

Study of the impact of Creative Partnerships on the Cultural and Creative Economy

Appendix B: Cost Code Analysis

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Creative Partnerships



Burns Owens Partnership Ltd

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1 Introduction

This cost code analysis forms one research strand of Burns Owens Partnership (BOP's) study into the impact of Creative Partnership (CP) on the cultural and creative economy. The overall aim of the study was to investigate three areas of Creative Partnership's impact: the market for creative products and services; individual practitioners and firms; and local and regional economies.

The cost code data analysis concentrates on the third research strand, the impact of CP on the wider creative and cultural economy. All CP office accounts were analysed to identify creative and cultural spend, the spend was then coded according to the Department of Culture, Media and Sports (DCMS) Data Evidence Toolkit (DET) definition of creative industries (audio-visual, books and press, performance and visual arts plus heritage¹.) This provided reliable and robust evidence on the number of, and type of creative practitioners CP has engaged with as well as CP's economic contribution to the creative and cultural economy. Using official Government statistics, it has also been possible to gain some understanding of how, and to what extent, CP offices have engaged with their local creative and cultural economies.

The cost code analysis shows that while CP has engaged with a wide variety of the creative and cultural sector, CP activity tends to be concentrated within the visual and performing arts. The majority of offices also operate a core and periphery model, where a small number of practitioners account for over half of CP office creative and cultural economy spend; either because they work on large projects or because they are contracted as project managers.

The first section of this appendix presents the headline figures (type of practitioner, spend and evidence of a core). It then discusses in more detail the number and type of individuals/organisations CP phase 1 and 2² offices have engaged with from inception to the end of the financial year 2005/2006. It also analyses creative and cultural economy spend by industry and occupation. The next section outlines the main findings from the individual phase 1 and 2 offices, highlighting any incidences where office spend differs from the overall pattern. The third part of this annex demonstrates how CP offices have utilised their local creative and cultural economy. Through comparing the cost code figures with official Government statistics, we demonstrate the impact three CP offices have had on their local creative and cultural economy and how they have adapted to their own circumstances. Included at the end of this appendix are individual tables outlining creative and cultural spend and the core/periphery for all CP phase 1 and 2 offices.

The figures in this report are a reflection of total creative and cultural spend. They refer to creative practitioners contracted to work in schools, and to creative practitioners who support general CP activities (press, printing, advertising and graphic designers, marketing, photographers and film and video producers.) It should also be noted that these figures are only a record of direct payment. They cannot record how money

¹ http://www.culture.gov.uk/global/research/det/glossary_abbreviations.htm

² North and South Tyneside are excluded from this analysis

allocated is then spent (i.e. what proportion of money contracted to theatrical organisations/art organisations is then contracted out to freelancers).

2 Headline Figures

Numbers of Creative Practitioners

- 3,465 unique creative practitioners
- 488 or 14% of creative practitioners are employed by more than one CP office

Spend

- £29 million has been spent within the creative and cultural economy
- 50% of all CP office spend has gone directly into the creative and cultural economy

Industries

- 52% of total creative and cultural economy spend is within performing and visual arts
- Approximately 25% of creative practitioners operate within the visual artists

Occupation

- 769 artists/sculptors have been employed by CP. By number they are the biggest group, accounting for 19% of all creative practitioners contracted by CP.
- The largest group by spend is arts organisations. They account for 21% of all CP creative and cultural spend

The Core

- 46% (£13.42 million) of all cultural and creative spend went to just 6% (220) of the creative practitioners contracted by CP
- On average each CP office spent 48% of its creative and cultural spend on just 9% of its practitioners

3 Cultural and Creative Spend by Industry and Sector

Since inception, CP phase 1 and 2 offices have directly contracted just under 3,500 creative individuals or organisations. In addition, many of these organisations will have contracted freelancers to work on specific CP projects. These individuals are not included in this figure. In total, just under £30 million has been spent within the cultural and creative economy (figure 1). This represents approximately half of all CP phase 1 and 2 offices total spend.

Figure 1 Total Creative Practitioner Spend

Total Creative Practitioner Spend

	(£ million)	% of spend on creative practitioners
Total Phase 1 and 2		
Number of unique creative practitioners	3,465	
Total Spend on Creative Practitioners	29.12	
Arts Expenditure	50.06	58
Total Office Spend	58	50

Source: Burns Owens Partnership (2006)

Figure 2 shows that CP offices have engaged with individuals and organisations across all 14 industries within the cultural and creative sector. However, levels of engagement differ significantly between the industries. Visual and performing arts predominate, with these two areas accounting for 52% of total creative and cultural economy spend and 39% of the total number of creative practitioners.

Figure 2 CP Creative and Cultural Spend by Industry

Number of Creative Practitioners and Spend by Industry				
Industry	Number of freelancers/organisations	Total Spend (£k)	% of creative practitioners	% of total creative practitioner spend
Advertising	34	380	1	1
Architecture	51	424	1	1
Computer services and software	11	64	0	0
Design	201	1,222	5	4
Film and video	216	2,225	5	8
Heritage	37	227	1	1
Interactive media	81	1,049	2	4
Music	356	2,460	9	8
Performing arts	650	8,750	16	30
Photography	145	806	4	3
Printing	15	70	0	0
Publishing	268	1,260	7	4
Television and Radio	40	866	1	3
Visual arts	913	6,282	23	22
total	3,018	26,085	76	90
Unclassified	935	3,035	24	10
Total	3,953	29,120		

Source: Burns Owens Partnership (2006)

In relation to specific occupations, artists/sculptors are numerically the biggest group. 769 artists and sculptors have been employed by CP offices. On average they receive £4,000 from CP offices. By spend, the largest group are arts organisations. They have received £6.2 million from CP. This is an average of £26,000 for each arts organisation contracted by CP.

Perhaps unsurprisingly individuals and organisations operating within “artistic and literary creation” (see figure 6 for definition) are the largest group. 44% of all creative practitioners operate within this area, accounting for 34% of all spend.

Commercial businesses operating within the broader creative industries rather than the cultural sector are also represented. CP has worked with 34 advertising businesses, 42 architectural companies, 201 design businesses, 37 interactive media companies, 76 TV, film and video productions, 15 printers, 28 publishing companies and 39 broadcasting businesses. Together they account for 12% of all creative practitioners contracted by CP and 16% of all spend.

The figures also indicates the use of creative businesses to support general CP activities. Advertising companies, advertising and graphic designers, photographers and film producers and directors are frequently used to promote and record CP activities. 346 practitioners working in these areas have been contracted to complete just under £2.5 million of work.

The Core and Periphery

As stated in the headline figures, CP has directly contracted 3,465 creative practitioners. However among these practitioners, spend is not evenly spread. Instead, there is a two tier model with a “core” of practitioners who either work for CP on a continuous basis or on big projects, and the “periphery” that are contracted by CP to deliver contained projects or workshops.

The core is relatively small. Just under half of all creative economy spend (46% - £13.42 million) went to just 6% (220) of the creative practitioners contracted by CP. In three quarters of CP offices between 40 – 60% of their total creative economy spend went to less than 10% of the creative practitioners the contracted.

There are two distinct models core/periphery models. In the first instance the core contains freelancer’s practitioners working in artistic and visual interpretation. (Black Country, Derby, Thames Gateway, Nottingham). These individuals tend to be “agents” both programming and delivering projects in schools. The other model is characterised by the use of large organisations (BDR, Birmingham, Manchester/Salford, Cornwall, Bristol, Merseyside, London South, Norfolk, Slough, Tees Valley). Often, these organisations are project managers, with the actually delivery contracted out to freelancers. The remaining nine CP offices are a mixture of these two models.

A variety of organisations and individuals are represented within the core from dancers, to arts organisations, multimedia services to product designers. However, there is some continuity between the different offices. 20 of the 23 offices include a theatrical company or arts organisation within the core group of practitioners.

Tables outlining the core for all phase 1 and 2 offices are at the end of this appendix.

Variations Across CP offices

The following section outlines CP offices where spend does not follow the general pattern described above. Tables for each office are included at the end of this session.

- Birmingham’s spend in performance is higher than the national average (45% compared to national average of 30%). It has worked with 14 theatrical companies on projects totalling £519,000. This accounts for 24% of their total creative economy spend, 13% higher that the CP office average
- The Black Country has a relatively small core, with only 28% of their total creative economy spent on this group. In the Black Country, creative industry spend is spread more evenly across all practitioners contracted.
- Bradford has concentrated it’s spend within a small number of individuals/organisations, particularly within the radio and TV sector. £58,000 (26%) of spend has been contracted to one broadcasting company
- Cornwall and Plymouth have directly contracted 438 creative practitioners. This is the highest number of any phase 1 or 2 CP offices. Like Birmingham, Cornwall and

Plymouth has a high level of spend within performance (44%). Cornwall and Plymouth have spent a significant amount on theatre hall and concerts, (£404,000 - 15%) and performance arts organisations (£463,000 – 18%); both of which are double the national average. In Cornwall the core is very concentrated. 31% of total creative economy spend went to just 4 organisations

- Bristol spent 19% (£374,000) of its total creative economy spend on just one organisation. This is the highest figure for any CP office
- In Cumbria creative economy spend is focused on visual arts. 43% of their creative industry spend is within visual arts compared to a national average of 22%.
- In Durham and Sunderland, 16% of spend was in publishing. This is four times the national average
- Hull's creative economy spend is particularly high within music. 14 musicians were contracted on projects worth £182,000 (21%). This is four times the national average
- Like Cumbria, Kent's spend is concentrated within the visual arts (46%). Just over £1 million was spent in this sector, half within visual arts organisations (£591,000)
- London East has engaged with a number of interactive media companies. 10 businesses have been contracted to work on projects totalling £183,000 (10%), double the national office
- Merseyside has a relatively low levels of spend within the creative and cultural economy. Only 27% of its total office spend went to the creative and cultural sector. This compares to the national average of 50%
- Norfolk has engaged with a variety of local festivals. £127,000 (8%) went to local festivals
- Nottingham has contracted high numbers of individual artists. £279,000 (17%) has gone to 68 (22%) artists. These figures compare to a national average of 12% and 9% respectively
- Southampton has worked with relatively few creative practitioners (39). Instead creative programme spend is directed towards other types of businesses and organisations

4 CP Offices Operating within the Wider Creative and Cultural Economies

This section explores how CP offices utilise and adapt to the local creative and cultural economy they are operating in, by comparing the CP cost code figures with official national statistics. However for reasons outlined in the methodology section it was not possible to do this for all CP office areas. Instead, we look at three very different areas – BDR, Cumbria and Birmingham, and explore how they adapt to their local creative and cultural economy. It is important to note that these figures are only estimates and should be treated with some caution.

Barnsley, Doncaster and Rotherham

Barnsley, Doncaster and Rotherham (BDR) have approximately 1,020 creative and cultural industries businesses and 680³ freelancers operating within the “artistic and literary creation and interpretation field” (authors, artists, sculptors, dancers, entertainers, musicians). Together they have a turnover of £282 million⁴. These businesses accounts for 6% of all businesses based in BDR, lower than the levels found in some other areas of Yorkshire. For example, in York this figure is 8.7%⁵ and in Kirklees it is 7.3%⁶. Specifically, BDR has low numbers of “places operating arts facilities” (7), “museums” (8) and “live theatrical presentation” (18).

In reaction to the relatively low levels of practitioners operating in some creative sectors, the CP BDR offices have contracted a number of businesses from the surrounding sub-region (Huddersfield, Sheffield, Leeds).

Figure 3 below outlines the total number of creative industry businesses in BDR, the number of businesses based in BDR that CP BDR has worked with and the number based outside of BDR. It shows that CP has worked with 3% of all creative and cultural practitioners based in BDR. In total 38% of practitioners are based within the BDR area, with 62% of practitioners based outside.⁷ The BDR office has successfully engaged with the majority of arts facilities and a third of all businesses working within live theatrical presentation.

³ Annual Population Survey 2005

⁴ Annual Business Inquiry 2004

⁵ Burns Owens Partnership Economic Impact Study and Needs Assessment for North Yorkshire and York Creative Industries Network

⁶ Burns Owens Partnership Creative Economies Statistical Progress Report for Kirklees Metropolitan Council

⁷ Figures refer to coded creative practitioners only – non classified are excluded from this exercise

Figure 3 Creative and Cultural Industries in BDR and their use by CP Office BDR

BDR	BDR Total	CP Total		Number of businesses based outside of BDR used by CP
	Number of businesses	Number of businesses based in BDR used by CP	% of total BDR business use by CP	
Advertising (74.40)	98	2	2	0
Architecture (74.20)	130	0	0	0
Libraries and archive activities (92.51)	5	0	0	0
Live Theatrical presentation (92.31/1)	18	6	33	11
Motion picture video and production (92.11)	20	4	20	2
Motion picture projection (92.13)	*			
Museum activities and preservation of historical sites and buildings (92.52)	8	1	13	1
News Agency Activities	7	0	0	0
Operation of Art Facilities (92.32)	7	6	86	9
Other Artistic and literary creation and interpretation (95.31) ¹	466	26	6	54
Other business activities not else classified (74.87/9)	14	0	0	0
Other computer related activities (72.6)	272	1	0	2
Other entertainment businesses not else classified (92.34)	53	0	0	0
Other retail in specialist stores	9	0	0	0
Photographic activities (74.81)	60	1	2	3
Pre Press Activities (22.24)	11	0	0	0
Publishing of books (22.11)	24	1	4	0
Publishing of newspapers (22.12)	*			
Publishing of sound recordings (22.14)	*			
Radio and Television Activities (92.2)	16	1	6	1
Software Consultancy and Supply (72.2)	373	1	0	1
Specialty Design Activities (74.87/2)	49	1	2	0
Total	1,640	51	3	84

Source: ABI and Burns Owens Partnership (2006)

* Suppressed data 1 includes self employed

Cumbria

In 2004, Cumbria had approximately 980 creative businesses with a turnover of £183 million⁸. This is approximately 5% of all businesses based in Cumbria⁹. In addition there were 880 self employed working in the “artistic and literary creation and interpretation field”.

Cumbria’s strength lies within it’s relatively large creative freelance workforce (in Manchester and Liverpool both of which have similar size populations there is only 330 and 470 freelancers respectively) and in live theatrical presentation (25 businesses). In contrast, the number of commercial creative industries businesses (such as advertising, radio and TV and design) based in Cumbria is relatively small.

Figure 4 below illustrates that the Cumbria CP office has contracted 3% of Cumbria’s creative and cultural industries, putting £460,000 into the local economy. 68% of practitioners are based in Cumbria, with 32% of practitioner’s bases outside the county. Like BDR, it has engaged with the majority of businesses working in the operation of arts facilities (67%). The office has also taken advantage of the large pool of artistic and literary creation and interpretation, by employing a significant number of local freelancers. Freelancers that do not live in Cumbria are usually based in the North East and within easy commutable distance to Cumbria. Though the creative sector may be small, the CP office has managed to engage with some of these businesses. The figures show how the office has engaged with local television and motion picture projection businesses, rather than contract companies based outside the region.

⁸ Ibid

⁹ Ibid

Figure 4 Creative and Cultural Industries in Cumbria and their use by CP Office Cumbria

Cumbria	Cumbria Total	CP Total		
	Number of businesses	Number of businesses based in Cumbria used by CP	% of total Cumbria business use by CP	Number of businesses based outside of Cumbria used by CP
Advertising (74.40)	44	3	7	1
Architecture (74.20)	131	1	1	0
Libraries and archive activities (92.51)	*			
Live Theatrical presentation (92.31/1)	25	2	8	1
Motion picture video and production (92.11)	17	4	24	2
Motion picture projection (92.13)	11	0	0	0
Museum activities and preservation of historical sites and buildings (92.52)	21	0	0	1
News Agency Activities	*			
Operation of Art Facilities (92.32)	6	4	67	9
Other Artistic and literary creation and interpretation (95.31) ¹	961	20	2	12
Other business activities not else classified (74.87/9)	102	1	1	0
Other computer related activities (72.6)	147	1	1	2
Other entertainment businesses not else classified (92.34)	20	1	5	0
Other retail in specialist stores	12	0	0	0
Photographic activities (74.81)	45	5	11	2
Pre Press Activities (22.24)	*			0
Publishing of books (22.11)	17	0	0	0
Publishing of newspapers (22.12)	*			
Publishing of sound recordings (22.14)	*			
Radio and Television Activities (92.2)	9	1	11	0
Software Consultancy and Supply (72.2)	164	0	0	0
Specialty Design Activities (74.87/2)	23	1	4	0
Total	1,755	44	3	18

Source: ABI and Burns Owens Partnership (2006) * suppressed data 1 includes self employed

Birmingham

Birmingham has a well established creative and cultural economy. It has 2,800 creative and cultural businesses, with a turnover of £1.2 billion¹⁰. In addition there are just over 700 freelancers operating within “artistic and literary creation and interpretation”.¹¹ In total, the creative industries account for 9% all of businesses in Birmingham.¹² In terms of the size and breath of creative economy only London and Manchester’s creative economies are more developed. Unlike many CP areas there are significant numbers of creative businesses such as advertising, architecture and radio and TV companies. It also has relatively high numbers of businesses operating arts facilities (24 compared to 18 in Manchester and 5 in Newcastle).

Figure 5 shows that Birmingham has engaged with 4% of all creative practitioners with approximately £1.8 million invested in the local creative and cultural economy. Only 23% of its practitioners are based outside of Birmingham. Of these practitioners, many are based in the West Midland region, working on smaller, more specialised projects. The Birmingham office has successfully engaged with the cultural sector (museums and theatres) and employed approximately 10% of all practitioners working in the artistic and literary creation and interpretation. However the Birmingham office has not always successfully engaged with some of the more commercial creative businesses. It has only engaged with 1% of radio and TV companies and 2% of advertising companies.

¹⁰ Ibid

¹¹ Ibid

¹² Ibid

Figure 5 Creative and Cultural Industries in Birmingham and their use by CP Office Birmingham

Birmingham	Birmingham Total	CP Total		Number of businesses based outside of Birmingham used by CP
	Number of businesses	Number of businesses based in Birmingham used by CP	% of total Birmingham businesses used by CP	
Advertising (74.40)	176	3	2	3
Architecture (74.20)	189	0	0	0
Libraries and archive activities (92.51)	*	1	*	0
Live Theatrical presentation (92.31/1)	60	6	10	1
Motion picture video and production (92.11)	35	5	14	0
Motion picture projection (92.13)	6	0	0	0
Museum activities and preservation of historical sites and buildings (92.52)	11	3	27	0
News Agency Activities	10	0	0	0
Operation of Art Facilities (92.32)	24	16	67	0
Other Artistic and literary creation and interpretation (95.31)1	917	60	7	20
Other business activities not else classified (74.87/9)	257	1	0	0
Other computer related activities (72.6)	391	0	0	0
Other entertainment businesses not else classified (92.34)	43	5	12	0
Other retail in specialist stores	*	0		0
Photographic activities (74.81)	103	4	4	0
Pre Press Activities (22.24)	21	0	0	0
Publishing of books (22.11)	30	0	0	0
Publishing of newspapers (22.12)	11	0	0	0
Publishing of sound recordings (22.14)	12	0	0	0
Radio and Television Activities (92.2)	53	1	2	0
Software Consultancy and Supply (72.2)	575	0	0	0
Specialty Design Activities (74.87/2)	44	3	7	0
Total	2,968	108	4	33

Source: ABI and Burns Owens Partnership (2006)

* suppressed data 1 includes self employed

5 Methodology

The main aim of the data analysis was to produce overall figures on the number and type of organisations/individuals phase 1 and 2 CP offices have engaged with since inception. The Creative Partnership monitoring database was identified as the primary source for this information. The monitoring database is a record of all the creative practitioners CP offices have worked with. It classifies CP partners by industry sector, corporate status, contact type (company, sole trader etc.), contact sub-type (ACE supplier, regional media, local authority) and Arts Council England activities categories (combined arts, dance, literature, music, theatre/drama and visual arts). However, on further examination it became clear that the monitoring database would not be a reliable source for producing an accurate account of creative practitioners engaged by CP:

- Many offices use the monitoring database as a contacts database rather than as a valid record of who they had contracted
- Freelancers are not always added to the database
- I.T. problems with the CP national office database meant many CP offices had been unable to update their entries
- The majority of entries were not classified
- Of the entries classified many were wrongly coded
- The Arts Council England activities categorisations are too broad to make any meaningful analysis with other cultural and creative statistics

Cost codes records were identified as an alternative to the monitoring database. Cost codes are a record of what each office has spent their budget on by activity (i.e. creative programme, CPD, advocacy, research). They document who has been paid, how much, when and for what piece of work.

A comparison between the monitoring database and cost code records for two CP offices showed that the two sources contained very different information. For example in one CP office, only 45% of monitoring database entries were also on the cost code records.

In consultation with CP, a decision was made to use the cost code records rather than the monitoring database. Using cost code records had many significant advantages to the monitoring database:

- There was complete certainty that all creative practitioners on the cost code records had worked for CP in some capacity
- As well as being able to find out how many practitioners CP had worked with, the financial information on the cost codes meant it was possible to analyse spend by individual/organisation
- As the cost code data was not pre classified, it would be possible to code the individuals/organisations according to the Department of Culture, Media and Sport (DCMS) Data Evidence Toolkit (DET), therefore allowing for comparison to other cultural and creative statistics

Cost Code Analysis

CP national accounts provided BOP with the cost code accounts for 24 phase 1 and 2 offices¹³ from their inception to the end of financial year 05/06. The first task was to identify creative and cultural economy spend from other types of spend. For this task, creative and cultural spend was identified as costs falling into the following categories

- Creative Programme (grants, press and PR, professional fees, consultants, assessors/advisers, facilitation)
- Continuing Professional Development (Grants, Press and PR, consultants, assessors/advisers, facilitation)
- Advocacy (Grants, Press and PR, press cuttings, professional fees, printing, assessors/advisers, facilitation)
- International Development (Grants, Press and PR, press cuttings, professional fees, printing, assessors/advisers, facilitation)

Therefore the definition of creative cultural spend does not just refer to just individuals/organisations working on the creative programme (i.e. practitioners which work in schools) but also to creative practitioners involved in marketing, press and public relations. All other types of spend (research and evaluation, advocacy, production, investment and staff and admin costs) were deleted.

Within each category spend was recorded against either an organisation or individual. The next stage was to code these entries according to recognised creative and cultural definitions.

The DCMS Data Evidence Toolkit (DET) framework was identified as the most effective definition of the creative and cultural industries. The DET provides a conceptual and technical definition of the cultural and creative economies. It uses Standard Industrial Classification (SIC) codes to classify businesses into four domains (audio-visual, books and press, performance and visual arts) and 14 industries. Classifying the cost code data by the DET meant comparisons could be made to other Government statistics collected by SIC code. Figure 6 outlines the framework.

Desk and internet research identified which industries and sectors individuals/organisations operate in. Each entry was then classified according to the DET framework (occupation, industry and SIC code.) Where no information was available, entries were coded as “not classified”.

Any entries within these categories that were not a creative or cultural economy individual/organisation were deleted. This included schools, charities/organisations which are primarily educational/regeneration rather than creative, sports/fitness organisations, local authorities, consultancies and venues.

¹³ North and South Tyneside records were not available

Figure 6 Experian YP Classification

YP Classification Text	NEW SIC 2003 Code	SIC 2003 Description	Industry
Advertising Agencies	7440	Advertising	Advertising
Advertising Contractors	7440	Advertising	Advertising
Designers-Advertising & Graphic Marketing & Advertising Consultants	7440	Advertising	Design
Public Relations Consultants	7440	Advertising	Advertising
Publicity Consultants	7440	Advertising	Advertising
Architects	7420	Architectural and engineering activities and related technical consultancy	Architecture
Architectural Metal Workers	7420	Architectural and engineering activities and related technical consultancy	Architecture
Architectural Services	7420	Architectural and engineering activities and related technical consultancy	Architecture
Architectural Technologists & Technicians	7420	Architectural and engineering activities and related technical consultancy	Architecture
Design Consultants	7420	Architectural and engineering activities and related technical consultancy	Design
Illustrators - Technical & Commercial	7420	Architectural and engineering activities and related technical consultancy	Architecture
Landscape Architects	7420	Architectural and engineering activities and related technical consultancy	Architecture
Libraries	9251	Libraries and archives activities	Heritage
Entertainers / Actors	92311	Live theatrical presentation	Performing Arts
Dancers	92311	Live theatrical presentation	Performing Arts
Actors	92311	Live theatrical presentation	Performing Arts
Designers-TV, Film & Theatre	9211	Motion picture and video production	Design
Film Producers & Directors	9211	Motion picture and video production	Film & video
TV, Film & Video Production Services	9211	Motion picture and video production	Film & video
Cinemas	9213	Motion picture projection	Film & video
Festivals	74.87/3	Activities of exhibition and fair organisers	Visual Art
Art Galleries-Public	9252	Museum activities and preservation of historical sites and buildings	Visual Art
Museums	9252	Museum activities and preservation of historical sites and buildings	Heritage
curator	9252	Museum activities and preservation of historical sites and buildings	Heritage
Journalists	9240	News agency activities	Publishing
Arts Organisations	9232	Operation of arts facilities	Performing Arts (or other)
Music Studios & Practice Rooms	9232	Operation of arts facilities	Music
Record Companies	9232	Operation of arts facilities	Music
Recording Services-Sound	9232	Operation of arts facilities	Music
Theatres & Concert Halls	9232	Operation of arts facilities	Performing Arts (or other)
Ticket Agencies	9232	Operation of arts facilities	Music
Artists	92319	Other artistic and literary creation and interpretation	Visual Art
Artists-Commercial & Industrial	92319	Other artistic and literary creation and interpretation	Visual Art
Authors & Script Writers (includes story tellers)	92319	Other artistic and literary creation and interpretation	Publishing
Calligraphy	92319	Other artistic and literary creation and interpretation	Visual Art
Display Artists & Designers	92319	Other artistic and literary creation and interpretation	Visual Art
Music Arrangers & Composers (inc. sound designer)	92319	Other artistic and literary creation and interpretation	Music
Music Management and Promotion	92319	Other artistic and literary creation and interpretation	Music

Musicians	92319	Other artistic and literary creation and interpretation	Music
Sculptors	92319	Other artistic and literary creation and interpretation	Visual Art
Stained Glass Artists	92319	Other artistic and literary creation and interpretation	Visual Art
Theatrical Companies	92319	Other artistic and literary creation and interpretation	Performing Arts
Poets	92319	Other artistic and literary creation and interpretation	Publishing
Theatre Directors	92319	Other artistic and literary creation and interpretation	Performing Arts
Dance companies	92319	Other artistic and literary creation and interpretation	Performing Arts
arts festival	92319	Other artistic and literary creation and interpretation	Visual Art
Designers-Product	7487/2	Other business activities not elsewhere classified	Design
Designers-Textile	7487/2	Other business activities not elsewhere classified	Design
Exhibition Designers	7487/2	Other business activities not elsewhere classified	Design
Fashion Designers	7487/2	Other business activities not elsewhere classified	Design
Interior Designers	7487/2	Other business activities not elsewhere classified	Design
Internet Consultancy	7487/9	Other business activities not elsewhere classified	Interactive Media
Internet Providers	7487/9	Other business activities not elsewhere classified	Interactive Media
Artists' Agents	7487/9	Other business activities not elsewhere classified	Visual Art (or other, specify)
Multimedia Services	7260	Other computer related activities	Interactive Media
Dancing Schools	9234	Other entertainment activities not elsewhere classified	Performing Arts
Discos - Mobile	9234	Other entertainment activities not elsewhere classified	Music
Drama Schools	9234	Other entertainment activities not elsewhere classified	Performing Arts
Entertainments	9235	Other entertainment activities not elsewhere classified	Performing Arts
Music Schools	9234	Other entertainment activities not elsewhere classified	Music
Speech & Drama Teachers	9234	Other entertainment activities not elsewhere classified	Performing Arts
Art Galleries & Dealers	5248/6	Other retail sale in specialised stores	Visual Art
Computer Software Development	7222	Other software consultancy and supply	Computer Services & Software
Internet Web Design	7222	Other software consultancy and supply	Interactive Media
Photographers-Commercial & Industrial	7481	Photographic activities	Photography
Photographers-General	7481	Photographic activities	Photography
Photographic Processing & Printing	7481	Photographic activities	Photography
Printers & Lithographers	2224	Pre-press activities	Printing
Publishers & Publications	2211	Publishing of books	Publishing
Newspapers & Magazines	2212	Publishing of newspapers	Publishing
Music Publishing	2214	Publishing of sound recordings	Music
Broadcasting Services	9220	Radio and television activities	TV & Radio
TV companies	9220	Radio and television activities	TV & Radio
Computer Software Development	7222	Other software consultancy and supply	Computer Services & Software
Entertainment Agencies	9234	Other entertainment activities not elsewhere classified	Performing Arts

CP Offices Operating within the Wider Creative and Cultural Economies

The Annual Business Inquiry (ABI) is the most reliable source for information on the number of businesses in Great Britain. Covering 80% of all businesses registered for VAT it asks for information surrounding size, turnover and productivity. Importantly, it categorises businesses according to SIC codes. For each SIC codes included in the DET, Burns Owens Partnership (BOP) requested the number and turnover of businesses based within each of the CP offices localities. In recognition that some areas of the sector are categorised by high levels of self employed and therefore include individuals not registered for VAT, self employment figures for SIC code 92.3 “artistic and literary creation” were requested from the Annual Population Survey (APS). By comparing the CP figures with the ABI/APS data, it would then be possible to gain an understanding of the impact CP has had on local creative and cultural economies. However it quickly became apparent that it would not be possible to do this with any validity:

- The geographical areas available through the ABI/APS do not always match to the areas CP office are operating in
- The relatively small areas in which some CP offices operates means that under confidentiality laws, some of SIC code information is not available
- Many of the businesses CP offices have contracted are not actually based in the CP locality. Therefore it is not possible to compare the CP figures with the ABI/LFS figures
- The creative economy sector is characterised by high levels of self employed. While the APS figures will include some of this information, the relatively small geographical areas and the sample nature of this survey means the figures are not reliable
- Many of the SIC codes contain non creative businesses. It is not possible to separate effectively the creative businesses from the non creative businesses.

For these reasons, it was decided not to complete this task for all 25 CP offices. Instead, we explored three contrasting CP office areas and their adaptation to their local creative and cultural economies. Desk research was used to determine whether practitioners were local to the CP office. The figures for local creative practitioners were then applied to the ABI and APS data. For SIC codes 74.20 “Architectural and Engineering Activities” and 74.87/9 “Other Business activities not else classified”, a weighting of 25% was applied. For all other SIC codes it was assumed that 100% were creative or cultural businesses. The ABI and APS data for each CP office is available upon request.

6 CP Office Tables

This section includes the following tables:

- A break down of total CP office spend by occupation (*060630 overview tables BOP CP.xls*)
- Creative and Cultural Economy Spend tables for each CP office (arranged by Government Office Region – GOR) (*060710 cost code analysis BOP CP tables.xls*)
- Breakdown of the core in each CP office (arranged by GOR) (*060710 core table BOP CP.xls*) plus a version for external use which does not include organisation and individual names (*060710 core table BOP CP wout names.xls*)

