

The Creative Industries in Regional Development: Case Studies of Evidence-based Policy from the English Regions

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Abstract

The paper examines some aspects of the developing evidence-base for regional creative industry policy-making. It offers an evaluation that challenges some of the central sector advocacy claims and calls for a greater level of mutual understanding between policy-makers and researchers.

Keywords

Creative Industries, Regions, Evidence, Policy.

Introduction

This paper aims to offer a set of reflections on some aspects of the process of developing an evidence-base to support policy-making for the creative industries in the English regions. The contention of the paper is that the adequate development of an evidence-base requires the formation of an informed consensus between the main agents in policy-making (policy-makers, sector representatives and both commercial and academic policy researchers) about what constitutes appropriate evidence and how its quality is to be assured. The paper argues for a more clearly articulated and realistic assessment of the potential of the creative industries in regional development¹. Central to this is a need to properly distinguish between cultural policy and economic development objectives with respect to regional development. The current habit of eliding these inappropriately over-economises the arts and culture to the potential detriment of intelligent regional policy-making for them. Conversely, the over-aestheticised case for the creative industries potentially obscures the appropriate understanding of their regional impact.

The paper is divided into three sections. The first briefly reviews the evolving regional policy context and the emergence of the creative industries as a priority sector in regional development. It contends that the term 'creative industries' has functioned as an effective rallying point for advocacy purposes but has serious limitations in the transition from advocacy to policy and intervention. In the second, these limitations and their implications for policy are explored by examining employment data from a sample of English regions in relationship to the ambition of realising evidence-based policy². The paper concludes that regional policy is still some way from being able to claim to be

informed by reliable and valid evidence. The task of establishing that is currently obscured by competing aspirations as to the purpose of policy and an overly pragmatic attitude to the uses of data in forming it on the part of sector advocates. In particular, key claims of the advocacy case are judged over-extended by a critical scrutiny of the available evidence and this in turn appeals for a clearer articulation of the relationship between the arts and culture on the one hand and the creative industries on the other with respect to regional development objectives.

The Evolving Regional Policy Context

Since 1998 the English regions have enjoyed a modest degree of control over their economic development strategies. The introduction of Regional Development Agencies (RDAs³) brings a new tier of administration with functions of strategic leadership, priority-setting and resource allocation. Their principal objective is to reduce what are regarded by national government as unacceptably large inequalities in regional economic performance. The Government Office for each region monitors the work of the RDA in its region and they are collectively the responsibility of the national Department for Trade and Industry (DTI). The DTI sets broader statutory targets and approves the individual RDA Corporate Plans, including those areas over which they are permitted to exercise a modest degree of discretion. Since introduction, the RDAs have seen substantial real terms increases in the resources over which they have either direct control or influence and they have seen an increase in their co-ordinating role across a range of regional policy areas including *inter alia* skills and training, business support and competitiveness. Throughout their core purpose has and continues to be the promotion of regional economic growth.

One of their earliest actions was to develop Regional Economic Strategies drawing upon regionally based expertise. In 2001 the RDAs reviewed their economic development activities and re-fashioned them to work around a number of identified priority 'clusters'⁴. This approach was designed to get the RDAs closer to the business communities that they regarded as key, focus resources and enable economies of scale to be achieved through identifying cross-cutting areas of activity. The shift to such cluster-based approaches was heavily influenced by the work of Michael Porter on specialisation and regional competitive advantage (Porter, 1990). The identification of the clusters of specialised activities was partly influenced by a DTI sponsored piece of research into levels of industrial specialisation across the regions (Trends Business Research, 2001) and partly influenced by pre-existing local business relationships and knowledge.

The introduction of RDAs was regarded by the existing structure of agencies in the cultural sector as an opportunity to further build upon a decade or more of locally based urban cultural development. The cause of culture-led regeneration in English towns and cities had grown substantially since the early 1980s with the support of a diverse range of national, European and local regeneration programmes. By the early 1990s and especially in the aftermath of the 1992 UK economic recession, culture-led regeneration had become multi-faceted. Initiatives ranged from programmes of community-based cultural activities at one level to the pursuit of the direct and indirect economic benefits of the arts in major town and city centre redevelopment planning at another (Bianchini and Parkinson, 1993).

Popular, but by no means universal, many of these approaches favoured the adoption of the term 'cultural industries' as a direct attempt to shake off the traditional view of the arts and culture as an economically dependent activity (Lewis, 1990, McGuigan, 1996). Advocates of the cultural industries working in a range of organisations including arts

boards, heritage agencies, intermediate development agencies and arts businesses became adept at securing resources for cultural activities that went far beyond the traditional models of cultural subsidy, including training funds, business development grants and property investment. That success was partly occasioned by and contributed further to the development of a number of claims about the impact of cultural activity upon participants and participating communities. Under pressure from funders and planners, think tanks, consultants and academics invested a substantial effort in the development of impact methodologies⁵. The majority of these focus on social and cultural outcomes but throughout there has been a slim but steady effort devoted to the development of a cultural economics, a discipline relatively absent from the UK policy field (Myerscough, 1988, Williams, 1997). However, the imperative to develop one has received a significant boost from a number of national policies and the development of a new regional policy framework.

Throughout the 1990s, a range of cultural agencies especially across the arts and heritage actively promoted the cause of the cultural industries. Whilst some of this work was geared towards the attraction of national cultural facilities to the regions, the principal focus of much of the work was local or sub-regional (cf.; Cornford and Robins, 1992; Griffiths, 1993; Bassett, 1993; Lim, 1993; Crewe and Forster, 1993; Oatley, 1996; Montgomery, 1996;). In 1997, the new incoming Labour administration granted a policy fillip to the aspirations of the cultural industry advocates in its widely proclaimed championing of the 'creative industries'. Driven by an uncharacteristic energy, the newly re-named Department of Culture, Media and Sport (previously Department of National Heritage) set up a Creative Industries Task Force to advise on different aspects of policy. Unique in drawing together representatives of the creative industries sector with a range of government departments, the Task Force worked on a range of issues including television exports (DCMS, 1998b), the inter-net (DCMS, 2000), creative exports (DCMS, 1999a) and, - the regions (DCMS, 1999b). For the purposes of this paper, its most significant act was to commission two substantial exercises into estimating the economic contribution of the creative industries to the UK economy (DCMS, 1998a, 2001).

The Creative Industries and Evidence-based Policy

In 1999 the British government issued a white paper *Modernising Government* (TSO, 1999) that heralded the rejuvenation of an evidence-based approach to policy-making. In particular it asserted that policies should be based on sound information and take account of the needs of end users. This re-invigoration of the role of evidence and research in the formulation of public policy has received widespread attention from policy-makers and academics across a wide spread of public services, most notably, medicine and health care, education and the environment. This has in turn led to considerable reflection upon the issues raised by the relationship of research to policy including for some commentators the wisdom of placing research in a service role to public policy at all. In the UK the debates about evidence-based policy and practice are far from conclusive but a very useful summary of the issues for the purposes of this paper is presented by Nutley *et al* (2002). This is set out in the box below.

Key Issues in Developing Strategies for Evidence-based Policy

1. What research designs are appropriate for specific research questions, and what are the methodological characteristics of robust research?
2. What is an appropriate balance between new primary research and the exploitation of existing research through secondary analysis?
3. How can the need for rigour be balanced with the need for timely findings of practical relevance?
4. What approaches can be used to identify gaps in current knowledge provision, and how should such gaps be prioritised?
5. How should research be commissioned (and subsequently managed) to fill identified gaps in knowledge?
6. How can research capacity be developed to allow a rapid increase in the availability of research-based information?
7. How are the tensions to be managed between the desirability of 'independent' researchers free from the more overt forms of political contamination, and the need for close co-operation (bordering on dependence) between research users and research providers?
8. How should research findings be communicated and, more importantly, how can research users be engaged with the research production process to ensure more ready application of its findings?

Nutley, S. et al (2002)

The production and very active dissemination of the Creative Industries Mapping Documents by DCMS both fed from and added to the impetus behind evidence-based approaches towards the cultural industries in urban and regional regeneration. Encouraged by the enthusiasm of the Department, the advocates for the cultural industries saw in this national sponsorship of the creative industries an opportunity to represent the well established local narratives of culture-led regeneration with a sharper-edged regional economic focus. As the previous section indicated this enthusiasm coincided with the work being undertaken by RDAs to identify the strategically most important sectors for their respective regions. The RDAs found themselves being heavily lobbied at the earliest opportunity by a range of arts and heritage interests keen to influence the development of regional policy.

The engagement of the RDAs with this re-tooled regeneration narrative has been something of a process of combined and uneven development. It would be fair to say that the RDAs have been reluctant to adopt the creative industries in the form in which advocates have presented them. In most cases the officer levels within the RDAs had, until very recently, little experience of dealing with businesses in the creative industries and even less of dealing with the complex organisational architecture of the cultural sector. But, to date, in a range of different ways, and in the face of a sceptical DTI, each of the English regions has adopted the creative industries as a priority sector. Some regions foreground this support in their work⁶, others are more muted. The effectiveness of the (largely) uncoordinated campaign to get the creative industries onto the RDA development agenda should not be under-estimated and it has been achieved through a

combination of strong and vocal advocacy work backed in many cases by some form of evidence of economic impact.

Each of the English RDAs has invested heavily in research and consultancy to identify its region's significant industrial clusters and sectors⁷. In many cases the RDAs have themselves been the sponsor of the research mobilised by the advocates of the creative industries sector⁸. However, given the number of mapping and economic assessment exercises that have been carried out it would appear that there is no apparent consensus upon the central evidence-based policy and practice issues as identified above. However, a number of observations can be made as a starting point for working through them, especially those concerning policy relevance, methodological robustness, and the interrogation of existing research by secondary analysis. In each case, the more openly political question of the views of stakeholders in the policy process is critical. These observations clearly point towards the need to achieve a broader understanding of and consensus about what Boaz and Ashby (2003) describe as the 'signal to noise ratio' in evidence-based policy research among policy-makers and researchers⁹.

The national Creative Industries Mapping Documents were seized upon by creative industry advocates as important and authoritative statements, the message of which could be translated to the regions. Their findings were unambiguous - that the creative industries made a substantial absolute and relative contribution to the UK economy as measured by a range of variables including employment, contribution to Gross Domestic Product and balance of trade. The strength of this signal (the Mapping Documents contained little by way of methodological explanation) could not be ignored. However, the strength of the transmission of this signal to the regions created unrealistic expectations about the possibility of being as unequivocal about the creative industry contribution to regional economies. What encourages hesitation is the experience of applying the Regional Cultural Data Framework (RCDF) to a sample of English regions where advocacy has been particularly strong. The source of hesitation can be illustrated using a simple statistical analysis of employment data first using the original DCMS definition of the creative industries and then for the definition recommended by the RCDF.

Prior to the issue of the national Creative Industries Mapping Documents, the definitional issue had followed a broadly pragmatic course – what can be identified, what in some meaningful sense should be included, etc.? The resulting definitions tended to revolve around the arts, media, crafts and publishing. Good examples of some of the early discussion about the advantages and limitations of this type of definition can be found in O'Brien and Feist (1995, 1997). What the DCMS definition of creative industries offered was an analytical definition identifying the central role of intellectual property rights as the criterion for inclusion (DCMS, 1998a)¹⁰ and developing a thirteen sub-sector approach from it. This led to the development of a definition that is useful for identifying national economic impact, but difficulties occur when it is translated to the regional policy context.

The principal difficulties with the original DCMS definition of creative industries can be set out in the following terms¹¹. As the list of Standard Industrial Classification (ONS, 1997) codes (SIC) in Appendix 1 illustrates, belief in the robustness of data based on the DCMS definition requires something of a leap of faith. The definition is composed of those activities that can be readily evidenced in 4 –digit SIC terms – film, television, radio, the arts (literature, visual, music and performing arts) and publishing, together with estimations of the relevant proportion of a number of other codes for other activities including architecture, design and designer fashion. The principal difficulties lie with these other codes. Two examples serve to illustrate this. The first concerns how the

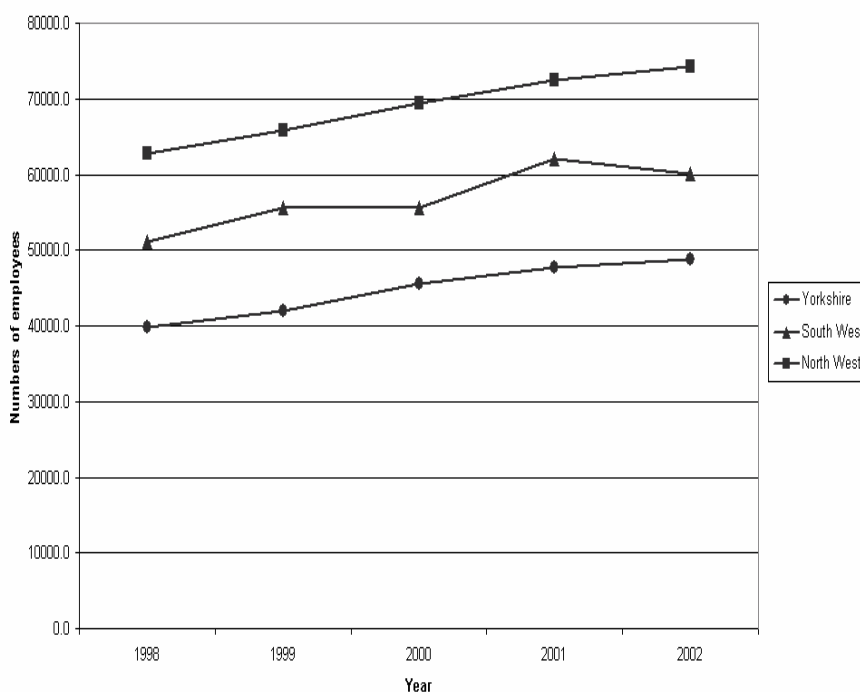
definition treats architectural and design activities. The second, how it deals with the software sector.

The economic contribution of the architecture sector is arrived at by taking 25% of SIC code *7420 Architectural and engineering activities*. 7420 is quite a wide-ranging code and has a large value relative to other codes. The accuracy of the co-efficient is crucial because even small variations in percentage terms produce large differences in value. The same can also be said for *7484 Other business activities not elsewhere classified* which is used as a proxy for the design sector. Again, this is a code with a large relative value making the accuracy of the co-efficient crucial. Potential wide variations in value make the business of informing regional policy-making about these sectors difficult. Indeed with the levels of estimation required and the need in some cases to have activities represented by a kind of statistical proxy, it is very difficult to see how the resulting data can identify a meaningful object for regional policy to work with.

Probably the most problematic code from a regional policy viewpoint is *7220 Software consultancy and supply*. The DCMS definition assumes that 100% of the value of this code is attributable to the creative industries. A review of the December 2003 edition of the Companies House CD-ROM Directory (Companies House & DTI, 2003) indicates the existence of more than 63,000 companies registered in the UK working under this classification. A random search for more details of individual companies strongly suggests that the activities of companies within this classification goes significantly beyond its literal description and includes generalised computing services. Since it would be difficult to argue that these constitute activities driven by intellectual property rights, either the definition would have to be changed or there would need to be a fuller articulation of the role of such services in the creative sector. Again, taking 100% of the value of this very wide code gives an impression of size that may be unjustified.

To get an indication of the DCMS definition translates into economic indicators, Figure 1 compares the numbers of employees in the creative industries for a sample of English regions¹²

Figure 1 Creative Industries Employment - DCMS Definition



In all three regions the creative industries are shown to experience quite sharp growth in the numbers of employees over the period 1998-2002 with 22%, 17% and 19% for Yorkshire, the South West and the North West respectively. What tempers judgements about this growth pattern is that 7220 *Software consultancy and supply* accounts for between 23 and 31% of the total employment of the creative industries in these regions using the DCMS definition. Moreover each of three sample regions show both absolute and relative growth in employment for this code. In Yorkshire the relative share of creative sector employment attributable to this code grows from 23% to 26% over the period 1998-2002, in the South West from 28% to 30% and in the North West from 27% to 30%. This suggests that the growth patterns are, in part, due more to the felicities of classification rather than the economic development of the sector.

Perhaps more problematic from a cultural sector advocacy point of view are the corresponding figures for the combined arts activities classifications. Combining 9231 (*Artistic and literary creation and interpretation*), 9232 (*Operation of arts facilities*), 9234 (*Other entertainment activities not elsewhere classified*) and 9272 (*Other recreational activities not elsewhere classified*) gives a composite category covering literature, music, performing arts and visual arts, together with related venues, etc. The relative share of employment attributable to these activities varies between 10 and 12 % of any of the sample region's given creative industries employment. The relative shares over time remain relatively static, moving from 11% to 12% in Yorkshire and the South West over the period 1998-2002 and from 10% to 11% in the North West.

The voice of the arts has been important for the promotion of the creative industries in national and regional policy. However, the influence of that voice is disproportionate to the arts absolute and relative size in employment terms. From this brief illustration, some versions of the arts-led advocacy approach to the creative industries are seriously compromised. Moreover, other areas of the creative industries which are considerably

more economically significant appear systematically under-represented in regional policy. A good example here might be the publishing sector. There are wide variations in the regional presence of the publishing industries¹³. In the three sample regions publishing activities have accounted for between 13% and 27% of creative industries employment over the period 1998-2003. For example, over that period publishing fell from 27% to 23% of creative sector employment in Yorkshire, from 15% to 13% in the North West and has remained static at 20% for the South West. Yet, the publishing industries are rarely represented within regional policy debates.

To overcome some of the anomalies, uncertainties and threats to the integrity of regional policy-making thrown up by the DCMS definition, the consultants commissioned to develop the RCDF adopted a number of key principles in developing the definition of the cultural sector. The first, not for discussion here, concerns the definition of the cultural sector per se (Positive Solutions *et al*, 2002). The second is the broader division of the cultural sector into domains – sets of activities united by common industrial characteristics. The framework proposes seven domains as set out in Figure 2 below with indicative areas of activity.

Figure 2 Regional Cultural Data Framework Domains	
<i>Audio-visual sector</i> Film and video Radio and TV Music Advertising	<i>Books and press</i> Publishing Journalism
<i>Performance</i> Theatre Dance halls	<i>Visual Arts</i> Visual arts Architecture Design
<i>Sport</i> Sports activities Sports facilities Recreational activities	<i>Heritage</i> Museums Libraries Archives
<i>Tourism</i> Travel agency activities Hotels Amusement parks	

The third is that once activities are identified for inclusion, the framework should adopt a prudent approach to the inclusion of specific cognate SIC codes. Thus for example, *7220 Software consultancy and supply* is omitted since there is currently no reliable way of determining with any degree of accuracy what proportion of the activities within this code can be allocated to the creative industries. As far as possible, the framework tries to reduce the number of codes that require the development of a co-efficient¹⁴. This has the effect of narrowing the range of activities encompassed by the term creative industries but improves their legibility.

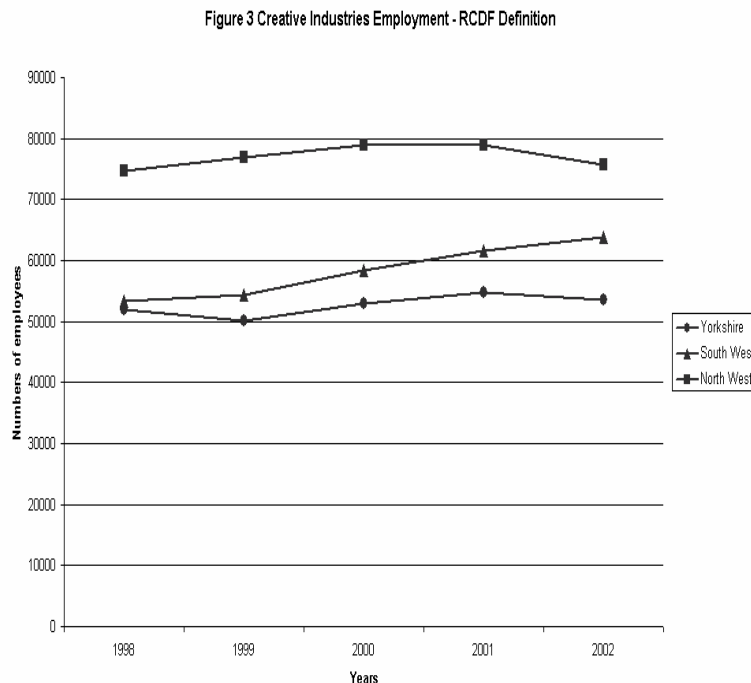
However, the most important element from a regional policy viewpoint is the framework's adoption of a production system or cycle approach to the definition of cultural activities (Pratt, 1997a). The production system tries to identify the typical range of activities

required to create each class of cultural products. This takes into account the various stages through which a given cultural product or service passes from original conceptualisation to consumption. These are framed as six distinctive types of activity – creation, making (manufacturing), dissemination, exhibition & reception, archiving & preservation and education & understanding. Not all domains have each type of activity, nor to the same degree. In effect the production system approach takes into account the intermediate products, capital goods, hardware, etc. required to produce the final act of cultural consumption (cf. Miege, 1989). Where SIC codes exist for these activities, they are included in the definition.

Under the RCDF recommendations, the four domains, Audio-visual, Books and press, Performance and Visual art cover the creative industries. The streamlining of the thirteen DCMS sub-sectors into four domains adds a further degree of reliability at the regional level by multiplying the number of possible cases used for statistical sampling. The full set of SIC codes for the RCDF definition of the creative industries is set out in Appendix 1.

Figure 3 sets out the employment trends for the creative industries in the sample regions using the Regional Cultural Data Framework definition.

The first point to note is that the greater clarity of definition reduces the impact of statistical artifice. The absence of 7220 *Software consultancy and supply* appears to reduce the overall rate of growth for the North West and Yorkshire and the Humber whilst the growth rate for the South West under the RCDF definition is broadly in line with the picture presented under the DCMS definition. Thus for example, the modest growth trends in the North West and Yorkshire are heavily influenced by some growth in the Audio-visual sector, partly cancelled out by reductions in the employment in Books and press. In the South West, growth is substantially due to developments in the Books and press domain. The greater legibility of the sector under the RCDF means that knowledge of these trends possesses greater security and is therefore more reliable from a policy viewpoint.



Conclusions

In each region, the active promotion of the creative industries sector has in the main, but not exclusively been undertaken by organisations representing the arts. However, this advocacy has not sat easily with the economic performance agendas required of RDAs. Current data collection and analysis exercises are still trapped within an advocacy purpose that inhibits the development of a fuller sense of the potential of the creative industries sector based upon a more differentiated and nuanced appreciation of the data and intelligence. It should be regarded as significant that the arts lobby mostly uses the creative industry tag. Very few other sector bodies representing other components of what are taken to be the creative industries use the tag in their sector promotion work. The publication of the national Creative Industries Mapping Documents in 1998 and 2001 were rapidly adopted as advocacy tools in the search for both a bigger seat at the regional table for the arts, and inevitably, increased access to regional resources. However, since the RDAs are primarily concerned with the economic well being of the regions, it is here that there is potential for mismatch between the policy objectives of the cultural sector and the regional objectives of the RDAs.

The RDAs are aware of this potential mismatch¹⁵. It is very difficult to disentangle the broader message about the value of the creative industries from the voice of those who transmit it. However, this is not the principle problem. There is no reason why the arts sectors should not champion the creative industries¹⁶. The principal difficulty lies with formulating a definition of the evidence-base that can satisfy the range of distinct perspectives on the role of the creative industries in regional economic development. Until all parties can sign up to a more balanced view of the signal to noise ratio, the risk is that the creative industries sector and its constituent activities will not be adequately represented in regional policy. The RCDF represents the first systematic attempt to set out explicit and transparent protocols for developing the regional evidence-base for this purpose.

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Notes

¹ This paper is not intended to review all the perspectives on the creative industries in regional development, for example Florida (2002). The concern here is simply with the way in which advocates of the creative industries in England have mobilised economic arguments about their impact.

² Here the paper offers some reflections on how a new regional framework for collecting and presenting data for the cultural sector including the creative industries provides a starting point for developing a more differentiated and nuanced approach to supporting policy-making for the creative industries in regional development. The Department for Culture, Media and Sport commissioned the Regional Cultural Data Framework (RCDF) at the request of the new Regional Cultural Consortia, bodies charged with representing the cultural sector within the new regional policy structures. The name of the framework is currently under review. The author was a member of the national Steering Group for this development work.

³ The Regional Development Agencies were established by Act of Parliament in 1998 and began operations in 1999. The London Development Agency was established in 2000.

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- ⁴ The work on clusters in regional development is vast and no attempt will be made here to summarise it, but to note in passing what appears as a growing anxiety in the academic regional policy literature about the apparent proliferation of 'fuzzy concepts' (Markusen, 2003). The author has some sympathy with this point of view with regard to the term 'creative industries'.
- ⁵ For example Matarasso (1996, 1997), Longayah, S. et al. (1997) and Williams (1996).
- ⁶ London has been particularly enthusiastic about the role of the creative industries (London Development Agency, 2004). In other cases, and with some justification, the creative industries have only been adopted in terms of their relationships to other industrial sectors, most notably, the software and new media sectors, for example as in Yorkshire and the Humber.
- ⁷ This work takes a number of forms but typically includes regional interrogation of national economic and labour market datasets, consultations with industry and contributions from sector experts. It is typically presented in a number of forms including baseline studies, mapping exercises and economic impact assessments.
- ⁸ To date, the author is aware of RDA commissioned or co-commissioned research work on the creative industries in the North West, South West, East Midlands, Yorkshire and the Humber, the South East, London and the North.
- ⁹ This refers to the extent to which the provision of timely, relevant and clear intelligence for policy purposes (signal) entails some calculated compromise in methodological robustness and/or acceptance that there is not possible to achieve a perfect match between research and policy purpose (noise).
- ¹⁰ The role of IPR is not without its own problems. See Howkins (2002) for a discussion of this point.
- ¹¹ The paper does not repeat the now very familiar difficulties with the application of Standard Industry Classifications to the cultural or creative sectors. For further discussion of these see Pratt (1997b), Positive Solutions *et al* (2002) and Centre for Cultural Policy Research (2003).
- ¹² The regions are the North West, the South West and Yorkshire and the Humber. In all three cases, there has been vigorous advocacy for the creative industries. The source of data is the national Annual Business Inquiry, the annual survey of employers.
- ¹³ Formed by combining 2211 (*Publishing of books*), 2212 (*Publishing of newspapers*), 2213 (*Publishing of journals and periodicals*) 2214 (*Publishing of sound recordings*) and 2215 (*Other publishing*).
- ¹⁴ This cannot be dispensed with altogether in two types of case. Where there is a 5-digit SIC code that can with confidence be allocated wholly to the creative industries, a co-efficient is still required for application to the relevant 4-digit SIC code. Some 4-digit codes have to be shared across domains and this requires an unavoidable level process of estimation.
- ¹⁵ At least one RDA (that for South East England) explicitly makes it clear in its public information that whilst it regards the cultural development of the region as important it does not directly fund culture for cultures sake. See : http://www.seeda.co.uk/seeda_documents/corporate_&_strategy/docs/Culture.pdf.
- ¹⁶ The relative lack of support for the creative industry concept from some of its other constituent sectors is more of a persistent problem.

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Appendix

Creative Industries Definitions					
1992 SIC Codes		Definition (%)			
		RCDF	Domain ¹	DCMS	Sector ²
1771	Manufacture of knitted and crocheted hosiery			X (0.5)	DF
1772	Manufacture of knitted and crocheted pullovers, cardigans etc			X (0.5)	DF
1810	Manufacture of leather goods			X (0.5)	DF
1821	Manufacture of workwear			X (0.5)	DF
1822	Manufacture of outerwear			X (0.5)	DF
1823	Manufacture of underwear			X (0.5)	DF
1824	Manufacture of other wearing apparel and accessories NEC			X (0.5)	DF
1830	Dressing and dyeing of fur; manufacture of articles of fur			X (0.5)	DF
1930	Manufacture of footwear			X (0.5)	DF
2211	Publishing of books	X (100.0)	BP	X (100.0)	P
2212	Publishing of newspapers	X (100.0)	BP	X (100.0)	P
2213	Publishing of journals and periodicals	X (100.0)	BP	X (100.0)	P
2214	Publishing of sound recordings	X (100.0)	BP	X (100.0)	MVPA
2215	Other publishing	X (100.0)	BP	X (100.0)	P
2221	Printing of newspapers	X (100.0)	BP		
2223	Bookbinding and finishing	X (100.0)	BP		
2224	Composition and plate-making	X (100.0)	BP		
2231	Reproduction of sound recording	X (33.0)	A-V	X (25.0)	MVPA
2232	Reproduction of video recording	X (33.0)	A-V	X (25.0)	F
2233	Reproduction of computer media			X (25.0)	S
2464	Manufacture of photographic chemicals	X (100.0)	A-V		
2465	Manufacture of prepared unrecorded media	X (100.0)	A-V		
3220	Manufacture of television and radio transmitters, etc.	X (50.0)	A-V		
3230	Manufacture of television and radio receivers, etc.	X (100.0)	A-V		
3630	Manufacture of musical instruments	X (100.0)	A-V		
5143	Wholesale of electrical household goods	X (100.0)	A-V		
5147	Wholesale of other household goods	X (12.5)	A-V		
5245	Retail sale: electrical household goods	X (100.0)	A-V		
5247	Retail sale of books/newspapers etc	X (100.0)	BP		
5248	Other retail sale in specialised stores			X (5.0)	AAM
5250	Retail sale of second-hand goods in stores			X (5.0)	AAM
7220	Software consultancy and supply			X (100.0)	S
7420	Architectural and engineering activities	X (25.0)	VA	X (25.0)	AR
7440	Advertising	X (100.0)	A-V	X (100.0)	A
7481	Photographic activities			X (25.0)	MVPA
7484	Other business activities not elsewhere classified			X (25.0)	DF
9211	Motion picture and video production	X (100.0)	A-V	X (100.0)	F
9212	Motion picture and video distribution	X (100.0)	A-V	X (100.0)	F
9213	Motion picture projection	X (100.0)	A-V	X (100.0)	F
9220	Radio and television activities	X (100.0)	A-V	X (100.0)	TVR
9231	Artistic and literary creation and interpretation	X (100.0)	VA, BP, P	X (100.0)	MVPA
9232	Operation of arts facilities	X (100.0)	P	X (100.0)	MVPA
9234	Other entertainment activities nec	X (100.0)	P	X (50.0)	MVPA
9240	News agency services	X (100.0)	BP	X (100.0)	P
9272	Other recreational activities not elsewhere classified			X (25.0)	MVPA

¹ VA = Visual arts, BP = Books & press, A-V = Audio-visual & P = Performance

² A = Advertising, AR = Architecture, AAM = Arts and Antiques Markets, D = Design, DF = Designer Fashion, F = Film, MVPA = Music, Visual & Performing Arts, P = Publishing, S = Software, TVR = TV & Radio