Stoke have been delivering bread to local families along with art activities and stories for children.

As we move into the recovery phase, it will be important to remember the role culture and creativity have played during lockdown and consider how they can be used in rebuilding our way of life.

6 www.greatermanchester-ca.gov.uk/news/united-we-stream-raises-260-000-for-greater-manchester



What is the creative economy? The 'must know' key ideas:

- Creative industries and creative economy
- The cultural sector – and the non-profit creative economy
- How the creative industries are different to other sectors

What's happening in your area?

- Map your local creative economy
- Understand the impact of COVID-19 on your local creative economy
- Use existing data and other research
- Commission tailored research
- Develop local future scenarios

Who with? Involving others...

- Co-design your approach with creative sector and other stakeholders
- Carry out formal consultations, if necessary

How to set local goals. Building the case for support to your local creative economy

- Map its fit with local plans and strategies
- Link it to national policies
- Take inspiration from international developments

Who with? Involving others...

- Create consensus on priorities and goals
- Get senior sponsorship and political support

How to deliver it. Which mix of levers and resources to use

- Embed support into local policies and strategies
- Design programmes to build capacity
- Make the most of key assets and resources
- Invest and secure additional funding
- Use your leadership role and convening power

What is the creative economy?

The creative parts of our economy and society are variously described as the 'creative industries' or the 'creative economy'. Sometimes they are assumed to include the 'cultural sector', sometimes to exclude it. Worse still, 'creative' and 'cultural' sector, industries or economy are often used interchangeably – which is unhelpful, because they are not the same.

These different views all focus on creativity but have distinct ways of describing its applications and outcomes. We'll help clarify matters.

Creative industries

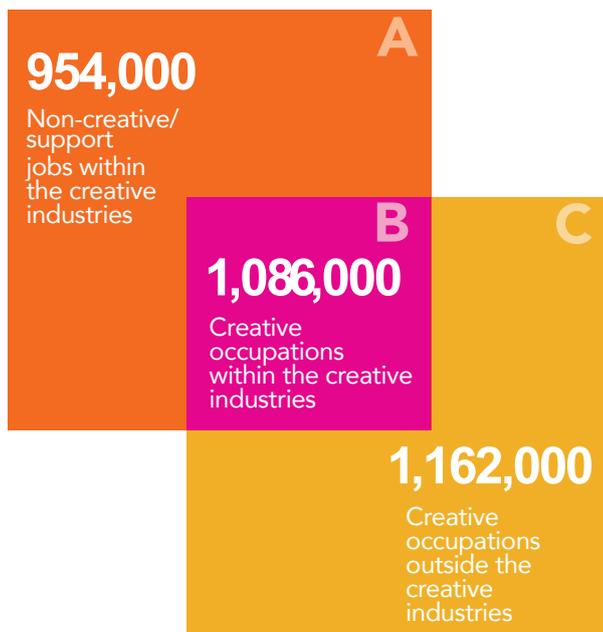
The concept of the creative industries as a sector of the UK economy was born in 1998 with a mapping exercise undertaken by the then Department for Culture, Media and Sport (DCMS) which defined the sector as comprising 'those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property'.

In more detail: Creative industries sub-sectors

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

Creative economy

The creative economy, a definition developed by Nesta in 2014, is mostly understood to cover employment in the creative industries plus creative jobs in non-creative sectors in the wider economy – for example, designers in manufacturing companies. This recognises the way in which creativity is interwoven into the fabric of our economy from health to engineering, from finance to space.



Infographic courtesy of the Creative Industries Council

The cultural sector – and non-profit creative economy

The creative industries have a substantial non-profit side to them. Most of creative enterprises and activities that are non-profit fall into what members of the public and other non-experts would broadly call ‘culture.’ This broader idea of culture spans more creative sub-sectors than just ‘arts and culture’ and ‘crafts.’ Even the ‘arts and culture’ and ‘crafts’ sub-sectors have a significant number of for-profit operators.

Why does this matter?

‘Arts’ and ‘culture’ are ambiguous: some people will assume they mean only non-profit, funded operators – others will assume they include for-profit. Depending on the context they may or may not include heritage (historic buildings, industrial and natural heritage etc), certain film exhibition or crafts. It is important to be clear what you and others mean.

Similarly, not all non-profit creative organisations are cultural – for example, digital non-profits delivering social outcomes in the so called ‘Tech4Good’ sector. You may find that significant parts of your local third sector ecology overlap with your local creative economy – which can give rise to additional opportunities.

Not-for-profit organisations may receive funding from a variety of sources – local councils, trusts and foundations, individual donors, corporate sponsors, Arts Council England, National Lottery Heritage Fund and others. However, the activities, spend and employment of such funded non-profits still directly contributes to the economy, mostly locally.

For example, the arts and cultural sector was responsible for £6.1 billion in employee compensation – with £8.6 billion Gross Value Added (GVA) directly generated by the sector and a further £2.2 billion by the wider economy as a result. For every job supported by arts and culture, an additional 1.65 jobs have been supported in the wider economy.⁷

⁷ CEBR for Arts Council England, Contribution of the arts and culture industry to the UK economy, 2017 www.artscouncil.org.uk/publication/contribution-arts-and-culture-industry-uk-economy-0 where arts and culture is taken to include book publishing, sound recording and music publishing, performing arts, artistic creation and operation of arts facilities.

In more detail: non-profit and for-profit activities in the creative economy ecosystem

Creative Industries Sub-Sector	Non-profit	For-profit
Crafts	<ul style="list-style-type: none"> • Charitably or council-run craft centres • Exhibitions of craft within the not-for-profit visual arts 	<ul style="list-style-type: none"> • Freelance makers • Commercial galleries exhibiting craft • Online platforms to sell craft
Film & TV	<ul style="list-style-type: none"> • Producers and distributors of 'cultural' film • Non-profit cinemas, screening venues and touring networks • Funded 'artistic' activities with these media that overlap visual arts/galleries • Image, audio and immersive work in non-profit cultural organisations • Public service broadcasting 	<ul style="list-style-type: none"> • Businesses across the supply chain of broadcasters, producers, production services and design, post-production, distribution, sales, cinemas, entertainment retail etc • Performing artists, creatives and technicians – and their agents
Createch	<ul style="list-style-type: none"> • Creative digital activities within not-for-profit organisations • Non-cultural 'Tech4Good' 	<ul style="list-style-type: none"> • Commercial businesses ranging from creative digital design through apps and software publishers to IT services and consultancy
Arts & culture	<ul style="list-style-type: none"> • Services, venues, other visitor attractions, festivals, touring schemes etc run by local authorities, universities, charities, social enterprises or community/voluntary groups • Similar organisations helping to develop skills, talent and sector capacity 	<ul style="list-style-type: none"> • Commercial galleries, theatres, producers and venue management companies • Privately or commercially managed or owned heritage buildings, land or other heritage visitor attractions • Performing artists, creatives and technicians – and their agents • Commercial property developers and landowners
Music	<ul style="list-style-type: none"> • Funded venues, orchestras and talent development 	<ul style="list-style-type: none"> • Commercial producers, labels, promoters, venues
Publishing	<ul style="list-style-type: none"> • The funded 'literature' sector • Non-profits developing readers or writers 	<ul style="list-style-type: none"> • Commercial publishing • Commercial bookshops • Commercial online book and e-book platforms

Most not-for-profit creative or cultural organisations will trade in products, services and experiences to generate earned income to supplement any funding they may receive. Many will have for-profit ‘trading’ subsidiaries which function like normal commercial businesses except that they donate their profits to their non-profit owners. Examples of services they offer include shops, cafés, publishing and facilities hire.

As public funding has reduced, arts culture and heritage non-profits are adopting ever more ‘social enterprise’ business models in order to be more financially resilient. Distinctions between the commercial and not-for-profit sectors are blurring further as a result. Unfortunately, organisations with business models most reliant on earned income are some of the most affected by COVID-19.

The non-profit cultural and for-profit parts of the creative industries are closely intertwined: “Public investment in cultural organisations creates a pool of creative talent that is vital to the commercial success of the creative industries”.⁸ Each commissions the other for services. For example, a theatre company contracting a media company to record and stream its productions – or commercial publishers or producers licensing content from collections or archives.

Finally, heritage is an important part of the creative economy, with both private/commercial and not-for-profit/community operators supporting economic activity and employment as well as spillover benefits into other parts of the visitor economy.

How the creative industries are different from other sectors

The creative industries’ subsectors have distinct supply chains, business models and processes. However, there are many common factors they share:

- Almost all organisations in the sector are small or even micro-enterprises (less than 10 employees).
- Self-employment dominates, with freelancers working in multiple subsectors.
- Collaboration and partnership are the norm – as small core teams are supplemented by freelancers and partners for larger, more complex projects.
- Different subsectors often work closely together – performing arts using immersive technology, publishing licensing content for video games.

Because of this fragmentation and need for cross-sector collaboration, urban policy has focused on ‘clusters’ formed of businesses located in the same geographic area and often part of the same subsector. London, Manchester and Bristol are examples of this approach.

TOP TIP

“Fostering clusters (‘agglomeration’) of creative enterprises isn’t enough. There also has to be connectivity between them as collaborators and partners – and with businesses and other organisations outside the creative industries as clients and financiers/funders”.

New and Changing Dynamics: How the Creative Economy is Evolving, British Council 2016⁹

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

⁸ www.creativeindustriesfederation.com/sites/default/files/2019-05/Public%20Investment,%20Public%20Gain%20-%20Creative%20Industries%20Federation%20and%20Arts%20Council%20England.pdf

⁹ <https://creativeeconomy.britishcouncil.org/resources/how-global-creative-economy-evolving>

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

Other common features of creative enterprises:

- They have a highly entrepreneurial culture, able to change tack quickly.
- Outward looking, they are as likely to have global clients as local ones, despite their size.
- Their ability to create, protect and exploit Intellectual Property (IP) underpins their commercial success.

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

TOP TIP

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

Apart from some specific high-growth companies – often digital – most creative businesses are likely to want to grow steadily over a long period of time rather than rapidly increase their turnover. The traditional incubator and accelerator models of venture-backed tech firms tends not to work with creative enterprises unless adapted to suit their organisational cultures and the motivations of their leaders.

Where should we start?

If you are considering how to support and grow your local creative economy, it's best to understand what is already happening locally, including the impact the COVID-19 might have had on your local creative economy. Start with mapping creative assets and resources, economic supply and demand and their impact.

What's happening in your area?

If a council is going to start supporting its local creative businesses then it needs to know who they are, where they are and what they are.

Map your local creative economy

To avoid making decision based only on your personal knowledge, gather research to provide evidence for your strategy and decision making. Think forwards to plan for the future of your local creative economy rather than its past. Use this research and futures thinking to formulate the key outcomes you want to drive support to your local creative economy.

TOP TIP

“You need to clearly identify all of the things that you want your investment in the creative industries to achieve – for example, financial growth, raising the profile of your area, making the sector more equitable, ensuring the talent pipeline etc... before you make any major intervention. Then you need to get the evidence – the data – to map the existing creative sector and to understand what already exists and where are the gaps.”

Eliza Easton, Head of Policy Unit, Policy and Evidence Centre for the Creative Industries.

Data and other research helps to answer questions coming out of council, businesses or other funders considering investing in a local creative economy – for example:

- How many of the businesses which have accessed COVID-19 support funding from councils are considered part of the creative sector?
- Is there a wider regional economy that your local creative sector feeds? Is it your region's major city?
- Does local FE and HE provision generate the kind of creative talent that local creative enterprises will need?
- Are there buildings that can attract and host clusters of local creative enterprises?
- Can local broadband and 5G support the creative enterprises? And their self-employed, often homeworking, collaborators?
- Where are the gaps in local creative enterprise support? Is there access to the right kind of finance and advice?

However, as we make clear later in this guide, it is important not to base your entire approach around need, but rather the assets already present in your local creative economy.

TOP TIP

“Create a ‘map’ out of your data as raw data often goes straight over people's heads.”

Robin Widdowson, Senior Creative Sector Development Officer, Kirklees Council.

The creative economy is complex – and your local creative economy will be no exception. So, we provide on page 26 a worked example of a template for a framework for mapping evidence about your local creative ecosystem.

Using this format has the following benefits:

- Because it follows the structure of existing economic models and evaluation frameworks it will assist in making your case for investment and – after securing funding – reporting results.
- Having a model like this for your local economy can help build a common frame of reference and language amongst colleagues and partners whose specialisms come with different jargon and world views.

So, from left to right of the framework we have:

- **Inputs** – the current and potential future assets and resources that provide the raw materials for a thriving local creative economy:
 - ‘Capabilities’ – financial and human resources
 - Physical ‘tangible’ assets – such as buildings or digital infrastructure
 - Intangible assets – ranging from brands and formal designations such as UNESCO World Heritage Sites to so called ‘intangible heritage’ – a folk history associated with Robin Hood or King Arthur for example.

TOP TIP

“The most successful interventions start not by looking at a community’s needs but at its assets and capabilities.”

John Newbigin OBE, Ambassador for the Creative Industries for Mayor of London, Chair PEC International Committee, Chair British Council Advisory Group for Arts and Creative Economy

Taken from UNESCO’s 2013 special report on the global creative economy, sub-titled ‘Widening Local Development Pathways’¹⁰.

- The **supply** of products and services by local organisations and individuals:
 - working in the creative industries
 - in the wider creative economy – ‘non-creative’ enterprises with creative roles
 - within sectors – such as tourism – where there is a strong interdependence between their success and the success of your local creative economy.
- **Demand** for those products and services from:
 - individual ‘consumers’ – local residents and people who work locally, together with visitors and ‘remote’ customers, buying at a distance – online or by phone, for example
 - customer organisations – remembering that public and third sector organisations can be significant purchasers as well as SMEs and larger corporations – and be local, based in the UK or from outside the UK
- The impacts of the activity resulting from ‘supply side’ of your local creative economy responding to the needs of the ‘demand side’:
 - **economic**
 - direct impact on individuals and organisations in the local creative economy
 - indirect impact of ‘spillover benefits’ which include, for example, creative organisations or freelancers purchasing from their suppliers, additional spend from the customers of creative enterprises with other local businesses, additional business rates revenue etc
 - **social** – where possible align with your existing ways of measuring social value and impacts

10 www.unesco.org/culture/pdf/creative-economy-report-2013.pdf

- **environmental** – use your existing climate change and biodiversity indicators.

Use existing data and other research

You may be able to complete much of the mapping described above based on your own local and regional knowledge. However, where there are gaps, existing data may help to connect the dots.

Evidence-based decision making is key to recovering from the impacts of COVID-19 – and requires live market intelligence and customer insight specific to a sector and geography.¹¹

Councils, sector bodies, government – as well as businesses and investors – all struggle to find data which is specific to the creative part of a local or regional economy. Between them they have different parts of the puzzle – but these need to be connected together and combined with other research to get an overall picture.

Some national datasets have regional and local detail, notably:

- Nesta have interactive maps¹² for creative and high-tech.
- UKIE have an interactive map of the UK.¹³
- Arts Council England¹⁴ provide dashboards for local government, LEPs and of local and regional demand. Their regional offices may also be able to provide additional information.
- The Audience Finder service¹⁵ that Arts Council England commission from The Audience Agency provides detail of demand by location, activity type and demographics.

- The Heritage Counts service¹⁶ provided by Historic England included regional reports and council profiles .
- The Tourism Data Hub - introduced as a policy commitment by the Tourism Sector Deal highlights would appear to be ever more important as:
 - the experience of local operators and public administrations with similar services in other countries.
 - using evidence-based decision making is key to recovering from the impacts of COVID-19 – and requires live market intelligence and customer insight specific to a sector and geography.

It is important to correctly estimate the size of your local creative industries but there are some challenges it's worth being aware of:

- The 'Standard Industry Classification' (SIC) codes which are used to denote the industry type of businesses are neither very granular nor aligned with creative industries categories. You will need to find sources of evidence that are beyond what is published nationally by government.
- The wider creative economy – comprising activity of people in creative roles within enterprises that do not fall within the creative industries sector definitions – will not come from company records.
- Start-up businesses and self-employed people who do not operate through a company will have less publicly available data available.

Here are some ways you could solve this problem:

- It may be worth contacting the sector bodies for specific creative sub-sectors (listed in Appendix 1) to see if they have – or would be interested in co-commissioning – research specific to your area.

11 As this opinion piece explains www.millwardbrown.com/global-navigation/blogs/post/mb-blog/2020/04/01/market-research-is-more-important-than-ever-in-the-age-of-covid-19

12 <http://data.nesta.org.uk/creativity/Cartogram.html>

13 <https://ukie.org.uk/tags/uk-games-map>

14 www.artscouncil.org.uk/research-dashboards/local-government-investment-dashboard

15 <https://audiencefinder.org>

16 <https://historicengland.org.uk/content/heritage-counts/pub/2018/heritage-and-the-economy-2018>

- You may need to source or commission employment research against specific roles of individuals within organisations.
- Company, VAT, charity and other registrations can provide part of the picture.
- You may need to use surveys, local networks and associations – perhaps even local professional services firms whose clients are the kinds of smaller or earlier stage creative enterprises or freelancers you want to track – to help you build up a picture of this level of creative economic activity.

Data aggregation specialists such as Curator¹⁷ are emerging who provide innovative companies a kind of ‘location intelligence’ service. Councils and research agencies could use this type of dataset to profile business, employment and talent for a geographical area.

Often, to get an accurate, up-to-date picture of your local creative economy, it’s necessary to commission tailored research.

Commission tailored research

There are limitations of the data and other research available. There is a lack of data specific to a geographic area and quite a lot of the creative economy is invisible in generic statistics. This and the complexity of combining, comparing and analysing data from different sources means many councils and LEPs end up commissioning their own research. This can then be tailored and focused to their needs and priorities.

MINI CASE STUDY

Mapping the creative companies in the district has enabled Kirklees Council in West Yorkshire to understand how important they are to the local economy. Although Huddersfield had been home to the internationally renowned Huddersfield Contemporary Music Festival since 1978, the council was still focussing its efforts on shoring up its traditional industries.

To demonstrate the value of the creative industries to an incoming chief executive in 2015 officers commissioned a report that identified that the sector was worth £100 million to the local economy, much bigger than anyone thought.¹⁸ Alongside this they turned the report’s raw data into a map showing the location and clusters of creative companies alongside digital and physical infrastructure.

In London, the Greater London Authority (GLA) has produced a cultural infrastructure map.¹⁹ It’s used for lots of different purposes, but its main use is giving local planning officers evidence of the cultural infrastructure in their area to help inform planning decisions and support planning applications.

South East Creative Economy Network (SECEN) a sub-group of the South East LEP²⁰ (SELEP) has commissioned:

- general mapping and evidence of local creative industries²¹
- specific research and advice around creative workspaces.²²

A wide range of local industrial strategies have also commissioned analyses of the creative sector to inform their planning.²³

17 <https://curatortechnologies.com/#Products>

18 www.kirklees.gov.uk/beta/arts-help-and-advice/pdf/creative-economic-impact-study.pdf

19 www.london.gov.uk/what-we-do/arts-and-culture/cultural-infrastructure-toolbox/cultural-infrastructure-map

20 www.southeastlep.com/good-governance/working-groups/south-east-creative-economy-network

21 www.eastsussex.gov.uk/media/9998/secen-creative-industries-report.pdf

22 [www.tendersdirect.co.uk/indexer/UK_Lewes_South_East_Creative_Economy_Network_%E2%80%93_Creative_Work_Space_Development_\(RFQ\)_-000000008131538.aspx](http://www.tendersdirect.co.uk/indexer/UK_Lewes_South_East_Creative_Economy_Network_%E2%80%93_Creative_Work_Space_Development_(RFQ)_-000000008131538.aspx)

23 <https://heartofswlep.co.uk/wp-content/uploads/2018/11/Creativity-and-Productivity-in-the-Heart-of-the-South-West.pdf>

Economic research which spans all sectors often miss the finer details about creative subsectors which makes it difficult to develop a concrete strategy. Research frequently omits the arts, culture and heritage sectors – and other non-profit parts of the creative industries – altogether. You need to be specific and focused in any research you commission.

The wide range of potential policy interventions open to councils to support their local created economy have different related datasets – and require different research and consultancy specialisms. The stakeholders and potential funders for them also differ. So, it may be worth – in addition to overall economic mapping – commissioning separate studies about:

- creative workspaces and hubs – which requires an understanding of planning and local built environment context
- skills and talent – considering the needs of young people and locally available provision of Further and Higher Education
- enterprise and business support, including access to finance – recognising the mix of potential provision from universities, private and third sector providers as well as public funders and private investors.

If your policy priorities are ‘rebalancing’ your local economy – ‘good’ or inclusive growth with social as well as economic outcomes – you will need to ensure that research and consultancy suppliers have social impact modelling skills as well as economic experience.

Developing local future scenarios

Data and other research on past performance of your local creative economy – and related sectors – is only one kind of evidence. On their own, they risk a council designing interventions that are not fit for how your fast-moving local creative economy will be in the future.

This is why ‘futures’ work – horizon scanning for drivers and trends and developing future scenarios, such as the Creative Industries Future programme at Falmouth University²⁴ – are so important.

Central government provides guidance and support²⁵ on futures and foresight approaches. These are designed to be used in volatile and unpredictable environments such as that created by COVID-19 – using a range of techniques, often bringing together a range of expert and non-expert views. Councils can use them to imagine the potential future contexts in which its work and interventions will be situated.²⁶

Futures work can be incorporated into – or run alongside – tailored research that you commission. Ensure you require specific futures expertise and experience from the research agencies or consultancies that you use.

²⁴ www.falmouth.ac.uk/research/programmes/creative-industries-futures

²⁵ www.gov.uk/government/groups/futures-and-foresight

²⁶ www.themj.co.uk/Councils-vs-coronavirus-the-future-starts-now/217410

Co-design your approach with the creative sector and other stakeholders

Because there is often such a broad mix of stakeholders involved in delivering any such change, chances are that they have not all met or worked together before. Using the convening power of the council and elected members from early on in the policy development process helps to form broad alliances to support change that ‘sticks’.

Collaborating with a range of potential beneficiaries and delivery partners can also help image future scenarios, generate new ideas and sense check proposed approach.

TOP TIP

“Councils have huge convening powers, bringing people together, opening doors, building partnerships. For example, when thinking about high streets it’s very important that the local retail sector is involved...”

John Newbiggin OBE, Ambassador for the Creative industries for Mayor of London, founder and first Chairman Creative England, Chair PEC International Committee, Chair British Council Advisory Group for Arts and Creative Economy:

Such co-design activities can be commissioned as part of tailored research – or run in parallel to it, or to wider policy development in this area.

Carry out formal consultations, if necessary

Depending on what changes are being considered – and your approach to engaging to residents and local businesses – you may want or need to carry out formal consultations to gather views or feedback.

How to set local goals

The mapping of your local creative economy will have identified needs and opportunities, gaps and challenges and key assets and resources. It will also evidence its past impact – and give you a sense of its potential future benefits.

You now need to set the goals for the intervention you as a council may make. These goals can be in any policy area – economic regeneration, wellbeing and health, employment and skills, environmental impact etc.

The impact that your potential intervention will have should be measurable, with the implication that:

- goals for your intervention should be SMART²⁷
- the mapping should provide evidence for the current ‘baseline’ against which improvements will be compared
- it may help to benchmark current and future performance against comparators – internationally as well as elsewhere in the UK.

It will help to build the case if you can map how supporting your local creative economy fits with local plans and strategies as well as national and international policies.

TOP TIP

“Supporting the creative sector is about councils having policies that produce an environment in which the local creative ecosystem can flourish, rather than trying to manage the ecosystem directly.”

John Davies, Economic Research Fellow
Creative and Digital Economy, Nesta.

Map the fit with local plans and strategies

Helping to reframe and align goals locally is one of areas where leaders and policymakers in local government can add the most value. This is the key up front work required to ‘connect the dots’ – as well as later down the line continuing to join up different activities in delivery.

It is common for both those in and outside the creative industries to view support to that sector as having ‘creative outcomes’, as if the impact was only on them. Similarly, funding culture is often seen by members, officials and cultural leaders and practitioners as having predominantly intrinsic ‘cultural impacts’, such as people having the opportunity to be creative or enjoy culture and entertainment.

²⁷ Special Measurable Achievable Realistic and Time-limited

But this framing risks underplaying the key extrinsic social, economic and environmental benefits resulting from interventions in a local creative economy. For example:

- the economic value of growth, employment and enterprise in the creative industries – including the cultural sector
- their role in ‘good’ or inclusive growth, rebalancing a local economy to benefit those whose life chances and circumstances are less fortunate
- their social value in delivering social prescribing and care support can address isolation and wellbeing
- their ability to bring together communities can help community cohesion and local democracy
- their contribution to STEAM education, readying young people for the jobs of the future in creative and knowledge-intensive roles across the economy
- supporting local place-shaping by contributing to the identity and culture of a locality and its ‘brand’
- delivering concrete outcomes in destination marketing with business visitors as much as tourism.

It is a task to map the potential benefits of supporting your local creative economy to all these other local agendas – and to communicate this wider description of value to others. But it will enable you to secure community and political support, funding from other budgets and sources and resources and assets from new partners.

Link to national and international policies

Policymakers nationally and internationally understand that the creative industries and wider creative economy have an impact across many agendas and can help in the development of solutions to the grand challenges that society faces today – health and wellbeing, inclusive or ‘good’ growth,

environmental issues, regeneration of rural areas, towns and cities – as well as rebuilding strong and resilient communities.

Why is this important?

In your own objective and priority setting for any interventions into your local creative economy, it can be worth aligning your goals with those developed by national or international policymakers or researchers. This can have the following benefits:

- They may be based on broader and more in-depth research and analysis than is available for your area or region.
- Using the language and viewpoint of these wider goals can help you secure additional funding and partners. We mention here some sources of strategic funds which may shape your intervention. More tactical bidding for money in delivery is covered in co-bidding for grants on page 47.
- It makes it more likely that your local intervention can be more easily joined up with those led or funded by others in your or neighbouring areas.
- Your local actions can more easily contribute to national or global challenges – as digital technologies and globalisation make the local and global more connected.

However, you will always need to judge what is applicable and tailor goals to suit local circumstances.

Industrial Strategy

Your Local Industrial Strategy will be linked to the national Industrial Strategy.

It may help you to align the goals of any interventions you make in your local creative economy with:

- challenges and themes in the national Industrial Strategy
- priorities in the Creative Industries Sector Deal that sits under that.

It is highly likely that there will continue to be additional funding from bodies such as UK Research & Innovation (including all the Research Councils and Innovate UK) to support these. Past funding has included Creative Clusters²⁸ under the Audiences of the Future programme.

Even at the time of writing, there have already been multiple such calls into which projects addressing the following goals can apply:

- Impacts of COVID-19 on your local creative economy.
- Local social and economic recovery from COVID-19 which your local creative economy can contribute to.

Any such bids would need to be with Higher Education or business partners. They could be used to help to map your local creative economy – as well as setting goals for or designing any interventions you make. Alternatively, you could use them to support the evaluation of the impact of any commitment of resources or attention that you make – and to provide you with evidence that can help steer your interventions as you move into delivery.

For more on aligning creative economy support with the implementation of your Local Industrial Strategy see page 29. For more on potential related funding, see Co-bidding for grants on page 47.

Local growth funding

A few national policies supporting for example towns, high streets and coastal communities may be focused on culture or the creative economy, but many will be more general.

However, it is possible for you – alongside other partners – to make the case for the creative economy to be included as part of an overall strategy when bidding into related local growth funding.

Successful bids of this kind (such as WAVE in Cornwall, see case study on page 50) often involve partnerships which the council can play a significant role to convene.

See more on Co-bidding for grants on page 47 and Convening power on page 52.

Arts, culture and heritage

Aligning the goals of interventions into your local creative economy with national policies around arts, culture and heritage doesn't just give you and local creative, cultural and third sector organisations opportunities for additional funding. It enables you to take advantage of the latest research and thinking in this quite specialised area. You will find such national agencies surprisingly open to conversations on how to collaborate.

Arts Council England (ACE) have recently published their new strategy to 2030, Let's Create.²⁹ It majors on place-based regeneration including the links between the funded arts and cultural sector and the wider commercial creative industries. This touches on the development and retention of talent and creativity as key employability skill alongside STEM.

The last round of regularly funded 'National Portfolio Organisations' included a number of regional clusters of arts, culture or heritage organisations. A new category of community-led creative projects, Creative People and Places (CPPs), were also introduced. We would expect support from ACE to such activities to expand as a proportion of their overall investment – especially as a result of COVID-19.

The National Lottery Heritage Fund's (NLHF) strategic funding framework to 2024³⁰ includes contribution to local economy as one of its outcomes. Many know them for their funding of the built environment, museums and archives.

²⁸ <https://ahrc.ukri.org/innovation/creative-economy-research/the-creative-industries-clusters-programme>

²⁹ www.artscouncil.org.uk/letscreate

³⁰ www.heritagefund.org.uk/about/strategic-funding-framework-2019-2024

Less well known is their work supporting the community, intangible and natural heritage categories. You may be able to reframe certain placemaking and creative community activities to align with their goals and be eligible for their funding.

NLHF has invested alongside Arts Council England into a number of Great Place schemes – and we would expect to see such cultural place-shaping to continue to be supported in response to COVID-19.

Meanwhile, Historic England secured significant backing from central government its own place-based regeneration programmes – Heritage Action Zones³¹ and Heritage Action Zones High.³² It also gathers best practice and evidence around the benefit to placemaking³³ of historic buildings and environments.³⁴ In addition to developing policy in this area, it can provide advice and support to councils whose interests are aligned with its overall strategy³⁵ to protect such historic assets and increase the public's engagement with them.

Exporting

Digital exports of creative industries are a growth area as the digital age has opened new opportunities for the UK's creative industries to reach global audiences. Research from the Creative Industries Federation/CEBR shows that official government statistics underestimate their scale and growth – and that almost two thirds of creative exports are digital.³⁶

The Creative Industries Trade and Investment Board – another thing established by the Creative Industries Sector Deal – has published its International strategy for the creative industries 2019-22.³⁷

Aims include increasing creative exports through government funding and trade advice working alongside creative sub-sector bodies to help companies develop and execute more ambitious export strategies.

Ensuring your mapping covers international customers and partners and discussing export potential with local creative economy stakeholders will help formulate specific goals for these markets.

Take inspiration from international developments

Increasingly local and regional government is seen as critical in delivering against global challenges – around the environment and inequality. The global nature of creative industries and culture mean that local leaders and policymakers need to think local and global at the same time, especially when setting goals for interventions they may make.

International research and policy can help in setting goals by informing:

- export opportunities
- potential international partnerships and collaboration, including research & development (R&D)
- additional sources of commercial finance and funding
- benchmarking against comparable cities, towns or international regions
- competition from other countries and international regions.

The UN's Sustainable Development Goals may be particularly helpful in setting local goals for inclusive growth.

31 <https://historicengland.org.uk/services-skills/heritage-action-zones/breathe-new-life-into-old-places-through-heritage-action-zones>

32 <https://historicengland.org.uk/services-skills/heritage-action-zones/regenerating-historic-high-streets>

33 <https://historicengland.org.uk/content/docs/planning/he-places-strategy-2019>

34 <https://historicengland.org.uk/content/docs/research/creative-industries-summary-report>

35 <https://historicengland.org.uk/about/what-we-do/corporate-strategy>

36 www.creativeindustriesfederation.com/sites/default/files/2018-03/Federation%20Cebr%20CIC%20The%20true%20value%20of%20creative%20industries%20digital%20exports.pdf

37 www.thecreativeindustries.co.uk/media/529975/cic_3yr_export_strategy_v3_singles.pdf

European Union policy, funding and the creative economies of member states will continue to have very significant impact on UK activities in this area. Intellectual property and trade policy especially for creative and cultural products and services operate globally.

See Appendix II for international resources.

Create consensus around priorities and goals

Your goals for interventions into your local creative economy may be more start-ups or more scale ups; growing a particular sub-sector, such as games or advertising; raising productivity, developing and retaining a supply of talent or securing additional investment. They will most likely end up being a combination of choices along such different dimensions.

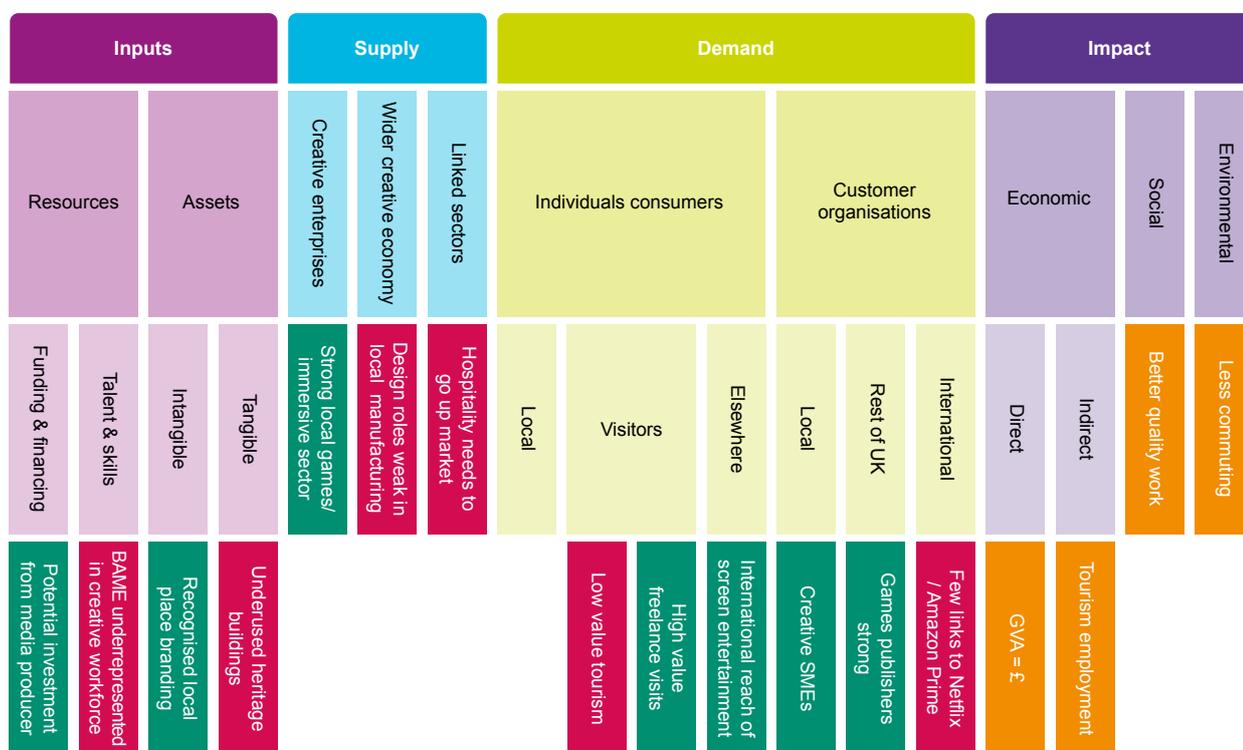
As with many policy areas, a council is not directly 'in charge' of its local creative economy. It must work with a wide range of independent businesses and other organisations, representative bodies and networks to achieve change and increased impact. There may be a variety of national and local funders involved alongside the council – or an initiative may span multiple local authority areas or a city region.

Linking to national and international policies and local strategies and plans – and co-developing your approach with stakeholders – will help to create consensus. You may need to use existing governance structures – or set up new ones (see page 53 for more details).

You may involve stakeholders in work on mapping of your local creative economy. And persuade them and others with the evidence it generates, helped by them endorsing research they have had a hand in creating.

Worked example: Local creative economy mapping

Mapping & measuring your local creative economy – framework with worked examples



Worked examples: ● Strengths/ opportunities ● Weakness/challenges ● Positive impacts

The worked example shows research findings which would be documented with evidence and quantified, such as:

- on the input side, the strength of potential investment from a media producer and weakness of unused heritage buildings
- on the supply side, strong local games and immersive media companies with a manufacturing sector which needs designers in order to add value
- demand from gamers worldwide for products made and sold from here – and from local creative SMEs for other creative and tourism services
- impacts including director GVA growth and indirect tourism employment levels.

Get senior sponsorship and political support

You will be best placed to know how to turn good ideas and consensus around an approach into political support, the commitment of financial resources and attention from the best people.

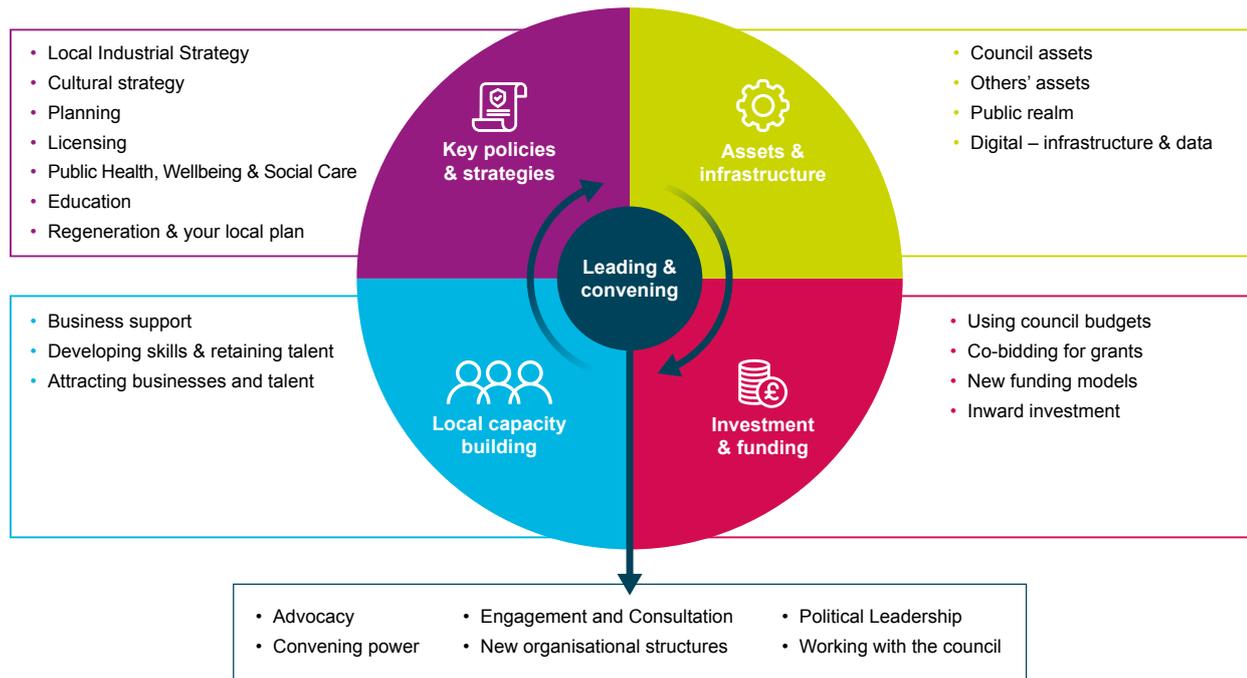
Exactly who you need to get signed up will depend on which of the many levers for change you choose to use.

How to deliver it

Councils hold many of the ‘levers’ and resources needed to further support the local creative economy:

- Using council **key policies and strategies**, you can ensure the range of council services and funding can be attuned to support the creative sector.
- Local **assets and infrastructure** can be leveraged to create local environments conducive for attracting more creative enterprises.
- Councils are uniquely placed to accelerate **local capacity building**.
- There are also ways that councils can help **attract investment and funding** into the sector.

Local levers for change



Key policies and strategies

Having established your goals for supporting your local creative economy, you will need to work out how you are going to undertake the work. There are a wide range of interventions that a council can make, starting by ensuring that support for the sector is baked into every relevant council policy or strategy.

Local industrial strategy

As part of the UK Industrial Strategy, Mayoral Combined Authorities and Local Enterprise Partnerships (LEPs) were asked to draft local industrial strategies (LIS) to set out how local efforts would increase productivity and deliver inclusive growth for the benefits of all communities. It is now likely they will be repurposed to focus on recovery.

Each place was challenged to use their LIS to consider their strengths and weaknesses and how they will improve or address them. Many local industrial strategies have identified creative and cultural businesses as key to local economic growth. Some LIS have a cultural strategy sitting beneath them for example.

Councils are key partners in the delivery of LIS alongside public and private stakeholders/networks, educational stakeholders and community organisations and it is important you consult the relevant local industrial strategy to understand how it could be used to support your own local work. All LIS were asked to establish their goals on the back of a detailed evidence base. It is worth while exploring whether this has included a survey or analysis of the creative sector.

The LGA has a Local Industrial Strategy (LIS) support offer for councils looking to play an active role alongside Local Enterprise Partnerships and Combined Authorities in the development of a LIS.³⁸

Checklist:

- Do you know how the LIS can be used to support your local creative economy?
- Has the LIS developed a creative sector evidence base that you could use for your own mapping activity?
- Is your Local Enterprise Partnership undertaking or has it committed to any local activity relating to the creative sector in support of the local industrial strategy's ambitions?
- Is there a way these measures could support your council's ambitions?
- Are there plans in place to support the creative sector in recovering from the COVID-19 crisis?

Cultural strategy

Once you've decided to start taking action to support your local creative economy, a useful first step is to look at either developing a new cultural strategy or updating your existing strategy.

The LGA published a handbook about writing a cultural strategy in March 2020. 'Cultural Strategy In A Box'³⁹ describes how a council should write a cultural strategy which is tailored to suit the needs of a council and its place. It draws on good practice examples from across England.

Having an effective cultural strategy alongside strategic partnerships with combined authorities or other independent cultural institutions can trigger social and economic outcomes that will enhance your locality. It increases the likelihood of securing funding, such as from Arts Council England because councils with a strategy can demonstrate a strategic commitment to culture.

³⁸ www.local.gov.uk/topics/devolution/devolution-online-hub/local-growth/local-industrial-strategies-online-hub

³⁹ www.local.gov.uk/cultural-strategy-box

Conversely councils that don't have a cultural strategy will not only result in a lack of a strategic cultural vision for the area, but also means they miss out on funding opportunities which will exacerbate challenging funding circumstances that councils are currently facing.

Embedding the creative industries in people's lives in Leeds

Leeds City Council has turned a setback into an opportunity. It's always had a vibrant creative offer, it's the only city in the north with its own opera, theatre and ballet companies, it's the biggest centre for dance outside London, an international centre for music across classical, jazz and rock, is a growing international centre for sculpture and, with nearly 10,000 students studying creative subjects across six Higher Education Institutions in the city it's only rivalled in the north by Manchester/Salford as a centre for creative and cultural education.

The council thought they had a good chance of being designated as European Capital of Culture in 2023. Having spent £1 million on the bid, their hopes were dashed when the EU decided to exclude British cities from the bidding after the UK's exit. However, they decided to use the work they had put into the bid into creating their current cultural strategy, which will shape the city until 2030, and in creating their own year of culture, Leeds-2023. The approach reaped an almost immediate reward with the decision in 2018 by Channel 4 to move its headquarters to the city.

The council sees investing in the creative industries as key to delivering against a number of other policy ambitions. The Culture Strategy⁴⁰ is related to the Inclusive Growth Strategy as well as the Best Council Plan, the Health and Wellbeing Strategy and Child Friendly Leeds and Young People's Plan. To provide strong and visible leadership the leader of the council

is the portfolio holder for both economic development and culture.

One of the key policy areas is workspace for the city's creative sector. The council commissioned research on the provision of creative and digital workspace and found there a shortage of creative workspace in the city centre as well as a lack of more affordable creative workspace in the city fringe locations. It also discovered that landowners and workspace operators were unlikely to develop creative workspace without public funding support. To tackle this the council has created a £1 million Creative and Digital Workspace Fund which has funded three schemes to support additional workspace in the music, arts and media sectors. All of the schemes are located in city centre fringe areas highlighted as priority wards by the council. Two of them are part of a larger regeneration scheme to establish a creative hub next to Leeds city centre.

They've also taken a lead in convening stakeholders, setting up the Leeds Culture Trust to deliver Leeds2023 as well as supporting organisations like Music: Leeds⁴¹ a centralised point to support, develop, grow and promote music in the city and the Leeds Digital Festival⁴², the biggest tech festival in the north.

Since 2010 Leeds has seen employment in the creative industries grow by 42 per cent and they want that growth to continue. By 2030, Leeds could look very different. The ambition is that culture and creativity will be embedded at the centre of vibrant neighbourhoods and will be supporting intercultural dialogue, giving more of a voice to diverse communities.

These changes are more than a philosophical ambition, as with other big cities the pressure on arts funding is not keeping pace with rises in property values so there is a need to create affordable spaces for creative practitioners.

40 <https://leedsculturestrategy.co.uk/culture-strategy>

41 www.musicleeds.com

42 <https://leedsdigitalfestival.org>

Creative Industries sub-sector:

- film, TV, video, radio and photography
- IT, software and computer services
- museums, galleries and libraries
- music, performing and visual arts
- heritage

Council Policy type used:

- local industrial strategy
- public health, wellbeing & social care
- education
- regeneration & your local plan
- business support
- developing skills and retaining talent
- council assets
- others' assets
- political leadership
- working with the council

Checklist:

- Do you have a plan for writing a cultural strategy?
- How will it feed into work on the wider local creative economy?

Planning

Making sure that the needs of your local creative economy is reflected in your planning policies plays a key part in ensuring that it can thrive. Councils need to think about the bigger picture, as well as the detail, in individual planning applications.

The National Planning Policy Framework (NPPF) introduced the 'Agent of Change' principle in 2018. This means that developers have to take responsibility for making sure their new buildings are protected against noise coming from adjacent live music and other venues, rather than making the existing venues deal with the issue. But this still means that councils have to ensure that these laws are reflected in the detail of design – the placement of bedrooms, doorways and entrances, the amount of soundproofing etc.

Another change is that councils can now also refuse automatic permitted development rights where a site is next to a cultural building.

Planning conditions can be used by councils to deliver creative and cultural infrastructure and workspace via Section 106 (S106) obligations or the Community Infrastructure Levy (CIL). Arts Council England and The National Archives have produced guides for libraries and archives on making the case for S106 and CIL investment in those services.

Planning policies can also help councils combat gentrification as an unwelcome by-product of creative-led regeneration, where creatives move into an area, help regenerate it, but then get priced out as property values increase. In the United States, cities such as New Orleans and San Francisco have tackled this by enacting policies that either keep the size of commercial units small, so they are not attractive to chains – or otherwise prevent units from being taken over by larger commercial operators.

Ensuring the needs of its local creative economy are accommodated on a council's planning policy, might involve working out what sort of artforms or creative subsector a council wants to support – as each will have different infrastructure requirements covering buildings, transport infrastructure or digital connectivity, amongst others.

It's worth talking to the organisations that represent local creative enterprises and freelancers, especially where they are statutory consultees on planning matters.

MINI CASE STUDY

In London, section 106 money from an office development near Regent's Park has been used to fund a theatre, the New Diorama. The developer, British Land, has now recognised that the theatre is a huge benefit to them. It has brought more people into the area in the evening, making the development more attractive to companies, driving above average occupancy levels and higher rental income. British Land are still subsidising the theatre after the end of their initial agreement because it makes financial sense for them.

Checklist:

- Does your local planning policy cover the needs of your local creative economy?
- Are there any current or future planning developments large enough to provide S106 or CIL money that could be used to create buildings for the creative sector?
- Have you talked to all the statutory consultees that represent creative enterprises about planning applications where relevant?

Licensing

As with planning, councils need to work out how licensing powers can be used to support its local creative economy.

Licensing makes a fundamental contribution to how communities develop and used creatively it can be a tool to shape vibrant places and to support the local creative economy to thrive.

Under the Licensing Act 2003 councils licensing committees are responsible

for considering and proposing the authority's statement of licensing policy (SLP), and for taking decisions on specific licence applications or issues.

A SLP sets out how licensable activities will be regulated and how licensing functions will be exercised in an area, as well as expectations of licence holders and operators. In addition to identifying areas where the risk of harm may be greater, and how risks can be mitigated the SLP is also an opportunity for councils to take a strategic look across all of the licensable activities within their area and set out a vision for them. The SLP can play a key role in supporting the development of a creative economy, for example encouraging certain types of applications like nightclubs or venues in certain areas.

Creating a safe, vibrant and diverse night-time economy is in everyone's interests and alongside the councils and its partners, local businesses and the community play a central

role to achieving this. The role of the council is to facilitate dialogue between different groups including local businesses and residents, councils should ensure there are forums for these conversations to happen and consider how to include the voice of the local creative economy in those discussions.

Checklist:

- Have you thought about what types of creative enterprises you want to encourage in your local creative economy and how you can make use of licensing policy to achieve that?
- Are creative businesses represented in any local forums that have been set up to advise on the night-time economy?
- Are councillors thinking about the needs of creative enterprises when residents are referring issues to them?

Luton's licensing approach to the night-time economy and role attracting inward investment

Working with local partners, Luton Council has successfully developed their offer for creative enterprises in the town as part of a wide programme of work to diversify the night-time economy. This was done through a combination of the development of a new licensing policy, supporting positive initiatives, creating innovative inward investment strategies and developing a vibrant events programme.

Through the Town Centre Framework Plan the council identified eight areas for development, including a new cultural quarter and Luton's updated licensing policy includes a matrix of 'stress areas' that reflects and supports the development of the desired areas. Both of these have acted as a framework to help create a more vibrant town centre.

Boosted public confidence in the town centre through initiatives such as the Business Improvement District has helped to attract inward investment, and the council worked alongside the University of Bedfordshire to

offer opportunities for incubator businesses, offering low rents and short term lets in the town's historic hat factories.

The arts and culture offer within the town has flourished through this work and the appointment of a cultural enabler whose role is to drive the implementation of the artistic vision. This involves working with a wide range of Luton organisations, artists and practitioners and with the new Luton Creative Forum.

More information about Luton's work to diversify the night time economy, alongside other case studies around approaches to managing the night-time economy can be found on the LGAs website.⁴³

Creative industries sub-sector

- music, performing and visual arts

Council policy type used

- regeneration and your local plan
- business support
- developing skills and retaining talent
- attracting businesses and talent
- councils assets
- others' assets
- public realm
- inward investment
- convening power
- new organisational structures
- political leadership.

Public health, wellbeing and social care

Creative enterprises may be able to help councils deal with some of the challenges posed in the arena of public health, wellbeing and social care. It's becoming well understood that the arts make a powerful contribution to health and wellbeing and

people who are exposed to creative projects live healthier lives and make fewer demands on health services.

An enquiry carried out in 2017 by the All-Party Parliamentary Group on Arts, Health and Wellbeing into the role of arts and culture in health and wellbeing found that:⁴⁴

- The arts can help keep us well, aid our recovery and support longer lives better lived.
- The arts can help meet major challenges facing health and social care: ageing, long-term conditions, loneliness and mental health.
- The arts can help save money in the health service and social care.

A similar approach in using creative organisations to design and deliver services to deliver healthy outcomes is called 'social prescribing' and an LGA handbook 'Just What The Doctor Ordered', was published in 2017. A further guide will be published in 2020.

Research shows that social prescribing projects developed by local councils save money and deliver better outcomes than projects without a creative or cultural element. In St. Helens, an arts on prescription service has shown a social return on investment of £11.55 for every £1 invested. In North West England, a project using museums as a location for health and wellbeing services has delivered a £3 return on every £1 invested.

Councils should work with groups such as local health providers, third sector and charitable organisations, schools and colleges and local companies to commission social prescribing projects.

The digital sector of your local creative economy also has a part to play in promoting public health. Some councils are beginning to create approaches to protect and improve public health using digital technology, big data and digital ways of working.

43 www.local.gov.uk/sites/default/files/documents/10%2040%20Approaches%20to%20managing%20the%20night-time%20economy%20-%20case%20studies_v05.pdf

44 www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf

The LGA guide 'Using digital technology to improve the public's health: a guide for local authorities'⁴⁵ contains many examples of best practice.

Councils should consider how they commission public health and social care services from cultural and creative organisations – ensuring they value small scale and innovative projects. Because the creative economy is largely made up of SMEs and freelancers they may struggle to either bid for or deliver work for councils.

Therefore, councils may need to simplify and shorten their procurement processes, often these are so complex that only larger organisations are able to respond. Councils should recognise that creative enterprises and freelancers may not be able to scale up to deliver services that cover a whole borough and will often be best employed delivering bespoke services.

Kent County Council has developed an excellent resource for councils wanting to commission from the arts and cultural sector.⁴⁶

MINI CASE STUDY

The London Borough of Dagenham and Redbridge commissioned the Serpentine Gallery to deliver a programme called 'New Town Culture'. This explored the world of labour and employment and will take place in adult and children's social care centres across the borough. The gallery will produce a series of collaborative artist residencies and projects with local residents designed to explore new creative ways of working to enhance social care services and unlock the value of art and culture for all our communities.⁴⁷

Checklist questions:

- Are you thinking about how local creative enterprises or freelancers can help you deliver public health benefits, either using digital projects or through social prescribing?
- Can you bring together different organisations to amplify all your work?
- Have you considered making some of your procurement processes more accessible to SMEs and smaller scale?

Education

If your local creative economy is to continue to grow then schools, colleges and universities will need to educate young people with the necessary creative skills.

Sector bodies report that creative education is in trouble in England. In 2018 a BBC survey⁴⁸ found that creative subjects are being squeezed in secondary schools. More than 40 per cent of schools responded to the survey and nine in 10 of them reported that they had cut back on lesson time, staff or facilities in at least one creative arts subject. This is partly due to funding cuts, but also because the Government policy on education in England focuses on the importance of STEM subjects (Science, Technology, Education and Maths).

The Creative Industries Federation believes that arts and science are not an either/or and they want to turn STEM into STEAM. Their Creative Education Agenda⁴⁹ has a six-point plan, while it's mainly aimed at the government, councils can address some of them:

- Making sure that all children and young people are offered a high quality cultural and creative education. This means that all children have the opportunity to have a STEAM (science, technology, engineering, arts, mathematics) education that also

⁴⁵ www.local.gov.uk/using-digital-technology-improve-publics-health-guide-local-authorities

⁴⁶ <http://artscommissioningtoolkit.com>

⁴⁷ www.lbbd.gov.uk/new-town-culture

⁴⁸ www.bbc.co.uk/news/education-42862996

⁴⁹ www.creativeindustriesfederation.com/sites/default/files/2017-05/CIF_EduAgenda_spreads.pdf

develops creativity, technology and enterprise across the curriculum.

- Asking secondary schools to take responsibility for publishing what their pupils are doing for three years after their leaving date.
- Setting up creative apprenticeship schemes to ensure a pipeline supply of creative and technical talent.

There are challenges here for councils, due to the complexity of the structure of primary, secondary and FE education as well as funding constraints, but there are things councils can do to help. By mapping what is going on locally councils can identify areas of particular shortage and work with third sector providers to create schemes such as after-school clubs using school facilities.

They can also use their convening power by bringing local educational institutions together so they can collaborate to ensure that providers are providing the educational opportunities that are needed by your local creative economy.

Mini Case Study

In Bradford, the City Council helped set up a partnership called Bradford Film Literacy⁵⁰ with the BFI, Bradford City of Film and CapeUK (now IVE). The Bradford Film Literacy Programme was designed to engage and inspire teachers and students to use film and moving image to create, develop and enthuse young people's interest in literacy.

Checklist questions:

- Do you know how healthy creative education is in your area?
- Can you enable head teachers and teachers of creative subjects to network and support each other?
- Can you help third sector organisations set up educational sessions in schools and colleges?

50 <http://bradfordfilmliteracy.com>

Regeneration and your local plan

The biggest weapon in a council's arsenal for supporting their local creative economy is its local plan which sets the long-term strategy for the development of the place the council covers. Every council must produce one and it informs everything they do. So, if a council wants to support its local creative economy (and in turn reap the benefits of doing so) it's essential to consider the sector's needs when drawing up or amending the local plan.

The NPPF describes how a council should think strategically to ensure a community has the creative facilities it needs. Planning policies and decisions should:

1. plan positively for the provision and use of shared spaces, community facilities (such as local shops, meeting places, sports venues, open space, cultural buildings, public houses and places of worship) to enhance the sustainability of communities and residential environments
2. take into account and support the delivery of local strategies to improve health, social and cultural well-being for all sections of the community
3. guard against the unnecessary loss of valued facilities and services, particularly where this would reduce the community's ability to meet its day-to-day needs
4. ensure that established shops, facilities and services are able to develop and modernise, and are retained for the benefit of the community
5. ensure an integrated approach to considering the location of housing, economic uses and community facilities and services.

Checklist questions:

- When is your local plan next due to be rewritten or updated?
- Can regeneration projects in your local plan benefit local creative enterprises?
- How your local creative economy can support the delivery of objectives contained in the plan?

Planting the creative industries at the heart of Taunton's regeneration

Somerset West and Taunton District Council (SWT) have embedded support for the creative industries into their vision for the regeneration of Taunton as the first designated 'garden town' in the South West. SWT see the creative industries as a key driver in meeting their over-arching priority to create a dynamic and prosperous community founded on knowledge, culture and business.

The council is leading the development of a cultural strategy and an action plan with local stakeholders and cultural organisations and institutions. Their funding bid to central government for the garden town made the case that the creative and cultural sector are central to its ability to deliver its ambitions.

SWT have spent two years raising awareness of the power that the cultural and creative industries have in place-making, providing a high quality of life and generating prosperity. They have brought together leaders from the sector with other organisations, statutory bodies and business to create a cultural forum that will shape the cultural and economic strategies. The vision is based on the idea that having quality culture on their doorstep will enable people of all ages and backgrounds will learn new skills, socialise and play. It's also designed to encourage people to move to Taunton. SWT has researched how 16-18 year olds define culture and what facilities and opportunities for career paths are

missing in the offer for that generation.

The garden town strategy is being delivered across several strands of work:

The development of a cultural quarter within the town centre, with an enhanced Brewhouse Arts Centre as well as a proposal for a multi-purpose venue with flexible performance space, cinema and a range of collaborative work/studio spaces for creative and cultural practitioners at its strategic Firepool regeneration site, a former cattle market.

Working with the UK Hydrographic Office, the global leader in marine geospatial information and hydrography and with business led networks such as Digital Taunton and the cultural and creative enterprise centres to develop opportunities around big data, digital and innovation and STEM skills.

Building partnerships between business, cultural organisations and the research-intensive higher education sector to provide pathways to creative careers so that young people stay in and are attracted to the town.

Creating new and imaginative way to support Taunton's cultural assets, leisure industry, artists and creative entrepreneurs through funding models such as CIL/s106, Community Asset Transfers, social prescribing, loans, matched funding and seed grants to increase resilience - SWT will lead on consortium funding bids.

SWT realise that access to cultural experiences is key to delivering against health and wellbeing measures as well as GDP. Providing a vibrant arts and culture programme is also seen as vital to attracting high-quality jobs to Taunton.

Creative Industries sub-sector:

- advertising
- architecture
- crafts
- design (product, graphic, fashion)
- film, TV, video, radio and photography

- IT, software and computer services
- museums, galleries and libraries
- music, performing and visual arts
- publishing
- video games
- heritage

Council Policy type used:

- planning
- regeneration and your local plan
- business support
- developing skills and retaining talent
- council assets
- others' assets
- public realm
- digital – infrastructure and data
- inward investment
- convening power
- political leadership

Local capacity building

As this handbook shows, one of the things that creative enterprises and freelancers struggle with is ensuring they have the capacity to grow their businesses. Councils can support their creative economy by creating programmes that provide support for:

- business skills for creative enterprises and freelancers
- developing the skills and talents of people working in the sector
- providing a supply of new employees who have the necessary training
- creating the right conditions to attract new businesses
- enabling the creative sector to tap into export markets.

Business support

The way the creative economy sector is structured means it often needs help in developing business skills. While most people working in the creative sector are highly skilled at their particular specialisation, that doesn't mean that they have well-developed skills necessary to running a small business such as accounting, finance, or HR. The Creative Industries Federation has found that more than one in ten (13 per cent) creative enterprises identified a lack of business skills as a key challenge. This is a particular issue for businesses with lower turnovers and freelancers.

The fragmented nature of the sector also means that freelancers or people working in SMEs don't have the opportunity to network, learn from peers, access finance or source expertise from outside their sector.

TOP TIP

“Because they're passionate about the work they do, many creative business founders tend to work 'in' and not 'on' their businesses. That can mean their business lacks the strategy and planning needed to develop and grow. So getting the right support and investment readiness advice can be crucial. But it has to feel relevant to them. Creative businesses often overlook general business support, feeling it won't understand their business model and markets. Make sure your business support offer is properly tailored to your creative audience.”

Terry Corby, Chief Commercial Officer,
Creative Industries Federation and Creative
England

Councils can have a big impact by creating business support programmes for creative practitioners. These need to be aimed at the creative economy as schemes designed for people in other sectors may not cover what creative enterprises or freelancers need. An example of a business support package designed to meet the needs of local creative economies is the government-funded Creative Scale-Up programme which is delivering packages of business support tailored to meet the needs of the creative economy in Greater Manchester,⁵¹ the West Midlands Combined Authority⁵² and the West of England Combined Authority.⁵³

In the West of England, the programme has two strands, connecting investors with businesses and delivering a bespoke business support programme. The first strand is designed to explain the sector to investors who may not be investing in 'creative industries' as they don't understand the term, but they do know what a TV producer, a software company or a VR studio is. The second strand is a business support programme led by industry experts aimed at businesses who can demonstrate growth but need help to grow further. Its designed to deliver a bespoke package involving mentoring, consultancy and coaching. The West Midlands Combined Authority scheme differs because it's designed to respond to a different creative ecosystem. Its built around workshops which are designed to help creative enterprises help each other by helping them collaborate and develop creative outputs.

TOP TIP

“Don't just think about start-ups, but also about scaling up existing businesses in order to build a sustainable creative sector.”

John Davies, Economic Research Fellow
Creative and Digital Economy, Nesta.

In Cornwall the council has co-funded with the ERDF and ACE a bespoke creative skills and business support programme – Cultivator,⁵⁴ led by Creative Kernow. The first phase saw Cultivator successfully support over 600 businesses. It uses industry specialists as advisors and offers mentoring, employment bursaries, skills workshops, funding advice and networking events. The programme is about to enter its second phase which will also have a focus on enabling innovative interventions and partnerships to support and raise the profile of Cornish creative enterprises.

The Creative Industries Federation provides a useful summary of the support available from government for creative enterprises to support exports.⁵⁵ Online information is quite high level – providing suggestions of international markets for 'leisure and tourism' services,⁵⁶ for example. Detailed advice and support is most likely to be available from trade associations for each specific creative sub-sector, eg UK Advertising Export Group launched in March 2020.⁵⁷

Checklist questions:

- Do you know what business skills the creative economy in your area needs?
- Is there a bespoke programme providing coaching, mentoring and advice?
- Do local creative businesses have access to export advice and support?
- Are local creative enterprises supported to access finance?
- Have you considered the needs of scale-ups and start-ups?

51 www.businessgrowthhub.com/creative-scale-up-programme

52 www.wmca.org.uk/what-we-do/culture-and-creative-economy/creative-scale-up-programme

53 www.westofengland-ca.gov.uk/business/creative-scale-up

54 <https://cultivatorcornwall.org.uk>

55 www.thecreativeindustries.co.uk/resources/exports

56 www.great.gov.uk/markets/?sector=Leisure+and+tourism&sortby=title

57 www.research-live.com/article/news/uk-ad-industry-launches-export-group/id/5065912

Developing skills and retaining talent

As well as helping freelancers and local creative enterprises with business skills, councils should also think about how they can make sure there are the right sort of training opportunities available to help the sector develop skills and retain talent.

Councils can address two separate but related problems here. The first is that the creative sector has an acknowledged problem with training existing staff and recruiting new suitably skilled workers - because it is largely made up of SMEs and freelancers who find both recruitment and training difficult and expensive.

In turn, this compounds a second issue, which is a lack of diversity in the sector – in terms of ethnicity, socio-economic background, disability, age and gender. The two issues are inter-related because, since the sector is poor at recruitment and training, people wanting to pursue creative opportunities tend to follow in the footsteps of role models. The lack of role models from diverse backgrounds means people from those communities don't perceive that creative opportunities are either relevant or accessible to them and aren't then prompted or motivated to join the sector.

There are lots of ways that councils can help grow the skills base for creative industries in their areas. The Creative Industries Federation recommends that local councils work with partners including city regions, LEPs and businesses to prioritise the creative industries as a key growth sector. These partnerships should then design tailored skills programmes leveraging investment outside of what can be received from UK government.

TOP TIP

“The talent and skills supply chain is essential for future development of the sector. Councils can help with the local education policy and with apprenticeships by paying or subsidising the wage.”

Neil Hatton, CEO UK Screen Alliance, Chair of the Creative Industries Council group on apprenticeships and T-Levels.

Some councils are doing this on their own. Channel 4's relocation to Leeds has highlighted that there are big skills gaps in the city, especially among diverse communities. Many communities, especially BAME residents, have not traditionally had access to the training they needed to develop skills that would enable them to take advantage of the new opportunities created by the arrival of Channel 4. The council has worked with Screen Yorkshire to develop a skills programme, Beyond Bronte,⁵⁸ that is designed to break down the perceived and actual barriers that prevent young people from diverse backgrounds breaking into the screen industries.

TOP TIP

“Everything takes longer than you think.”

Amy Lewis, Cultural Economy Development Manager, Cheshire East.

“Embrace flexibility, over the course of a three year programme things will change and flex over time with the needs of the participants, so you should plan to change.”

Helen Paton, Cultural Economy Manager, Cheshire East.

58 <https://www.screenyorkshire.co.uk/training-skills/beyond-brontes-increasing-diversity-in-the-screen-sector/>

MINI CASE STUDY

Cheshire East Council has taken a different approach, killing two birds with one stone by creating a skills programme designed to provide their thriving digital and gaming creative cluster with the employees they need but also help train young, challenged and vulnerable people. Cheshire East has hundreds of small creative businesses many employing less than 10 people who find recruitment demanding, expensive and risky. To create a pool of potential skilled employees the council is delivering a skills programme aimed at local young people. It offers an initial tasting session after which young people can work towards an accredited award with representatives from local companies in structured sessions over an eight or 16-week period. The sessions are focused on enabling young people on the scheme to develop skills in film making, animation, photography, graphic design, audio production, computer game design, music making or creative coding.

Checklist questions:

- have you worked out what skills the creative economy in your area needs?
- have you considered surveying enterprises and freelancers in your local creative economy about the skills they need to develop?
- are you working with local skills and training providers to create skills programmes?
- are you developing skills programmes to help a diverse set of people join the creative industries?

Attracting businesses and talent

Councils already put a lot of effort into attracting businesses to their areas, but there are added benefits in bringing in creative and cultural institutions.

People like living in areas with a strong artistic, creative and cultural presence, so attracting creative industries has a multiplier effect as it helps bring in other businesses as well.

There are many different approaches that a council can take. They can work to create the physical and professional infrastructure that the creative economy needs, by, for instance, attracting a large organisation that will bring in other smaller organisations in its wake. Another approach is to stimulate creative activity by commissioning their own creative events – or supporting community initiatives. Many councils have done some or all of these approaches.

Attracting and supporting high-profile institutions involves taking a financial risk but can pay off, as Kent County Council has shown. Despite the budgetary pressures faced by all councils in the aftermath of the financial crash of 2008 it continued to fund the Turner Contemporary Gallery in Margate for many years. The investment has created enormous economic and cultural value. As well as providing the venue for the 2019 Turner Prize, the gallery has attracted inward investment into local studio spaces, providing a new home for the artist Tracy Emin. Margate has therefore become a creative hotspot attracting creative practitioners to move to the area.

Variations on the 'City of Culture' approach are proving successful. The London Borough of Culture Awards launched in 2017 and have inspired councils across the capital to bid for up to £1 million to deliver a programme of cultural activities and a plan to make culture an integral part of the borough's future. Even London boroughs who entered but were not successful have found that they have had a renewed focus on working with the cultural sector and other creative enterprises. Greater Manchester has repurposed the idea and created the 'Town of Culture' scheme, awarded in 2019 to Bury which will benefit from £120,000 of investment, while the Liverpool City Region named St Helens as its first Borough of Culture in 2018, with Wirral following in 2019.

Leeds City Council also supports the Leeds Digital festival, the largest in the North, which is now self-financing, while in Sheffield the city council supports the long running Documentary Film Festival.

Checklist questions:

- Do you know why creative professionals are motivated to move to your area?
- Do you have an approach to attracting more creative enterprises?
- Can you set up a 'place of culture'?

Assets and infrastructure

The creative sector has a powerful capacity to drive economic development and regeneration in a locality, and creative and cultural properties are major strategic assets for councils who are embarking on all sorts of projects to improve the lives of their residents. But the creative sector can also be a victim of its own success. As creative enterprises contribute to the increased desirability of an area they often end up being priced out of it because of resulting increases in rents and rates.

Councils have several ways of supporting their local creative economy by taking innovative approaches to the use of assets and infrastructure, both theirs and those owned by other people.

Council assets

As well as thinking about the traditional buildings associated with culture and creativity such as museums, libraries, theatres, cinemas and studios, councils also need to consider emerging needs such as affordable and flexible co-working spaces for SMEs, sole traders and freelancers.

Getting to the next level, rebooting a plan to build a 'creative quarter' to stimulate Warwick's games sector

Leamington Spa is the third largest digital games cluster in the UK, more than 50 of the UK's best games businesses are based in the town and between 2,000 and 2,500 people have full time jobs in the sector. But the success of 'Silicon Spa' meant that companies were running out of available workspace.

Meanwhile Warwick District Council's plans to regenerate some run-down buildings in the Old Town of Leamington Spa as a 'creative quarter' had been stalled for a decade. The council realised that it couldn't finish the job itself and needed a commercial partner with experience of delivering complex regeneration projects. After a two-year rigorous competitive tendering process, a company called Complex Development Projects (CDP) was appointed in December 2017.

The councils and CDP jointly developed a masterplan vision, The Big Picture which, after extensive consultation, was adopted in late 2019.

The masterplan aims to:

- regenerate the Old Town as a creative quarter
- support the creative and digital industries in Leamington Spa by providing workspace they need to grow
- create a place that satisfies the needs of residents, employers and visitors
- encourage inward investment into the creative sector.

The masterplan is also helping the council meet a number of its other priorities such as its 'Health, Homes, Communities', 'Green, Clean, Safe' and 'Infrastructure, Enterprise, Employment' strands.

As well as making its assets available the council has also helped access funding and informed planning decisions. It has also helped with communication, engagement and consultation, making the case for the need to invest. However, it has had to maintain a 'Chinese wall' between its role as a local planning authority and as a development partner.

Work is planned to start on two buildings in the creative quarter in early 2020. Subsequent work will involve the restoration of several key buildings as well as delivering new buildings and public realm improvements.

Creative Industries sub-sector:

- IT, software and computer services
- animation and VFX
- video games.

Council Policy type used:

- local industrial strategy
- planning
- regeneration and your local plan
- attracting businesses and talent
- council assets
- others' assets
- public Realm
- using council budgets
- inward investment
- convening power
- engagement & Consultation
- new Organisational structures

Leeds City Council responded to the decision by Channel 4 to move its headquarters to the city by reviewing the infrastructure that was needed to support all the other creative organisations that will follow in the broadcaster's wake. Having identified a lack of cheap and flexible office and co-working space they created a fund that will invest in three buildings on the periphery of the city centre.

They also worked out that they needed more TV production space and have worked with external partners to create a film studio which will open in 2020 on former derelict land they owned. They are also offering another council building, the historic former 'Engine Room', to the market, though private companies will have to refurbish it.

TOP TIP

"You need a strategy which outlines the detail of how you will 'seed' the local creative economy to enable it to grow. Leeds looked at what Salford has done and decided to offer facilities for a different kind of TV programme – not 'shiny-floor' studios, as Salford had cornered that market in the north."

Safiya Laher, Leeds City Council, Chief Officer Economic Development.

Councils should also think about the best way of making a return on their buildings, it might not be by maximising the financial returns, it may be better to offer reduced or peppercorn rents to creative enterprises which will stimulate other business and therefore economic returns. Many creative enterprises, especially smaller venues with less than 500 seats, struggle to make ends meet and reduced rents or business rates may make the difference between surviving and going under. They also need stability so councils should also offer long-term leases of at least 20 years to enable creative companies to justify investments.

Buildings don't have to be expensively refurbished to be useful to the creative industries – some creative organisations make a lot of noise and mess so artists, musicians and performers will often happily use un-refurbished buildings as studios or rehearsal spaces that might not be suitable for other sectors.

TOP TIP

“Councils might not be revenue rich, but they are capital rich. They should look at their assets, buildings and spaces and understand the need for basic things like physical space. This can be used to give people security for their businesses by not always having to move.”

Rosy Greenlees, Executive Director, Crafts Council.

In Sheffield, where Yorkshire Art Space (YAS) has been turning former industrial buildings into affordable artist studios and makerspaces since 1977, the City Council rented them a building at a minimal cost and then facilitated the outright purchase, creating a building-based asset for YAS’.

TOP TIP

“Understand the time it takes. You need partners who really understand the landscape and the requirements. Understand that beyond the buildings you need to be clear about what you want to achieve. Understand the role of partners.”

Guy Collier, Programme Manager Town Centres Development Services, Warwick District Council.

Many councils are being creative about how they run their own venues, often contracting them out to third parties. In Stockton on Tees the Borough Council has signed up the Ambassador Theatre group to reopen the art-deco Stockton Globe in late 2020, hoping to bring £18 million into the local economy by attracting audiences who currently travel north to Newcastle or south to Leeds.

Alongside the reopened venue there will be improvements to transport, a new hotel and new restaurants. In Croydon the recently revamped Fairfield Halls is being managed by BH live, a social enterprise, which has enabled them to host creative organisations with a social purpose which might struggle to afford space at commercial rates.

Councils already have the country’s most successful cultural and creative institutions. Taken together, the UK’s 3,000 public libraries have the biggest reach of any creative or cultural institution in the country. Libraries typically generate more than 200 million visits every year, attracting a diverse audience that do not always participate in arts and culture. They act as enablers and catalysts for wider cultural and creative enrichment. Across the country libraries have been working with partners to facilitate innovative approaches to creative and cultural activities and events including:

- as venues for cultural and creative activities hosted by library staff
- creative commissioning with arts and cultural professionals to inspire experimentation, proto-typing, piloting, taking risks and ‘trying things out’
- as cultural hubs and creative making spaces
- simulcasting high profile cultural experience in a central library that have been streamed or toured to a network of smaller local libraries
- using libraries as venues for creative leadership by empowering artists to lead and co-ordinate cultural events and activities.

Even with their buildings closed during the lockdown, libraries were at the forefront of creative innovation, investing in e-books, curating online events and reaching out to new digital audiences.

MINI CASE STUDY

A good example of a creative use of libraries was a partnership with the BBC who carried out a major research project with libraries across the country, testing audience's reaction to emerging Virtual Reality tech. The BBC needed venues that enabled them to rapidly consumer-test editorial propositions with a wide user base at venues that would enable them to cut through the hype around the new technology. Libraries turned out to be ideal, they enabled a wide range of audiences that don't always engage with the BBC to take part. Because those audiences trusted the space that helped them engage with an unfamiliar technology.

Checklist questions:

- Do you know if you have under-used buildings that might be available to help your local creative economy?
- Do you know what sort of physical infrastructure or assets your local creative economy needs?
- Have you rethought how you calculate the value generated by your buildings or other physical assets?
- Have you thought about different ways of managing your buildings or physical assets?

Others' assets

Councils will already have relationships with local property developers, landlords and heritage bodies who own buildings and land and it will be important to work with them to make sure they are considering the needs of creative enterprises.

An approach which can help both your local creative economy and property owners is the trend for 'meanwhile spaces', where vacant buildings or spaces are used for creative or cultural reasons whilst long-term plans are finalised.

'Meanwhile spaces' can be available for as little as a few weeks or for as long as several years, depending on where the space is and who owns it. Uses of 'meanwhile spaces' are very varied, from putting shipping containers on undeveloped land to make pop-up food or retail courts to the use of empty lots in retail malls as temporary museums.

By transforming dilapidated or difficult buildings into something that can be used for creative or cultural purposes for a very low cost 'meanwhile use' unlocks underused space for the benefit of creative and cultural activity as well as facilitating community cohesion and enterprise. It is worth noting that shopfronts in town centres left empty by the impact of COVID-19 could in some cases be repurposed to offer space for creative and cultural organisations. The LGA's 'Revitalising Town Centres' toolkit for councils has been updated to include newly updated guidance on COVID-19 recovery planning and may also be helpful in supporting the revitalisation of high streets.⁵⁹

Checklist questions:

- Are you talking to property developers or building owners about how they might use their assets to help your local creative economy?
- Are there ways in which vacant or under-used buildings can be used to support your local creative economy?

Public realm

Councils have a leading role in placemaking, creating places that are prosperous and welcoming to the benefit of both businesses and residents. They are also often the landlord or leaseholder for cultural and creative assets and other buildings. This gives councils a significant role in creating an environment that supports your local creative economy which, in turn, improves the places where residents live.

⁵⁹ www.local.gov.uk/topics/economic-growth/revitalising-town-centres-toolkit-councils

TOP TIP

“Think about the place-making value of culture. Councils need to have places where people want to live and work. Place-making is as much about activities that give people pleasure as it is about nice buildings.”

Jon Morgan, CEO, Theatres Trust

Getting architects and other creative professionals on board at the beginning can lead to as much better imagined scheme. The LGA has recently been working with RIBA on the ‘Future Place’ programme⁶⁰ an initiative designed to improve the potential of placemaking at a local level through quality in design, future thinking, and knowledge sharing. Involving an architectural practice in developing the masterplan has enabled Great Yarmouth Borough Council to develop a holistic scheme that identified and linked together four areas of the town which serve different needs, including the local tourist economy, its status as England’s offshore energy capital, and residential and retail areas.

Councils are also developing policies to deal with places where creative enterprises and freelancers have become victims of their own success. Artists and creative practitioners are early adopters of run-down areas, creating community wealth and becoming early agents of regeneration. As property prices or rental values rise as a result, they can be priced out of areas they have helped regenerate.

An approach to tackle this is the London Mayor’s Creative Enterprise Zones, which is now being adopted by councils across the country, including in the south-east and in Lincolnshire. Launched in 2017, the CEZs differ from a Business Enterprise Zone as they explicitly target the creative industries by focussing on creating affordable permanent workspaces, offering relevant skills and support, supporting the creative sector in local plans and policies and building supportive communities.

60 www.architecture.com/campaign/futureplace#

Checklist questions:

- Are there places where people in the local creative economy are being priced out of your locality?
- Will the CEZ approach work for you?
- Have you got an overarching plan about how the creative industries can help improve the public realm?

Digital – infrastructure and data

Good connectivity either via broadband or fast mobile networks is vital to your local creative economy. Because the sector is largely made up of SMEs and freelancers, creative practitioners work flexibly, from home, from coffee shops, from flexible working spaces and even from their local park! They need to be online wherever and whenever they can be and need good connectivity to collaborate, create content and share large files.

Councils may need to do more to help the rollout of digital connectivity in their areas. According to Ofcom, the rollout of the fastest full-fibre broadband networks is speeding up, but still less than 10 per cent of households in the UK can get it. About half the country is capable of being connected to ‘Ultrafast’ broadband (more than 300Mbps) with the rest connected to ‘Superfast’ (up to 24Mbps). But as the COVID-19 lockdown has shown, for many people ‘Superfast’ isn’t good enough to let them run uninterrupted video calls while working from home, especially if more than one person in a household is online at the same time.

TOP TIP

“Just get on with it, people are inherently collaborative.”

Stuart Clarke, Leeds Digital Festival.

Councils have a variety of ways in which they can help broadband companies and mobile network operators (MNOs) speed up their network roll outs. As well as helping smooth street works by using barrier busting teams, councils can also help demonstrate demand which in turn helps companies make the investment cases they need. The LGA has a handbook which explores this in detail - A Councillor's Guide to Digital Connectivity which is available on the LGA website.⁶¹

Full-fibre broadband is necessary to enable the MNOs to roll out the latest 5G networks, which will offer enormous opportunities to the local creative economy. Councils have a role to play here thinking about how they can use 5G networks and the latest digital technologies such as internet-connected sensors to support their local creative economy. There may be opportunities to bid for money from government and other funds to stimulate opportunities in industries including film, TV and video games among others.

Councils may find it useful to look at the work of the 5G Innovation network – which has a Creative Sector Working Group which looks at how 5G could radically disrupt the Creative Industries.⁶²

Some councils are taking innovative approaches to using digital to support their local creative economy. As part of the Rural and Industrial 5G competition Nottingham County Council are helping create cutting edge apps in Sherwood Forest that will transform the visitor experience, with Robin Hood telling the history of the medieval forest via virtual and augmented reality on 5G networks. In Bristol, the city council and the university created 'Bristol Is Open', a partnership funded by Department for Digital, Culture, Media & Sport (DCMS) which is setting up a research infrastructure across the city that will work out how software networks, the Internet of Things (IoT) and big data can deliver better services to residents, businesses, students & visitors.

In Brighton, the City Council has worked with local businesses to create the Brighton Digital Exchange in an under-used council building. They have created a cooperatively owned and run data centre, where member businesses can peer and collocate equipment from which they can provide services to Brighton businesses and the world.

Checklist questions:

- Have you got an accurate map of connectivity in your area?
- Are there creative enterprises or freelancers struggling with connectivity in not-spots?
- How can Smart Cities and 5G technologies support local creative enterprises or freelancers?
- How can local creative enterprises help you with digital innovation? Could you secure funding together?

Investment and funding

Investing in creativity and culture does more than just create jobs and deliver growth. It can deliver a wide range of returns – including against health and wellbeing, social, and educational ambitions as well as delivering economic and financial benefits. Your local creative economy can provide compelling investment propositions which help you deliver against your civic outcomes and there are many different strategies that councils can deploy to help the creative sector financially.

Using council budgets

Councils are the biggest funders of arts and culture in England. Even in an era of severely constrained budgets many councils continue to fund or part-fund arts and cultural organisations through project or ongoing grants. This provides a lifeline for many creative and cultural organisations and may offer provide a foundation that enables them to keep ticking over while they seek extra funding from other sources.

⁶¹ www.local.gov.uk/councillors-guide-digital-connectivity-0

⁶² <https://uk5g.org/about/working-groups/creative-industries>

However, while there is value in providing start-up grants to organisations that are just getting off the ground, some organisations do need ongoing funding. Some of the details and constraints of the way council budgets are constructed may need careful explanation. For instance, a creative organisation may not necessarily understand the difference between capital and revenue budgets and could be caught out if they were looking for ongoing funding where the council is only giving a one-off grant from a capital budget.

Checklist questions:

- Do you have any money in your budget for funding creative enterprises?
- Are you using it for the best outcomes?
- Are your funding opportunities open and transparent?
- Have you recently re-evaluated your criteria for funding creative or cultural organisations?

Co-bidding for grants

Much of the funding available to the creative sector comes via grants, loans or awards which have to be applied for on a competitive basis.

Often the turnaround time for these funding sources is tight and the bid process is demanding – both of which make it hard for small creative enterprises to write effective bids. Councils can help enterprises and freelancers in their local creative economy to write draft bids which can be kept on file, ready to be worked up when a funding opportunity arises.

Creative enterprises may need support in both the bid writing process itself – access to data and help constructing the documents so they meet the terms of the funding opportunity – or they may need funding to cover staff costs while they go through the time-consuming process of pulling the bids together.

See also the specific funding opportunities relating to national policies on page 23.

MINI CASE STUDY

Sheffield City Council has set up a partnership with the city's universities which collaborates on bids for external funding. The University uses academics to write the reports based on data created by research students and their recently delivered bid to the High Street fund has been described as an exemplar by the Treasury.

Checklist questions:

- Do you have a list of all the available funding sources for the sector?
- Do you have an idea of what projects in your area might need funding?
- Are there people who can help your local creative enterprises write bids for money?

Collaborative Kent delivers creative cash

Kent County Council's approach is a response to adversity. Following the financial crash of 2008 both the council and the county's publicly funded cultural organisations started to think independently about how to cope with significant budget cuts. They realised they would benefit by combining council bureaucracy with creative energy and so formed the Cultural Transformation Board (CTB). The council initially took a formal role, forming the secretariat, establishing the terms of reference and convening and chairing meetings. The CTB is now sector-led, though the council still do the formal work and help shape discussions.

The CTB was just getting underway when the opportunity arose to bid for UK City of Culture in 2013-14. This was the key moment that coalesced the vision, the bid planning got people working together and imagining the possibilities. Although they lost out to Hull, the process of bidding created momentum and ambition.

Now the CTB mainly acts as an incubator for creative projects in the county that are in need of a boost, either creatively or

financially. Via the board, the council offers small amounts of grant funding of between £4,000 and £10,000 so that partners can work up collaborative bids so they are ready to be submitted when larger funding opportunities arise. Recently this model has proved successful with four schemes combining as a single project called 'Pioneering Places' to win £1.5 million from the Great Places funds announced in the 2016 Cultural White Paper. Working together, the partners are delivering a multi-site, polycentric placemaking project taking place across four towns and spanning four local authorities. The principle purpose is to show how contemporary artists and creatives can reimagine and animate historical sites that have lost their original purpose. As a result, four schemes are underway in East Kent:

1. In Canterbury, The Kit, a live museum and playhouse named after Elizabethan playwright Christopher Marlowe, offers creative facilities in a 12th century listed building.
2. Pioneering Places at Fort Burgoyne in Dover will open the Fort and its West Wing Battery to the public for the first time in its history.
3. Creative Folkestone is working with residents, artists, architects, historians and policy makers to re-imagine the abandoned and historically important former Gasworks site on Ship Street.
4. The Turner Contemporary Gallery have worked with 60 local schoolchildren to commission contemporary artist Conrad Shawcross to create an artwork for Ramsgate Harbour Ramsgate.

Learning from Pioneering Places is being used to influence national planning policy.

As well as helping attract £10 million in funding, The CTB has had a number of intangible benefits. It has helped the council to develop the Kent Cultural Strategy that runs until 2027.⁶³

The council has highlighted the role of culture to deliver outcomes identified in the Cultural Strategy, such as skills development, business growth, community wellbeing, placemaking, quality of life and tackling loneliness. It is also feeding into statutory services in public health through strategic commissioning. It has also helped build strategic links into the local LEP, the South-East Creative Economy Network.

The CTB succeeds because it is not fettered by bureaucracy. Board member Alistair Upton, the Chief Executive of Creative Folkestone has coined the phrase 'Creative Ambiguity', describing a sense of responsibility among the members to work collaboratively to serve the group's needs rather than representing the interests of their own organisation. But all parties recognise more transparency is now required so that organisations to understand how they can join or progress within the organisation and a governance review is underway.

Creative Industries sub-sector:

- advertising
- architecture
- crafts
- design (product, graphic, fashion)
- film, TV, video, radio and photography
- publishing,
- museums, galleries and libraries
- music, performing and visual arts
- heritage

Council policy type used:

- local Industrial Strategy
- business Support
- developing skills and retaining talent
- attracting businesses and talent
- using council budgets
- co-bidding for grants
- inward investment
- convening power
- new organisational structures
- political leadership.

63 www.kent.gov.uk/_data/assets/pdf_file/0016/13408/Kent-cultural-strategy.pdf

New funding models

Some parts of the creative economy are not used to borrowing money to finance investment. It is much more used to grant funding so demand for repayable finance and the associated appetite for risk in some creative and most cultural organisations is limited.

Councils could think about new types of loan- based investments such as Corporate Social Venture Funds (CSVs) as proposed by the 2019 Cultural Cities Enquiry. This is an approach that both invests in and provides support for early-stage ventures. They achieve positive and sustainable social impact because they mix loan funding and business support. Financial returns can be either delivered to investors or put back into the fund, which provides a sustainable basis for delivering investment to social enterprises.

What makes CSVs distinctive is that the businesses investing into the fund are closely involved in the administration of the fund and mentor successful investees which gives them confidence the loans will be repaid.

Inward investment

Lots of councils have dedicated teams working on persuading industry or investors to bring money into their areas – this is business as usual. But these sorts of approaches will need to recognise the nature of your local creative economy if they are to be a success. It will be necessary to ensure that inward investment teams understand the demands of your local creative economy, how it works, how it's set up, where the creative hubs are and so on if they are to successfully attract inward investment.

It's important that when working to attract companies from outside the region to relocate, a council should make sure that it understands what companies already exist and ensure that they are not displaced by a new arrival.

Kent County Council commissions an arms-length body, Locate In Kent⁶⁴ to attract companies and inward investment into the county. They have ensured it understands the requirements of its local creative economy and can provide impartial advice on skills training, funding, partnerships and the availability of property.

Checklist questions:

- Does your local economy team know what investment the local creative economy needs?
- Are you talking to creative enterprises and freelancers about why they need the investment?
- Are you talking to creative enterprises and freelancers about what sort of investment they are comfortable with?
- Are you talking to sources of finance to sell your local creative economy to them?
- Do you have a programme designed to encourage creative enterprises and freelancers to move to your area?
- Have you mapped your local creative clusters so outside companies know what local trading conditions are like?

Leading and convening

Councils are uniquely placed to provide local leadership and bring together key stakeholders in their locality. Enabling a co-ordinated approach to support your local creative economy across all relevant public and private sector stakeholders can have multiple benefits. As well as raising levels of ambition, aligning investment and resource towards common goals, it can also ensure that the local creative and cultural offering is aligned with what local communities want.

Creating a clear common vision and plan can also unlock additional local resources – money, skills and property – for strategic creative and cultural projects, and also increase success in attracting additional external resources.

64 www.locateinkent.com

Providing leadership and creating networks will also directly help your local creative economy. SMEs and freelancers find it hard to network, which limits their ability to combine forces and generate the benefits of scale. It also means they can struggle to engage with larger organisations or take on projects which require them to scale up.

TOP TIP

“It’s important to manage people’s expectations that the council’s role in supporting the creative industries is not about funding things but acting as the enabler. This must involve getting feedback from partners about how best the council can support them.”

Mark Wathen, Lead Specialist – Prosperity & Economic Development, Somerset West and Taunton.

Cornwall and the Isles of Scilly – leading and collaborating in a rural region

Cornwall is a rural region with a strong cultural identity and is rich in creativity and innovation. However, it has low productivity, it is the second poorest region in Northern Europe and relies heavily on tourism and EU funding. It does have a significant creative sector, but it is dispersed and largely made up of freelancers and micro businesses. Although creating high quality work – the film ‘Bait’ winning a BAFTA in 2020 – the sector faces challenges from low levels of business skills and a lack of access to finance.

There is strong leadership for the creative industries in both the council and the Cornwall and Isles of Scilly LEP and a close effective working relationship between the two. The importance of the sector is recognised in their strategies for growth – the LEP has creative industries as number one in its list of 10 opportunities.

The council has combined creative industries and culture as a team within the Economic Growth Service, which means it is positioned to receive central government funds. This also enables the council to facilitate cross fertilisation and create joint projects to realise its strategic vision to be the leading rural creative economy.

The creative industries are seen as contributing not only to economic growth but also to other key policy areas such as health and wellbeing, place shaping and growing strong communities. To support the creative economy the council has invested in and leads the development of a powerful digital infrastructure making it one of the best-connected rural regions in the UK.

The council’s interventions are designed to maximise impact with modest resources:

- Collaboration, cross sector leadership and partnership. Since signing an MOU with the LEP, Arts Council England, Heritage Lottery Fund and Historic England, Cornwall Council has invested £1 million into a range of projects, leveraging £7.4 million of external funding. It co-commissions with the LEP and works closely with its two HEIs.
- Partnership projects such as the Cornwall Museums Partnership, and Falmouth University, use Cornwall’s digital infrastructure, skills, and distinctive heritage to benefit of the local economy. Officers support projects like wAVE, an immersive experience in museums, funded by the Coastal Communities Fund.
- Investments/funding. The council stimulates new initiatives such as Screen Cornwall, designed to be a catalyst for the development of the screen (film, TV, games & interactive) sector – supported by both the LEP and Cornwall Council, with seed funding providing resource to help local talent leverage funds from institutions such as the BBC and BFI, as well as attracting production into the region.

- Research and development. The council is supporting R&D in developing of high-quality innovative projects. Before inviting full applications for grants for projects to celebrate the Ordinalia, Cornwall's homecoming of the medieval mystery plays, the Council funded R&D applications which resulted in higher quality bids to the project.
- Skills & business support. To support the infrastructure, particularly for sole traders and micro businesses, the council is providing seed funding for projects like Cultivator, a bespoke skills programme for the creative sector.
- Places & spaces. The council is developing workspaces that help both place shaping and economic growth, such as Krowji in Redruth. Cornwall's largest creative hub provides studios and workspaces for a wide range of over 200 creative practitioners. Money from several sources is funding the 'Hall for Cornwall', a state-of-the-art theatre and a collaborative workspace for a new digital cluster. Its estimated it will create 165 jobs and will add £35.6 million to Cornwall's economy.

Through these interventions Cornwall Council is:

- raising the ambition and capacity of the sector locally
- raising the skills level, particularly business skills and R&D
- helping the sector to develop networks, new partnerships and collaborate effectively
- raising its profile nationally as a leader for the development of the creative rural economy.
- Keywords
- Creative Industries sub-sector:
 - film & TV
 - games
 - Createch
 - design
 - crafts

- arts & culture
- heritage

Council Policy type used:

- local Industrial Strategy
- public Health, wellbeing and social care
- education
- regeneration and your local plan
- business support
- developing skills and retaining talent attracting businesses and talent
- digital – Infrastructure and data
- co-bidding for grants
- new funding models
- inward investment
- convening power
- new organisational structures
- political leadership

Advocacy

A local council can have a key role advocating on behalf of enterprises in their local creative economy. This can take two forms – helping creative enterprises engage with both local communities and with funders and policy bodies. This will help local communities understand the purpose of the local creative economy as well as encouraging funders to invest in it. Having appropriate representation on groups such as the Health and Wellbeing Board and the LEP can ensure that the role the cultural and creative sector plays in the health and economic wellbeing of a community can be communicated at a strategic level.

The dialogue should also flow in the opposite direction and councils should help communicate the needs of local communities to enterprises in their local creative economy. This will help them understand their needs and how to prioritise their work so that it is attractive to those communities.

Many cultural and creative organisations will have governance bodies. Councillors or officers can become trustees, governors or delegates on these bodies – this enables for councils to gain an understanding of what these organisations need and enables councils to speak up on their behalf. Though it should be clear what role councillors are playing when they do this.

TOP TIP

“Familiarise yourself with who’s operating in your area and create a means for communicating with them and understand how they might be useful. Apply imagination to the problem.”

Charlotte Jones, Chief Executive,
Independent Theatre Council.

Checklist questions:

- Are elected members on all the local governance or boards they should be?
- Are you speaking up for the creative economy on all the right forums?
- Can you set up mechanisms so that creative enterprises can talk to people in your local communities?
- Can you help enterprises in your local creative economy shape their message so it suits the needs of funders?

Convening power

Similarly, a council’s convening power can be a very useful tool for supporting its local creative economy. A council is uniquely placed to set up working or stakeholder groups to bring together representatives from the creative and cultural sectors to network and support each other. They can also provide vehicles for bidding for money from a variety of sources.

65 <https://sheffieldcreativeguild.com>

There are many examples of councils doing this well. In Sheffield the City Council has set up several different bodies to serve different purposes. Their bid for City of Culture 2013 created the impetus for the Sheffield Cultural Consortium, an idea borrowed from Liverpool, which is a monthly meeting of people that reflects the range of cultural and creative activity in the city. It aims to provide strategic leadership for the creative industries. Together the council and the Sheffield Culture Consortium created the Sheffield Creative Guild,⁶⁵ a membership organisation that any creative practitioner in the city can join, which is designed to help people who work from home. The guild has a web-based tool that helps micro-industries to collaborate and grow by offering skills sharing, time-banking and social collaboration. Initially set up with Arts Council England funding it’s now run through membership fees and grants from Sheffield City Council and Sheffield Hallam University.

TOP TIP

“Collaborate with confidence – be sure of your facts and be confident of what the sector can achieve. When funding comes online be clear of the outcomes who want to achieve around growth, skills and community cohesion. Get everyone talking in a shared language about shared outcomes.”

Tony Witton, Culture and Creative Economy
Manager. Kent County Council.

Checklist questions:

- Do you know who all the key players in your local creative economy are?
- Have you got them around a table?
- Have you set up mechanisms to encourage enterprises in your local creative economy to collaborate with one another?

Engagement and consultation

With everything that councils do, engagement and consultations with local residents and stakeholders must be baked into any interventions on supporting your local creative economy. You should think about approaches like co-designing projects to ensure that they meet the needs of local people and are relevant – especially to meet the needs of diverse audiences and communities.

However, this is an area where the council can get input from the creative industries to help them experiment with new forms of engagement – after all this is meat and drink to them!

TOP TIP

“Although the investment in Auckland Castle will boost tourism it’s important that the community realises it benefits them as well. They need to feel that the town centre belongs to them, not just to the tourists.”

David Anderson, Town Clerk, Bishop Auckland Town Council.

Checklist questions:

- Are you articulating the benefits of supporting the local creative economy to your residents and involving them in co-designing ways of doing that?
- Have you thought about how you can involve enterprises in your local creative economy in helping you engage and consult with residents more effectively?

New organisational structures

As this section has shown, councils can support the creative industries very effectively by bringing people together. Across the country there are lots of examples of councils

working with other bodies to set up all sorts of different approaches such as working groups, task forces and partnerships.

TOP TIP

“Relationships are everything. If people like working with you, things will happen.”

Rebecca Maddox, Head of Business Development (Culture), Sheffield City Council.

These arrangements will need to vary to meet the needs of each council’s local area. Councils should be considering working with representatives of local creative enterprises, public and private, big and small, HEIs, third sector organisations and other publicly funded organisations like LEPs.

An emerging model is that of ‘Cultural Compacts’, a product of the 2019 Cultural Cities Enquiry report from Core Cities and other partners. The model is well defined and can be implemented in areas other than cities. The idea is to develop a holistic vision for culture by developing creative and digital clusters, drawing up local skills strategies and incorporating the requirements of other areas such as tourism, health and other local priorities. Cultural Compacts should have a distinctive and locally agreed purpose and include a locally defined range of stakeholders who should define a business plan that delivers their agreed priorities.

Other approaches include more discrete partnerships. Sheffield City Council runs a partnership delivery team with the city’s universities which applies for external money and has commissioned research reports on creativity in the city. Leeds City Council has worked with the local LEP to set up a range of panels which bring together private sector experts and leaders from business and the public sector partly as they realised that creatives in broadcasting needed to be encouraged to talk to each other as ‘Indies’ (the broadcasting term for small companies) vary widely in size from SMEs to one-man bands. In Bishop Auckland the town council

created the town team in 2012 to apply for money made available to revitalise High Streets after the Mary Portas review in 2011. It's recently been revived as a result of the investment in the Bishop's Palace and the arrival of the Kynan festival.

TOP TIP

“Think about partnerships within the broader sub-region - eg Morecambe Bay bringing in Lancaster Uni, Cornwall involving Plymouth. Where you locate culture and creative industries within an LA does matter – it's the policy driver rather than the access to resources elsewhere which is most important, eg a reporting line to the Cabinet Member for Economic Development (if that is the policy driver).”

Paul Bristow, Director of Strategic Partnerships, Arts Council England.

Some councils are also working with stakeholders from outside their immediate area. In 2018 Cornwall Council signed a ground-breaking MOU⁶⁶ with the LEP, Arts Council England, Heritage Lottery Fund and Historic England, bringing together key funders of the sector to operate in partnership.

Marching to the same beat, partnerships to support the creative industries in Sunderland

Sunderland has long had a vibrant music scene. It's the home of critically acclaimed bands like Field Music and Frankie and the Heartstrings who exemplify Sunderland's independent creative sector. Both collaborate with other artists across many different artforms (Frankie and the

Heartstrings even opened the city's popular 'Pop Recs' music shop/gallery/café/venue) but neither band have seen commercial success match their creative reputation.

They illustrate that, like the rest of the north-east, while the city's creative sector is growing fast, it's starting from a low base. Sunderland's reputation is often overshadowed by its neighbours to the north on the River Tyne. But Sunderland City Council now wants the creative excellence of its residents to get the recognition it deserves.

The city's work on supporting its creative industries was refocused and reframed by its bid to become the UK City of Culture in 2021. The decision to bid kickstarted a wide-ranging consultation on the role that culture and the creative industries could play in Sunderland - looking at how the creative industries could support young people, connect communities and also what the city could do to support creative industries. Although Sunderland lost out to Coventry the process has proved to be a catalyst for a more enduring approach.

The bid was created by a partnership between the council, Sunderland University and a business-led charity, the Sunderland Music, Arts and Culture Trust. The partnership then decided that the best way to deliver their vision was to set up an independent organisation - Sunderland Culture. This both operates cultural venues across the city and commissions and develops cultural projects. The council has continued to be an active member of Sunderland Culture and has two seats on the board.

Sunderland Culture's work to support the creative industries is being delivered by the 'Unlock The City' programme, developed in partnership with the City Council, North East Business and Innovation Centre (BIC), Digital Catapult North East, and Sunderland BME Network. This has two strands, developing the spaces that

66 www.artscouncil.org.uk/news-and-announcements/historic-mou-signed-cornwall

creative industries need and providing business support and skills development programmes.

To create workspaces, Sunderland Culture is helping to open up and revitalise out-of-use historic buildings in the city centre. Four buildings within Sunderland's Heritage Action Zone: Mackie's Corner and Mackie's Workshop, The Athenaeum and 170-175 High Street West will become vibrant spaces for artists and creative practitioners. At the Athenaeum on Fawcett St, Sunderland Culture has worked with Breeze Creatives to create art gallery and studio spaces while work started in early 2020 to create a new home for Pop Recs at the listed buildings at 170-175 High Street West.

The skills programme recognises that the needs of the creative industries are different to those in other sectors. SMEs are often so focused on their own projects that they don't have time to network with their peers, even those in neighbouring buildings. They also often find large organisations hard to penetrate. To tackle this, Sunderland Culture is putting on workshops, creating mentoring and one-to-one sessions and convening peer to peer networks to help creative SMEs connect both with each other and with larger organisations.

Like any city, Sunderland has a wide range of agencies and organisations offering support. By bringing together the NE BIC, Sunderland Software City, the City Council and Sunderland Culture this complex landscape has been made easier for artists and creative businesses to navigate.

Sunderland Culture say the response to their training offer shows there is an appetite for creative businesses to invest in their own development. Since being set up they have engaged with over 200 artists and creative businesses, raised £5 million in grants and awards and attracted more than 2 million visitors to venues and city programmes.

Creative Industries sub-sector:

- Crafts
- Design (product, graphic, fashion)
- IT, software and computer services
- Museums, galleries and libraries
- Music, performing and visual arts
- Heritage

Council Policy type used:

- Local Industrial Strategy
- Public Health, Wellbeing and Social care
- Regeneration and your local plan
- Business support
- Developing skills and retaining talent
- Attracting businesses and talent
- Councils assets
- Others' assets
- Public realm
- Inward investment
- Convening power
- New organisational structures
- Political leadership

Political leadership

Supporting your local creative economy has one thing in common with everything else a council does, it needs support from elected members – not only from backbench members who represent wards where creative and cultural institutions are situated, but also from the cabinet or committee chairs (depending on how your council is organised). As all the case studies and examples of best practice in this handbook have shown councils have been able to take action where senior political leaders are involved or have responsibility for creative industries and culture. In Leeds, the City Council Leader, Cllr Judith Blake is the Executive Member for Economy and Culture. In Waltham Forest, the Leader, Cllr Clare Coghill has responsibility for 'Promoting and building links with arts organisations. In Cornwall County Council the cabinet contains a Portfolio holder for Culture, Economy and Planning, currently Cllr Bob Egerton.

TOP TIP

““Political backing is crucial, the Creative Enterprise Zones policy came out of the Mayor making culture and creative industries a top priority for his administration.”

Amanda Decker, Senior Programme Manager, Creative Enterprise Zones, GLA.

TOP TIP

“Try and understand the systems and departments in place and make sure you’re speaking to the right person. Understand that artists are entrepreneurs and that may not be the priority of cultural teams.”

whiskas, Director, Music:Leeds.

Working with the council

As this handbook has shown, the creative economy is mostly made up of SMEs or freelancers who may find it hard to work out who is the right person to talk to at their local council. To get the best out of the enterprises and freelancers in your local creative economy you will need to make it easy for them to work with you. Councils can be hard for external organisations to navigate, especially when they have an automated switchboard and a complicated website that doesn’t list officers’ direct phone numbers or email addresses.

Councils should also consider who is best placed to lead on working with their local creative enterprises. Often these relationships will sit with arts and culture teams, but it may be that officers in regeneration, business improvement or economic development teams that are better placed to lead this sort of work. Whoever takes the lead on this, they should be talking to arts and culture colleagues.

In Leeds, the council supports Music:Leeds, an organisation designed to be a single centralised point of contact to help musicians navigate the council, as their needs cut across many council departments such as skills, culture and economic development. Music:Leeds also helps deal with a different issue - that council boundaries may not mimic cultural boundaries - so they liaise with councils in Leeds, Wakefield, Bradford and other nearby boroughs to ensure that cross border issues can be resolved.

Many organisations in your local creative economy are actively looking for ways to help councils deliver their statutory duties. If councils want to get take advantage of their creativity then they may need to rethink the way they commission and procure services. Complex procurement processes are very hard for small organisations to respond to, so they may not bother putting in the effort to respond to a lengthy ITT.

The Independent Theatre Council says councils need to value small scale innovative projects and understand that while creative organisations can deliver bespoke services, often they don’t have the scale to cover a whole borough. Their

website contains an information exchange on cultural commissioning and links to a series of guides and case studies.⁶⁷ Similar guides can be found at the National Council for Voluntary Organisations website.⁶⁸

Checklist:

- Is it easy for smaller creative organisations to find out who to talk to at the council?
- Have you thought about who in the council should be responsible for working with creative industries?
- Have you thought about how you commission work from creative and cultural organisations? Is it easy?
- Are you working with your neighbours to commission creative or cultural services that cut across council boundaries?

⁶⁷ www.itc-arts.org/resources/cultural-commissioning/cultural-commissioning.

⁶⁸ www.ncvo.org.uk/practical-support/information/public-services/cultural-commissioning-programme.

Conclusion

Your local creative industries – and wider creative economy – can be the cornerstone of recovery for your communities and local economy from the impacts of COVID-19. They both need to be integrated into your wider economic, social and environmental strategies – and linked across to other key agendas such as health and wellbeing.

The creative economy in your area is an ecosystem of commercial businesses, social enterprises and other non-profit organisations and activities in the third and public sector. The arts, culture and heritage sectors are an important part of this creative economy – and contribute to economic as well as social impacts. The for-profit parts of your local creative economy can also deliver social change as well as straightforward economic benefits through inclusive or ‘good’ growth agendas.

It is only through aligning your goals with others locally – and aligning your goals with national and international trends and policy – that your local actions will have significant impact. Although this takes effort, you will then find you will as a consequence have access to additional expertise, research, funding and partners. Complex problems require such grand alliances.

The global nature of creativity, culture, digital technologies, research and innovation mean that local and regional governments have as big a role to play in delivering on the global challenges to humanity and the environment as do national ones.

Local leaders and policymakers have a unique perspective of viewing the creative economy through place – and the particular needs and assets of their local communities and enterprises. Now is the time to use this and all the levers at your disposal including your convening power enable creativity, culture and digital work together to bounce forwards towards a better society and economy.

Appendix 1 – sector bodies and trade associations

Subsector	Sector bodies and trade associations	Website
All creative sub-sectors	Creative Industries Federation	www.creativeindustriesfederation.com/contact
	Creative England	www.creativeengland.co.uk
	Creative Industries Council	www.gov.uk/government/groups/creative-industries-council
	Creative & Cultural Skills	www.ccskills.org.uk
Advertising	Institute of Practitioners in Advertising	ipa.co.uk
	Interactive Advertising Bureau	www.iabuk.com
	British Design and Art Direction (D&AD)	www.dandad.org
Architecture	Royal Institute of British Architecture (RIBA)	www.architecture.com
	Forum for the Built Environment	fbeonline.co.uk
	Landscape Institute	www.landscapeinstitute.org
Arts & Culture	Heritage Alliance	www.theheritagealliance.org.uk
	Association of Independent Museums (AIM)	www.aim-museums.co.uk
	UK Theatre	uktheatre.org
	Association of Leading Visitor Attractions	www.alva.org.uk/index.cfm
	Culture, Health & Wellbeing Alliance	www.culturehealthandwellbeing.org.uk
	Cultural Learning Alliance	https://culturallearningalliance.org.uk
	Arts Council England	www.artscouncil.org.uk
	National Lottery Heritage Fund	www.heritagefund.org.uk
Historic England	https://historicengland.org.uk	
Crafts	Crafts Council	www.craftscouncil.org.uk
	Design Nation	designnation.co.uk
	Heritage Crafts Association	heritagecrafts.org.uk

Subsector	Sector bodies and trade associations	Website
Createch	Tech UK	www.techuk.org
	British Interactive Media Association	bima.co.uk
Design	Design Council	www.designcouncil.org.uk
	Design Business Association	www.dba.org.uk
	British Institute of Interior Design	biid.org.uk
	...and many others	www.dexigner.com/directory/loc/United-Kingdom/Organizations
Fashion	British Fashion Council	www.britishfashioncouncil.org.uk
	UK Fashion & Textile Association	www.ukft.org
Games	UK Interactive Entertainment (UKIE)	ukie.info
	Independent Games Developers Association (TIGA)	tiga.org
Music	UK Music	www.ukmusic.org
	...and many others	www.musictank.co.uk/resources/key-industry-bodies
Publishing	Publishers Association	www.publishers.org.uk
	British Educational Suppliers Association (BESA)	www.besa.org.uk
	Association of Online Publishing	www.ukaop.org
	News Media Association	www.newsmediauk.org
TV & Film	British Film Institute (BFI)	www.bfi.org.uk
	Producers Alliance for Cinema & Television (PACT)	www.pact.co.uk
	Film Distributors Association	www.launchingfilms.com
	UK Cinema Association	www.cinemauk.org.uk

Appendix 2 – consultees

Individual consultees

Organisation	Person consulted	Job title
Leeds City Council	Pam Johnson	Principal Officer for Culture and Sport
Leeds City Council	Safiya Laher	Chief Officer Economic Development
Leeds City Council	Gareth Read	Economic Development Manager
Kent County Council	Tony Witton	Culture and Creative Economy Manager
Sheffield City Council	Rebecca Maddox	Head of Business Development (Culture)
Sheffield University	Vanessa Toulmin	Director of City & Culture
Bristol City Council	Jon Finch	Head of Culture and Creative Industries
The Auckland Project	Liz Fraser	Director of Curatorial and Engagement
Bishop Auckland Town Council	David Anderson	Town Clerk
Durham County Council	Chris Myers	Regeneration Projects Manager
Locate in Kent	Anita Glover	Marketing Manager
Kirklees Council	Robin Widdowson	Senior Creative Sector Development Officer
Independent Theatre Council	Charlotte Jones	Chief Executive
Music:Leeds	whiskas (Samuel Nicholls)	Director
Leeds Digital Festival	Stuart Clarke	Festival Director
Warwick District Council	Ellie Hirons	Project Officer, Cultural Services
Warwick District Council	Guy Collier	Programme Manager Town Centres Development Services
Greater London Authority	Amanda Decker	Senior Programme Manager, Creative Enterprise Zones
BBC	Zillah Watson	(Former) BBC Commissioning Editor for Virtual Reality
UK Music	Tom Kiehl	Deputy CEO

Organisation	Person consulted	Job title
Theatres Trust	Jon Morgan	CEO
West of England Combined Authority	Nona Hunter	Creative Scale Up – Programme Manager
Sunderland Culture	Rebecca Ball	Creative Director
Cheshire East	Amy Lewis	Cultural Economy Development Manager
West Midlands Combined Authority	Fiona Latter	Creative Enterprise Scale Up Programme Lead
Somerset West and Taunton	Mark Wathen	Lead Specialist – Prosperity & Economic Development
Creative England	Jim Farmery	Head of Partnerships
Arts Council	Paul Bristow	Director of Strategic Partnerships at Arts Council England
UK Cinema Association	Phil Clapp	Chief Executive
Edinburgh Fringe	Lyndsey Jackson	CEO
Crafts Council	Rosy Greenlees	Director
Guildford Borough Council	Chris Stanton	Policy Officer - Economy and Innovation
Guildford Borough Council	Chris Burchell	Local Economy Manager
Historic England	Ian Morrison	Director of Policy & Evidence
DCMS	Ian Rimington	Senior Policy Advisor, Place and Creative Economy
Association of Leading Visitor Attractions (ALVA)	Bernard Donoghue	Director
Creative Industries Policy and Evidence Centre	Eliza Easton	Head of Policy Unit
Nesta	John Davies	Economic Research Fellow Creative and Digital Economy
Mayor's Office London	John Newbiggin OBE	Chair Cultural Strategy Group/ Ambassador for Creative Industries
UK Screen Alliance and Creative Industries Council	Neil Hatton	CEO
Cornwall Council	Tamzyn Smith	Principal Lead Culture and Creative Industries
Cornwall Council	Lea Guzzo	Senior Culture and Creative Industries Officer
Sunderland Culture	Laura Brewis	Artist Development and Creative Industries Producer

Organisation	Person consulted	Job title
Waltham Forest Borough Council	Cllr Clare Coghill	Leader
Lincolnshire County Council,	James Sharples	Business Transformation Manager
Somerset West and Taunton	Cllr Benet Allen	Deputy Leader and Portfolio Holder for Communications and Culture
Hackney	Cllr Guy Nicholson	Cabinet Member for Planning, Culture and Inclusive Economy
CI PEC	Claudia Burger	Insights Manager
Heritage Alliance	Hannah Shimko	Head of Policy Unit
British Fashion Council	Judith Rosser-Davies	Head of Government Relations & Education
The Association for Interactive Entertainment (UKIE)	Daniel Wood	COO
Sunderland City Council	Catherine Auld	Asst Economic Director

Appendix 3 – international policy and research resources

Source	Useful policy or research	Key points
UN	Sustainable Development Goals	The SDGs are an internationally agreed framework which interlinks social and economic impacts – decent work, environmental sustainability etc – which you can use to understand and measure the benefits of your local creative economy, against international comparators
https://sustainabledevelopment.un.org		
UNCTAD ⁶⁹	Trade generally including trends in International Trade in Creative Services	Strong growth at “intersection of culture, technology, business and innovation” “Creative services expanding alongside the digital... economies... heavily enmeshed with emerging e-commerce activity”
https://unctad.org/en/pages/PublicationWebflyer.aspx?publicationid=2328		
UNESCO	World Heritage sites	World Heritage site designations can contribute to local visitor economy
https://whc.unesco.org/en/interactive-map https://whc.unesco.org/en/socio-economic-impacts		
UNESCO	Generally, social and cultural benefits of arts, culture and heritage Museums’ contribution to creative economy	UK is a signatory to the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions ‘Inclusive growth’ as a key concept and cultural heritage’s contribution to it
https://en.unesco.org/creativity/sites/creativity/files/periodic_reports/old/uk_report_ownformat_uk_2012_0.pdf https://en.unesco.org/creativity/sites/creativity/files/cultural_times._the_first_global_map_of_cultural_and_creative_industries.pdf https://unesdoc.unesco.org/ark:/48223/pf0000371549 https://en.unesco.org/creativity/sites/creativity/files/ifcd_2017_en_final_web.pdf		
UK National Commission for UNESCO	UNESCO policy or research – wider UN policies relating to creative economy, cultural policy, education	They can support applications for World Heritage, Intangible Heritage and other designations
www.unesco.org.uk		

69 The United Nations Conference on Trade and Development, which despite its name is a permanently constituted body within the UN

Source	Useful policy or research	Key points
The Organisation for Economic Co-operation and Development (OECD) have	Place-based development including tourism, better quality jobs, innovation and SMEs Policy and statistics for 'sub-national' governments	Specialised business support needed to fit creative enterprises and freelancers Innovation in public and private finance Centre for Entrepreneurship, SMEs, Regions and Cities Cultural and Creative Sectors and Local Development project
www.oecd.org/ http://www.oecd.org/CFE www.oecd.org/cfe/regional-policy/subnational-finance.htm www.oecd.org/cfe/leed/2018-SACCI-Handbook.pdf		
World Intellectual Property Organisation (WIPO)		IP protection and monetization in the publishing, games and film industries Impact of 'fourth industrial revolution' of digital technologies on creative enterprises that rely on a range of IP to underpin their business models.
www.wipo.int/publications/en/details.jsp?id=4166 www.wipo.int/meetings/en/details.jsp?meeting_id=49006		
European Union	European wide statistics on the creative economy Creative Europe funding and collaborative initiatives programme Agenda and Work Plan for Culture Digital single market Horizon R&D investment and other innovation policy Programmes for SMEs, entrepreneurship, IP and financing Future of work studies and creativity in education policies and programmes	Historically the UK has been a significant beneficiary of EU funding programmes and has influenced policy in the creative economy, culture, innovation, digital and enterprise Whatever our future relationship, local creative economies will continue to be interwoven with the EU creative economy – and local creative economic and social strategy will need to take trends, research and policy at a European level into account
https://ec.europa.eu/culture/policy/cultural-creative-industries_en		

#CouncilsCan



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