

DRAFT VERSION 5.0

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Made in Kingston: a strategy to hardwire growth into culture

“A borough where every person has their own experience of culture every day, and every business can contribute...

Where everyone can have access to excellent creative educational opportunities, and opportunities for creative and cultural work. Where the cultural and creative ambition is reflected in the tangible policies and actions of our public, private and not for profit organisations.”

Closing reflections from the November 2017 stakeholder workshop

1. Introduction: the time for creativity is now

Kingston as a borough is in the midst of the biggest urban expansion since the aftermath of WW2, and it is essential the benefits of growth are enjoyed by all. Creative and cultural assets, both human and physical have aligned. The time has never been better to place culture and creativity at the heart of inclusive growth.

- 1.1 For the creative and cultural life of Kingston, growth and socio-economic change have created a moment of opportunity - to go from being a *part* of growth, to a *driver* of *inclusive* growth so that *all* residents from *all* communities can benefit. This has come about through a combination of factors; a growing population of creative firms and individuals, a thriving local cultural scene, and a step-change in confidence among local sector leaders.
- 1.2 Culture and creativity have always been part of this borough's attractiveness. Now it is becoming a selling point at a time when local residential land values are third highest of all 19 outer London boroughs¹. This is one way in which culture creates value, but there are many other ways too.
- 1.3 Kingston now has 6,500 residents who are 'career creatives' working in the creative industries. Employment data suggests many moving into the borough over the past five years are high skilled, mid-career professionals (and likely arts engagers), attracted by housing and amenities, high-performing schools, transport, and a safe, attractive environment. Developers now use the narrative of a borough rich in creativity to attract new residents. Alongside this the borough's creative and cultural education institutions are using their reputations to attract significant new investment².
- 1.4 But there are also risks of failing to capture fully the benefits of growth, or the benefits of infrastructure investment like Crossrail. These benefits are hard won and not automatic. Encouraging more of the 6,500 career creatives who live here, to work here too, will also take concerted effort. The same goes for attracting employers from higher value sectors.

¹ Economic Evidence Base for London 2016, GLA (see Table 4, Ch.4.1 *Industrial and residential land values per hectare and per square metre in London, 2015*)

² Kingston University's School of Art is ranked in the top 5% globally for art and design in the QS World University Rankings in 2017; in 2017 Kingston College was ranked London's top FE college and featured in the top 10 nationally; in 2017 six KU graduates received BAFTA nominations in short film and animation

- 1.5 There are risks too for cohesion and inclusivity. Some residents worry about their families being left behind or having little connection to those moving in. Others fear that the attractiveness of the borough could, paradoxically, result in a less attractive place to live – or that the overwhelming need for more homes will squeeze out creative spaces³. Other causes of unease include the rising pressures on public services, and tectonic shifts in the labour market brought about by technology,.
- 1.6 Recognition is growing among the Council, University, College and other partners that while culture and creativity have always been integral, Kingston’s creatives can now help deliver a model of growth which is inclusive and benefits all sections of the population.
- 1.7 Decision-makers are also more alert to the proven role creativity plays in social mobility. For example the fact that childhood arts participation increases future employment prospects for the least well-off, and that high levels of self-employment and start-ups in the creative and cultural sector also provide important routes to mobility.
- 1.8 This strategy also represents hard-headed realism that unlocking creative potential in the context of urban growth is neither easy nor quick and often requires enabling policies backed by investment in people, more than one-off capital investment. As the urban Planner Charles Landry cautions in his book *The Creative City*, local authorities often struggle to release the potential of creativity because they struggle to focus on investment in people or political investment in changing regulations. Instead they have a tendency to focus on one-off ‘hard’ investments finding it *“easier to think in terms of expenditure on highways, car parks and physical redevelopment schemes rather than on soft infrastructures such as training initiatives for skills enhancement, the encouragement of a lively night-time economy...”*

³ See the London Plan, [policy HC5 Supporting London's culture and creative industries](#)

2. Kingston context: homegrown, world-class

A rich cultural scene with a strong creative heritage

- 2.1 Kingston is an economic and social history of London in cross-section; the birthplace of innovations in aviation, public health, and entertainment which shaped the last century. The fabric of this polycentric borough provides its own record; the Saxon coronation stone outside the Guildhall symbolises centuries-long connections to monarchy, the arteries of Victorian London's first clean water and railways sweep between red-brick terraces and villas in the north of the borough. In the south genteel swathes of semis record London's last major wave of expansion.
- 2.2 Present-day Kingston draws inspiration from a rich past like globally-renowned dance company Balletboyz who have made their home in one of the last surviving factories of Britain's aviation pioneers. Or the Visconti Studio, a unique collaboration between Kingston University and Tony Visconti. This technical celebration of British analogue recording has been built minutes from the site where Decca's pressing-plant once brought pop to the masses, and the pub where Ziggy Stardust first landed from Mars. Innovation, creativity and entrepreneurship are integral to the borough's story of place and strategy for growth.
- 2.3 Rich cultural scenes now thrive by day and night across the borough⁴. The Rose Theatre produces and receives shows by award-winning directors, and in 2017 sold 150,000 tickets for over 500 performances. The Michael Frayn Theatre, based in a local school, hosts National Theatre Live, while CornerHouse in Tolworth hosts acts from radio, TV, and the Edinburgh Festival.
- 2.4 Kingston's live music scene is buzzing with large and small gigs staged by independent promoters such as Banquet Records. The 1,000-capacity Hippodrome (an alternative for which is currently needed) regularly hosts world-class artists usually seen in much larger venues. In 2017 no less than twenty artists played Kingston at the time they were number-one in the charts, and it is not uncommon for 2,000 people to be in the town centre on a single night for live music. Further afield, smaller venues host thriving punk, rock, jazz, classical, and choral scenes.
- 2.5 Just before this strategy went to print, the borough was awarded £90,000 by the Mayor for London to develop live music across the borough. This represents a unique opportunity to develop the borough's live music offer, building upon Kingston's rich music heritage and exploring how venues and outdoor spaces could be used to enrich Kingston's music scene.

⁴ As part of the background research to produce this strategy the borough's creative and cultural assets and institutions were plotted to a 3D animated map [which can be viewed here](#). The map highlights the presence of a rich cultural asset base which is spread across the borough.

- 2.6 For many in the borough, culture and sport are one and the same. Family audiences come for a great day out at the Prudential RideLondon cycling festival or Kingston Regatta, but these are also serious events for amateur and professional competitors. This closeness of sports and culture is mirrored by the planned transformation of the borough's leisure centres into neighbourhood hubs, broadening the traditional leisure model to provide creative spaces and community services.
- 2.7 The growing influence of culture and creativity is reflected in Creative Kingston. This emerging partnership, funded by Kingston First, the University and College, and the Council, aims to position the borough as one of the capital's hotspots for creativity. A core aim will be to champion the richness of Kingston's culture in all its forms, recognising that it is central to the reasons why companies and households are moving here.

A growing creative economy and population

- 2.8 In 2010 there were 1,175 creative employers locally and by 2016 there were 1,680. Of these, the fastest growing sub-sectors are those involved in original creativity including; computer programming, film and TV, design, and advertising. Some are start-ups (or 'start-ins') founded by Kingston University graduates. In fact the University's 17,000 students are responsible for more start-ups than at any other UK University.
- 2.9 This wealth of talent represents a unique asset which could, if harnessed, support inclusive growth. However, most of the borough's 6,500 career creatives work *outside* the borough; the data suggesting only 1,900 currently work *in the borough*. Reversing this daily outflow represents a major opportunity.
- 2.10 Among those whose work *does* take place within the borough, there is deep commitment to the community. Kingston creatives who base their business locally are motivated by a desire to contribute to the community they call home. The same goes for the organisers of local festivals. From the mischievous Surbiton Ski Sunday and Freshwater Sardine festival, to Ignition Dance, Open Studios, Thames Concerts, Carnival, Festival of the Voice and the International Youth Arts Festival, the primary motivation is supporting local talent and the local economy.

Culture and creativity drives economies and aides social mobility

- 2.11 Economic and social change puts stresses on us all, but culture and creativity mitigate those stresses and they also create opportunities for people to build good careers using their talents and passions.
- 2.12 There is hard evidence (summarised in Chapter 1 of the evidence report which accompanies this strategy) that creativity drives innovation and growth and that globally the most successful city neighbourhoods for residents and businesses offer a culturally stimulating, attractive, safe, accessible, family-friendly environment. Detailed studies by Richard Florida, CityLab, NESTA, CEBR, Charles Landry and others provide compelling evidence of the direct impact of the creative and cultural sector on urban and metro economies in the UK and US.

- 2.13 There is also good evidence that the creative and cultural sector provides above average wages and productivity and that jobs in the sector are less likely to be automated. Even though creative sector wages are often perceived as low, in 2015 gross annual pay for the sector in London was £39,000 compared to an all-London average of £33,100⁵. There is also good evidence about the role of self-employment and entrepreneurship in supporting mobility, along with long-term cohort studies linking childhood arts participation to young people’s future employment prospects. These examples are described in more depth in the evidence report.

3. *Made in Kingston: a strategy to hardwire growth into culture*

- 3.1 Kingston’s priority for economic growth is to ensure the benefits of growth are enjoyed across the socio-economic spectrum, and by all residents from all communities. This is a challenge faced by every London borough and many others across the country. Here in Kingston we know our creative *people* can be mobilised to become drivers of inclusive growth, supporting livelihoods, families and quality of life. We also know this will require investment and an enabling regulatory framework.
- 3.2 A strategy of *Made in Kingston* means using what we have locally, to create more value locally. It is a strategy of using our human assets, land and physical assets, intellectual assets, our heritage and reputation, our present-day economy, and our future potential. It is a strategy of being as creative and ingenious in our regulation and administration, as we are in our culture and art.
- Hardwiring growth into culture through a ‘per cent for culture’**
- 3.3 To implement a strategy requires leadership and resources to achieve returns. Resources put towards culture provide a good return for both the public and private sector. Not only does it make places more desirable, provide better paid jobs, and routes to social mobility, but for every £1 invested in culture the sector contributes £5 back in taxes⁶.

⁵ ONS annual survey 2015

⁶ [Analysis by CEBR for Arts Council England](#) (2017) estimates that for every £1 of public funding of the arts and culture, £5 of tax is contributed by the arts and culture industry.

- 3.4 In the past many local authorities have invested significant sums in culture – some still do – but this is becoming harder in the face of budgetary pressures. Instead this strategy proposes that financial resources come not from the public purse, but from the value of the significant amount of redevelopment planned over the coming years through a “per cent for culture” mechanism.
- 3.5 A per cent for culture, coupled with an enabling policy and regulatory framework to support culture, are the heart of the Made in Kingston strategy. These are the mechanisms which hardwire economic growth back into culture, so that our creative people can in turn deliver a greater contribution locally.
- 3.6 We explain more about how a ‘per cent for culture’ would be developed in Chapter 7 of the evidence report which underpins this strategy - including comparisons with similar approaches elsewhere in London, the UK, and internationally. The investment from this mechanism will pay back to the local economy including to developers via the boost culture provides to the value and saleability of commercial and residential properties.

Five areas of action

- 3.7 The investment from a per cent for culture will provide a sustainable flow of resources to support the cultural eco-system year on year and longer-term. This must be coupled with a purposeful policy framework through the Local Plan, Licensing and other regulatory levers. The action plan for developing the strategy is grouped under the five headings which follow. Each of these five areas of action have been developed from the evidence gathered with stakeholders and are explained in detail in the evidence report. The areas of action represent what Kingston’s creative and cultural stakeholders have said they want to achieve through their combined efforts, sharing the tasks between them. The five areas are:

1. Entice career creatives living in the borough to bring their working life into the borough

- 3.8 Our strategy is to encourage more of the 6,500 resident career creatives who out-commute to conduct more of their working life in the borough. Not only will this strengthen the creative and cultural life of Kingston it will also benefit the local economy through supply chains and consumer spending. This is a major long-term task but it will begin with gaining greater understanding of what this group needs along with marketing of the borough as a business location for creatives aimed at borough and central London audiences.
- 3.9 The strategy is also to retain university graduate entrepreneurs who set up their businesses in the borough - through brokerage and mentoring schemes to link them to other local creatives.
- 3.10 Kingston has one of the largest stocks of office space of all outer boroughs. Enabling more residents to find jobs in the borough – or move their businesses here – requires a supply of flexible workspaces and support or incentives to convert larger offices into smaller spaces until the market is proven. To achieve this, approaches to catalytic investment such as in meanwhile spaces, affordable workspaces, and creative sector hubs, will need to be formalised in the Local Plan.

2. Mobilise local skills to provide opportunities and enable creative employers to stay and grow

- 3.11 Kingston has an exceptional offer when it comes to cultural and creative education and produces incredible creative talent. Our strategy is to develop new skills pathways so that individuals can build creative and cultural careers here in Kingston - harnessing support from established career creatives too. This means scoping the pathways existing employers can provide, and the skills they require. This should also be linked to sub-regional work taking place across South London.
- 3.12 Opportunities will be found to enable all residents and employers to make more use of our world-class College and University facilities to support skills development. This is already underway as part of the renewal programme at Kingston University's School of Art. Alongside this, stronger links will be built between school careers advice and creative employers.

3. Open up creative places and spaces, building on existing assets and reputations

- 3.13 The strategy is to create system flexibility through the regulatory planning framework and the forthcoming revision of the Local Plan so that inspiring, inclusive and accessible spaces can be integrated into development when and where they are needed. This is essential to enable creativity to grow in value here. One stakeholder put it like this: *"When we turned down Adele it wasn't because we needed a grant. We just needed space."*
- 3.14 The need for space to grow Kingston town centre's valuable live music scene is a pressing issue. Partners will work together to identify potential spaces and venues and the Council will convene a working group from Licensing, Planning, Culture and Regeneration to create an enabling regulatory framework that connects with the work of the GLA's Night-Time Commission, Culture at Risk team and best practice including the Agent of Change principle.
- 3.15 The Mayor of London's new Special Impact Award for Kingston, for live music, will enable the borough to support existing and future music venues and create test-beds for emerging talent. Kingston's plan for using the Award will ensure music venues throughout the borough are recognised for the value they bring, their impact on employment and the night-time economy, their entrepreneurial approach, and their support of new talent.
- 3.16 Creative and cultural stakeholders will work with developers to set cost neutral briefs for new open public spaces - to deliver adaptable, accessible and attractive outdoor spaces. For example the difference in cost-terms between fixed versus removable structures, or having power hook-ups and other utilities is often marginal if planned early but over time this will make a strategic difference.
- 3.17 Creative partners will also explore how to unlock the potential of existing spaces and infrastructure through revenue projects (rather than capital) which harness ideas, engage communities, and leverage commercial investment. One example of this is funding just obtained to develop a 'placemaking' plan for Kingston town centre. This will be part of wider support for artists and creatives to test new concepts and animate neighbourhoods through meanwhile uses as is being trialled with an arts café in New Malden.

4. Strengthen creative networks

- 3.18 The research behind this strategy highlighted the wealth of creative partnerships and networks which already exist, but it also highlights how much more potential could be unlocked if existing networks are brought together.
- 3.19 This will begin with an annual event led by Creative Kingston where all creative and cultural organisations and individuals from the borough are able to showcase what they do, work on future collaborations and build the profile of creativity in the borough. Alongside this will be a programme through Creative Kingston to connect the ‘archipelago’ of existing networks and micro-networks including international, migrant, disabled and BAME communities.
- 3.20 There is also potential to create more formal education partnerships bringing academic and creative practitioners together along the lines of the Culture Capital Exchange⁷ based at Somerset House.
- 3.21 Kingston’s Business partners will support work to increase the online visibility and discoverability of the borough’s full cultural and creative offer (including event and visitor offer). Developing this visibility is key to building audiences and profile to match other cultural hotspots and destinations like Brighton and Hull.

5. International impact and networks

- 3.22 Kingston has a great foundation of international relationships by virtue of its resident population, international events, and formal twinning. More impact can be achieved by joining up for example, ensuring all those organising activities with an international dimension are aware of the Council’s international team and the support they can provide.
- 3.23 Festivals, organisations and projects that highlight the borough’s global connections such as Global Arts, Carnival, Korean Autumn Moon Festival and the International Youth Arts Festival (IYAF), will be used proactively to strengthen international relationships in particular with the home communities of those visitors.
- 3.24 Work will also be undertaken to improve the visitor experience within the borough including via ‘legibility’, walking routes, networks and other measures to encourage international visitors to explore locally and build new relationships while they are here.

⁷ The Culture Capital Exchange is an HE-led network based at Somerset House which enables artists, creatives and researchers to develop mutually beneficial relationships and form new collaborations by providing support for network development and seed funding.

Actions to develop the 'per cent for culture' mechanism

- 3.25 Alongside these actions the Council will lead the work to scope and develop the 'per cent for culture' mechanism. This will begin with detailed scoping of the Wandsworth model and other examples. The Council will also explore how a 'per cent for culture' would need to be supported by a wider enabling framework including the Local Plan, as well as other options for hardwiring growth into culture through BIDs or mechanisms such as a Cultural Loan Fund.

4. Measuring progress

4.1 This is a strategy for hardwiring growth into culture, in order that the creative and cultural sector in Kingston can become a driver of inclusive growth. With this as the intended outcome we propose the following measures of success:

- **Measure 1 – Is culture and creative activity playing a bigger role in the creation of good jobs and quality of life?**
- Proposed metrics:
 - Has the number of young people attaining creative qualifications of jobs increased?
 - Has resident satisfaction with life in the borough increased?
- **Measure 2 – Is a proportion of the value of development in the borough being captured in order to invest in culture and the creative industries?**
- Proposed metrics:
 - Has 1% of the value of development been invested in developing the cultural and creative sector?
- **Measure 3 – Is more of the economic and social value of borough residents' own creative skills and activities being harnessed within the borough?**
- Proposed metrics:
 - Has the gap closed between the number of creative jobs in the borough and the number of creatively skilled residents?
 - Are more of the borough's career creative working in the borough?

Action Plan

Task	Leads
<p>Entice career creatives living in the borough to bring their working life into the borough</p> <ul style="list-style-type: none"> ● Explore support needs of mid-career creative professionals who may be looking to create start-ups or become freelancers ● Develop mentoring and brokerage support for Kingston University graduates linking to local career creatives ● Develop marketing aimed at borough residents who commute to London, pitching borough as base for creative businesses ● Ensure that workspace and infrastructure needs of creatives (such as creative sector business hubs) are reflected in the planning framework including the Local Plan 	<p>CK</p> <p>KU</p> <p>KF</p> <p>RBK</p>
<p>Mobilise local skills to provide opportunities and enable creative employers to stay and grow</p> <ul style="list-style-type: none"> ● Scope and develop creative skills pathways building on existing work (including by College, KU, Creative Colony, Anstee Bridge) ● Conduct research to map the skills pathways creative employers can provide and the technical and soft skills they require ● Scope potential for sub-regional collaboration on creative skills across South London ● Find new ways to make College and University spaces and facilities available to support skills development ● Facilitate stronger links between careers advice in Kingston schools with Creative Kingston and creative employers 	<p>RBK, KU, KC</p> <p>RBK</p> <p>KC</p> <p>KC, KU</p> <p>RBK</p>
<p>Open up creative places and space, building on existing assets and reputations</p> <ul style="list-style-type: none"> ● Engage with Local Plan revision to develop levers for increasing the supply creative and cultural spaces for production and consumption ● Ensure the Kingston Leisure Masterplan supports cultural infrastructure development and access ● Convene a multi-disciplinary working group to support the positive management of the day and night-time economy 	<p>RBK</p> <p>RBK</p> <p>RBK</p>

<ul style="list-style-type: none"> ● Use the London Mayor’s Award to support live music production and consumption in Kingston town and across the borough ● Set cost-neutral briefs for developers for new open spaces – to deliver adaptable and accessible open public spaces for culture ● Explore how to unlock the potential of existing outdoor spaces and infrastructure (e.g. through ‘placemaking’ study in Kingston town centre) ● Co-ordinate support for meanwhile spaces with licensing to test new concepts and animate neighbourhoods (e.g. arts café in New Malden) ● Ensure Cultural Infrastructure mapping is inclusive and meets the needs of users 	<p>CK</p> <p>KU</p> <p>RBK</p> <p>RBK</p> <p>RBK</p>
<p>Strengthen creative networks:</p> <ul style="list-style-type: none"> ● Create an annual event where organisations and individuals from the borough can showcase the creative and cultural offer ● Support joining-up of micro networks including those which connect international, migrant, and BAME communities ensuring vulnerable, disabled and harder to reach groups are given a voice ● Undertake an Equality Impact Assessment during the implementation process of the Action Plan to monitor progress, evaluate outcomes and amend delivery, if required ● Create a more formal partnership involving fulltime education, HE, FE and LLL partners (drawing on Culture Capital Exchange model⁸) ● Create a joined up online arts and culture visitor offer to match the likes of Brighton and Hull 	<p>CK</p> <p>CK</p> <p>RBK</p> <p>KC, KU</p> <p>KF</p>
<p>International impact and networks:</p> <ul style="list-style-type: none"> ● All partners to involve the Council’s International Team at the early stage of activity with an international dimension ● Use IYAF as a test-bed for strengthening international relationships with the home communities of visitors to festivals (cultural leaders, communities, and investors) through a partnership between Creative Youth and the Korean British Cultural Exchange 	<p>All partners</p> <p>CY, KBCEX</p>

⁸ The Culture Capital Exchange is an HE-led network based at Somerset House which enables artists, creatives and researchers to develop mutually beneficial relationships and form new collaborations by providing support for network development and seed funding.

<ul style="list-style-type: none"> ● Ensure Kingston’s ‘legibility’ strategy supports opportunities to encourage international visitors to explore locally 	<p>KF</p>
<p>Actions to develop a ‘per cent for culture’ mechanism:</p> <ul style="list-style-type: none"> ● Detailed scoping towards a viable “Per Cent for Culture” mechanism informed by Wandsworth model and tested with commercial partners ● Undertake scoping of a wider framework for securing resources through mechanisms including the Local Plan, S106, CIL, and licensing ● Explore other options for hardwiring growth into culture at a neighbourhood specific and borough-wide level (e.g. property BIDs and CLF) ● Develop a workable model for Cultural Enterprise Zones to encourage more creative economy SMEs to put down roots in the borough (in particular those involving Kingston residents and graduates from the University) 	<p>RBK RBK RBK RBK, KU, KC</p>
<p>Measuring impact</p> <ul style="list-style-type: none"> ● Develop impact measures for reporting progress against this strategy and action plan ● Develop reporting cycle and channels for discussing progress and overcoming obstacles 	<p>RBK and CK RBK and CK</p>
<p>CK=Creative Kingston CY=Creative Youth KBCEx=Korean British Cultural Exchange KC=Kingston College</p>	<p>KF=Kingston First KU=Kingston University RBK=Kingston Council</p>

Made in Kingston: evidence report

1. Evidence: culture as a driver of growth

- 1.1 Made in Kingston is supported by evidence and experience that creativity drives innovation and growth, and that globally the most successful city neighbourhoods for residents and the economy are those which offer a culturally stimulating, attractive and safe family-friendly environments.
- 1.2 Most recently this has been shown by economists at the University of Illinois in a widely cited study comparing data from 2,000 neighbourhoods on the income people are willing to pay for where they live, with quality of life scores for those places⁹. They found that other things being equal, people pay premium to live in neighbourhoods with vibrant entertainment, and good schools.
- 1.3 It builds on the work of Richard Florida who for the past two decades has developed the case that the creative and cultural sector makes a unique contribution to urban economies. In 2002 in *The Rise of the Creative Class*¹⁰ he argued that career creatives attract talent, spur innovation and grow the economy. More recently¹¹ Florida and his CityLab team have analysed new data from 118 American metro areas to show that the presence of performing arts in particular, is linked to higher rates of growth across knowledge-class (and therefore high value-add) employment. Florida's work also shows that the vibrancy and desirability of metro areas as places to live, rests on the presence of career creatives, and that communities must therefore attract creatives, and develop cultural assets, in order to thrive. UK writers have also shown that creative industries drive both wage and employment growth in other sectors¹².
- 1.4 In the UK the growth and value of the creative and cultural sector is also well recognised both for its absolute size and catalytic role in the 21st Century economy. In 2016 DCMS sectors¹³ contributed £249bn to the UK economy or 14.2% of GVA – with creative industries (5.3%) making up the second largest

⁹ Albouy, David (2015) Driving to opportunity: Local rents, wages, commuting, and sub-metropolitan quality of life. *Journal of Urban Economics*, Vol 89, pp74-92 (as quoted by Richard Florida in [CityLab online article](#))

¹⁰ *The Rise of the Creative Class and how it's transforming work, leisure, community and everyday life*; by Richard Florida; Basic Books, New York, N.Y.; 2002.

¹¹ Online article *How the Arts Add to Urban Economies*; by Richard Florida; published on www.citylab.com; 2015

¹² Lee, Neil (2014) *The creative industries and urban economic growth in the UK*. *Environment and Planning A*, 46 (2). pp. 455-470. ISSN 0308-518X

¹³ https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/662958/DCMS_Sectors_Economic_Estimates_2016_GVA.pdf

sector. Research by NESTA¹⁴ highlights that the UK's economic future depends on its creative industries, which are innovative, fast growing, and provide work less likely to be automated¹⁵.

- 1.5 Another reason the creative and cultural sector is important is because it is associated with higher than average wages and productivity. In a recent study for Arts Council England¹⁶, economists at CEBR identified the key strengths of the sector as;
- Significantly higher than average labour productivity per employee
 - Above average levels of pay (in London the 2015 gross annual pay for the sector was £39,000 compared to an all-London average of £33,100¹⁷)
 - 5:1 return on public investment (i.e. for every £1 of public funding, the sector contributes £5 of tax)
 - Overwhelmingly comprised of SMEs
- 1.6 Then in terms of social mobility - we know from long-term cohort studies conducted both in the US and UK that children and young people from low-income families who take part in arts activities while at school are three times more likely to go on to get a degree and that *'arts-engaged low-income students tend to perform more like average higher-income students'*.¹⁸ There are also a number of studies which show that self-employment and entrepreneurship can support social mobility, including for people from BAME backgrounds¹⁹.
- 1.7 We also know that's culture and creativity contribute to cohesion and wellbeing, which in turn means communities can play a full part in the local economy. Inspiring festivals enable us to meet those with whom we share our streets²⁰. Stories, performances, and films provide chances to talk about issues which

¹⁴ <https://www.nesta.org.uk/publications/geography-uks-creative-and-high-tech-economies>

¹⁵ <https://www.nesta.org.uk/blog/creativity-versus-robots>

¹⁶ CEBR for Arts Council England (2017) *Contribution of the arts and culture industry to the UK economy* <http://www.artscouncil.org.uk/economic-contribution>

¹⁷ ONS annual survey 2015

¹⁸ The Case for Cultural Learning: Key Research Findings, Cultural Learning Alliance 2017

¹⁹ Self-employment and economic mobility, The Urban Institute 2008

²⁰ Community Cohesion: Seven Steps, Home Office 2005

concern us. Live music lifts our mood and gives pleasure²¹. Singing and reading can support well-being²². Annual fetes and parades provide rhythm to communities even in times of change.

- 1.8 The creative sector has particular importance for Greater London²³ as a global city where creative employment is growing especially fast (on average over three times faster than the workforce as whole) and as we explain in more detail elsewhere, where creative industries account for a particularly high workforce share in Outer London, including Kingston.
- 1.9 But the evidence also highlights challenges to local authorities as the UK-based urban Planner Charles Landry described in *The Creative City*. Local authorities, he argued, struggle to release the potential of the creative and cultural sector because they struggle to focus on investment in people or political investment in changing regulations. Instead they focus on one-off ‘hard’ investments in bricks and concrete because they “*find it easier to think in terms of expenditure on highways, car parks and physical redevelopment schemes rather than on soft infrastructures such as training initiatives for skills enhancement, the encouragement of a lively night-time economy...*”

2. Evidence: Kingston’s career creatives

- 2.1 Our research into the borough’s career creatives – those who live here, and those who work here – was an extension of the local economy analysis which underpins Kingston’s economic growth strategy. Here we set out the most notable features based on analysis of household data (what occupations members of the public say they work in, and where they give as their place of work), and business data (the numbers of employees that employers report they have, and where their business is based). There is a more detailed note on where this data comes from and how to interpret it, at the end of this section.

Kingston is home to a population of 6,500 (and growing) career creatives

- 2.2 Excluding self-employed, household data from the Annual Population Survey (APS) indicates that in 2010 the borough had 2,600 residents who said they were employed in DCMS ‘creative sector’ occupations but by 2015 this has risen 54% to 3,900 in (4.5% of all employed borough residents). The APS survey

²¹ What works for wellbeing? A systematic review of wellbeing outcomes for music and singing in adults, LSE 2017

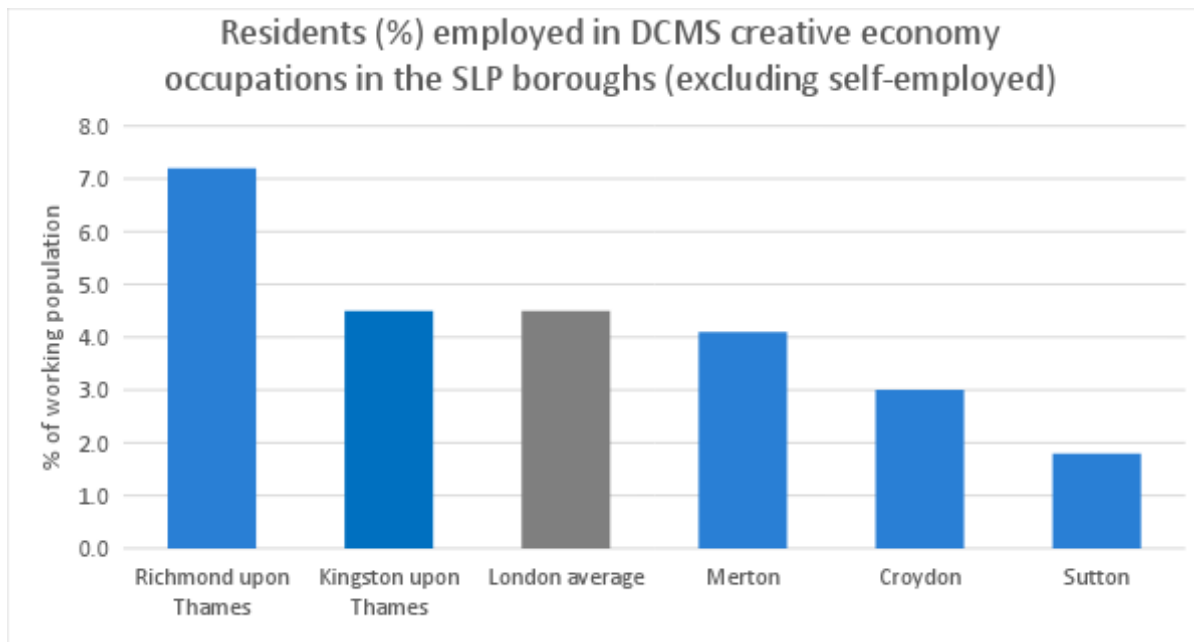
²² What Literature Can Do: An investigation into the effectiveness of Shared Reading as a whole population health intervention (based on four S. London boroughs), University of Liverpool 2016

²³ GVA of the creative industries in London for 2015 was estimated at £42bn or 11.1% of total GVA, GLA Economics (2017) *London’s creative industries – 2017 update*

also indicates these career creatives are far more likely to give their place of work as somewhere outside than somewhere inside the borough – in other words, Kingston’s career creatives mainly commute out of the borough to work.

- 2.3 The 2010-2015 growth in career creatives living in the borough is likely to be the result of several factors combined; young people going into creative occupations as their first job, existing residents changing career, people already in creative occupations moving into the borough to live.
- 2.4 Compared to other south London boroughs Kingston’s 3,900 or 4.5% figure stands up well against other SLP boroughs, exceeded only by LB Richmond.

Figure 1



Source: ONS APS

- 2.5 In addition to Kingston’s 3,900 creatively employed residents we estimate another 2,620 residents work in DCMS creative occupations but are self-employed. We assume their workplace or job could be inside or outside the Borough.
- 2.6 A ‘total’ number of Kingston residents who are career creatives is hard to describe definitively but could be understood as **6,520** (i.e. 3,900 + 2,620).

Areas of creative self-employment overlap with occupations where local creative firms are hiring

- 2.7 Figure 2 below shows the specific occupation categories (i.e. the most detail level of SOC occupational codes) found in the population survey sample²⁴ for Kingston’s 2,620 self-employed career creatives.
- 2.8 This indicates that self-employed creatives living in the borough, are often in sub-sectors more concerned with original creation and higher value-added work (designers, artists, architects, coders). Not only that but several of these occupations (highlighted in green) match the industry sub-sectors where borough-based firms also say they have taken on more employees (as shown later on in Figure 4) – i.e. designers, artists, architects – plus photography and audio-visual professionals, and software developers. This suggests self-employment among borough residents has grown in the same occupations where locally-based creative firms are also hiring. One final observation is that these occupations also overlap with education and training areas which are considered particular strengths by the borough’s Further Education (FE) and Higher Education (HE) institutions notably Kingston College’s School of Art and Design, and Kingston School of Art at the University.

Figure 2

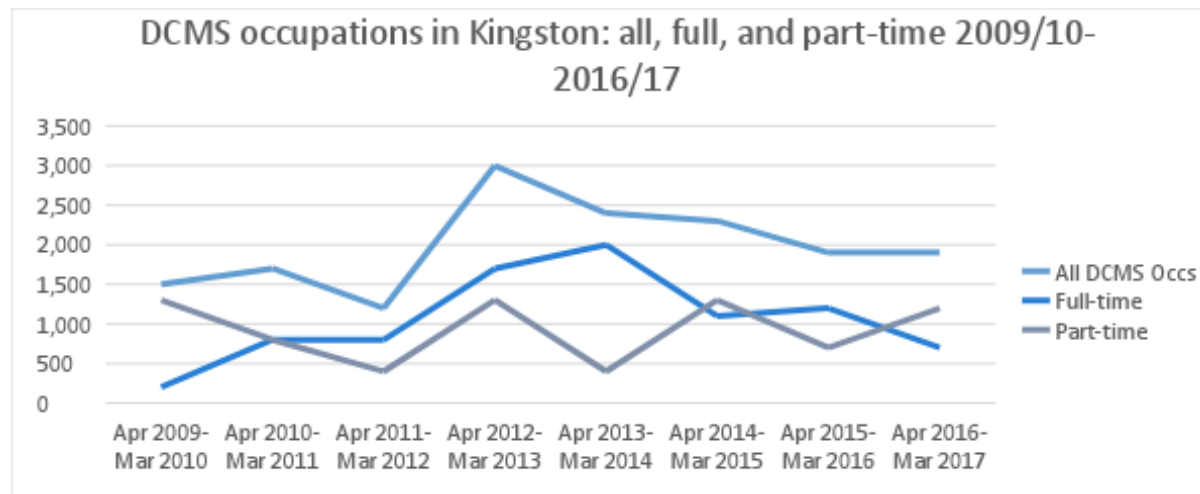
Creative Occupational Category of self-employed residents with 4 digit SOC codes
3413 'Actors, entertainers and presenters'
3411 'Artists'
3412 'Authors, writers and translators'
3417 'Photographers, AV and broadcasting equipment operators'
2136 'Programmers and software development professionals'
2139 'IT and telecommunications professionals'
2142 'Environment professionals'
3543 'Marketing associate professionals'
3421 'Graphic designers'
2431 'Architects'
2473 'Advertising accounts mngrs and creative directors'

²⁴ This data is from a sampled survey not a census, which means there may be residents with other creative roles living in the borough, but not picked up in the sample.

The number of career creatives working in the borough is rising – part timers in particular

2.9 Now we turn from the self-reported occupational categories of people who *live* in Kingston, to the figures for how many people give their main place of work as an *address in the borough of Kingston* – regardless of their home address. Now we see there are 1,900 individuals, employed in DCMS sectors, who say they work *within the borough*²⁵ (n.b. some are undoubtedly borough residents but this number could also include those commute from elsewhere). The same data also shows that since 2009/10 the number of individuals in creative occupations whose state their main place of work as the borough of Kingston has risen from 1,500 to 1,900, although down from a peak of 3,000 in 2012/13. Figure 3 shows this pattern along with the split between full and part time which has also seen volatility. This does not include self-employment.

Figure 3



Source: ONS APS

There is a trend towards creative jobs concerned with original creation

2.10 We can find out more about the kinds of jobs being done by career creatives whose place of work is within the borough – using the national Business Register and Employment Survey (BRES). BRES (shown in Figure 4) comes not from asking members of the public but from asking a sample of businesses. We have taken 2010 and 2015 data to show us overall scale, plus direction of travel. The first thing we see is a much higher figure for creative sector

²⁵ N.B. DCMS occupations also cover sports and fitness. Based on the low numbers of employment in this sector from BRES data and small proportion registered under these occupations in London – this is unlikely to skew our estimates for the creative sector.

employment – 3,764 jobs in total (rather than 1,900). The main reason for this is BRES data includes all employees at businesses associated with the creative sector, including employees not in creative occupations themselves, e.g. accountants working for design firms, or receptionists working for architecture practices.

Figure 4

Creative Industry sub-sector	2010 Employment	2015 Employment	Net change
6201 : Computer programming activities	364	488	124
9003 : Artistic creation	52	161	109
7410 : Specialised design activities	239	322	83
7111 : Architectural activities	121	191	70
7420 : Photographic activities	47	112	65
7021 : Public relations and communication activities	53	117	64
5911 : Motion picture, video and television programme production activities	48	104	56
8552 : Cultural education	8	39	31
9001 : Performing arts	24	41	17
5920 : Sound recording and music publishing activities	6	14	8
6010 : Radio broadcasting	5	11	6
7430 : Translation and interpretation activities	19	25	6
9002 : Support activities to performing arts	2	8	6
5812 : Publishing of directories and mailing lists	-	5	5
5913 : Motion picture, video and television programme distribution activities	-	5	5
5811 : Book publishing	31	35	4
9004 : Operation of arts facilities	95	99	4
5821 : Publishing of computer games	-	2	2
7312 : Media representation	25	26	1
9102 : Museum activities	20	21	1
3212 : Manufacture of jewellery and related articles	4	4	0
6020 : Television programming and broadcasting activities	10	9	-1
5819 : Other publishing activities	37	31	-6
5813 : Publishing of newspapers	20	9	-11
5914 : Motion picture projection activities	77	51	-26
5912 : Motion picture, video and television programme post-production activities	62	35	-27
5814 : Publishing of journals and periodicals	69	41	-28
9101 : Library and archive activities	113	79	-34
7311 : Advertising agencies	221	185	-36
5829 : Other software publishing	315	77	-238
6202 : Computer consultancy activities	1,867	1,421	-446
Column Total	3,955	3,764	-191

(Source: ONS BRES)

- 2.11 We have ranked Figure 4 by net change in levels of employment. From this it appears that the areas of work where jobs have increased most are in occupations which tend more towards original creation and production (designers, artists, architects, coders) compared to management, maintenance, publishing or distribution of creative work. In fact Figure 4 could be read as indicating a tipping-point in which jobs in Kingston concerned with original creation are on the rise, while jobs in the borough concerned with 'handling' creative content are on the wane. Such a tipping-point would also mean that the kinds of local creative jobs being created are more closely aligned to the types of jobs being sought by the career creatives who live in the borough (many of whom currently commute out daily) .
- 2.12 Perhaps the starkest example of this is the contrast between “computer programming” and “computer consultancy”. Even though firms involved with “computer programming” (i.e. creation of new applications) employ fewer people in Kingston overall, these firms are creating the most jobs whereas firms in “computer consultancy” (i.e. the maintenance of existing systems) – although still a major source of jobs overall – are shedding jobs rapidly. Similarly, Kingston’s “other software publishing” firms have shed the second highest number of jobs – which in percentage terms is a massive reduction.

The mix of creative firms based in the borough is also changing – with more SMEs and start-ups

- 2.13 Having looked at individual workers and jobs we can now turn to the number of creative sector employers and firms there are in the borough. Figure 5 shows the number of creative employers in the borough of Kingston in 2010 and 2015 – and this again shows Kingston to be in a period of rapid change with the number of employers having increased. In 2010 there were 1,175 creative employers locally and in 2016 there were 1,680. These include two National Portfolio Organisations (NPOs) – the BalletBoyz dance company based in an old aviation factory in Kingston town centre, and the historic Stanley Picker Gallery at Knights Park.
- 2.14 What is interesting is that the pattern of employment growth and job losses are not matched by changes in the number of firms. The most notable example is computer consultancy where jobs have fallen from 1,867 jobs to 1,421, yet the number of *firms* has risen from 503 to 683. This implies a rapid reduction in average firm size coupled with a large number of new starts, or relocations into the borough – presumably also by small firms.
- 2.15 At the other end of the scale we see a small drop in the number of firms involved in the “artistic creation” sub-sector despite the fact that overall employment by these firms has tripled. This would indicate that artistic creation firms now present are becoming larger, perhaps as sole traders or freelancers band together into SMEs.

Figure 5

Creative Industry sub-sector	2010 Business count	2016 Business count	Net change
6202 : Computer consultancy activities	505	685	180
6201 : Computer programming activities	80	200	120
5911 : Motion picture, video and television programme production activities	55	125	70
7410 : Specialised design activities	90	130	40
7311 : Advertising agencies	65	95	30
7111 : Architectural activities	45	70	25
7021 : Public relations and communication activities	20	30	10
5920 : Sound recording and music publishing activities	10	20	10
7312 : Media representation	10	15	5
3212 : Manufacture of jewellery and related articles	0	5	5
6020 : Television programming and broadcasting activities	5	10	5
7430 : Translation and interpretation activities	5	10	5
5912 : Motion picture, video and television programme post-production activities	20	25	5
5913 : Motion picture, video and television programme distribution activities	0	5	5
9001 : Performing arts	45	50	5
9004 : Operation of arts facilities	0	5	5
6010 : Radio broadcasting	5	5	0
5811 : Book publishing	5	5	0
5812 : Publishing of directories and mailing lists	0	0	0
5813 : Publishing of newspapers	5	5	0
5814 : Publishing of journals and periodicals	15	15	0
5819 : Other publishing activities	15	15	0
5821 : Publishing of computer games	0	0	0
7420 : Photographic activities	50	50	0
9101 : Library and archive activities	10	10	0
9102 : Museum activities	0	0	0
5914 : Motion picture projection activities	0	0	0
8552 : Cultural education	5	5	0
9002 : Support activities to performing arts	5	5	0
5829 : Other software publishing	15	10	-5
9003 : Artistic creation	85	80	-5
Column Total	1,175	1,680	505

Source: ONS UK Business Counts

Strategic implications – allowing the shift towards smaller more creative firms to gather pace

- 2.16 The employment and business data indicates a tipping point has been reached in the borough where the ‘rising’ sub-sectors are now those more concerned with original creation, higher value-add, and which are also more closely aligned with the skills and aspirations of the career creatives who live in the borough. Those ‘rising’ firms are displacing ‘fading’ sub-sectors – typified by the decline in jobs and shrinking firm size within the borough’s computer consulting sector, contrasting with the increase in jobs in computer programming.
- 2.17 To support the continued formation and growth of these (often small) creative employers require access to high-level creative skills (to hire as employees or subcontractors), and small-unit physical space on flexible terms. There is also a significant opportunity in that the skills now needed are those which Kingston’s University and College are particularly strong in; architecture, computer programming, art and design, performing arts, and broadcasting – making FE and HE partners even more vital to local growth.
- 2.18 The large proportion of self-employment in the cultural sector also means that enterprise and entrepreneurship skills are needed in order for local creatives to achieve their potential. Not only that but the very nature of the sector means there is potential for *creative models* of enterprise and *innovation cultures* to drive growth where innovation and culture are intrinsically linked.
- 2.19 Many of Kingston’s working adults, including those in the creative sector, are in their 30s and 40s and mid-career (some of the starkest evidence for this is the continuing rapid growth in the number of Kingston families with under-5s and school-age children). This means that skills needs should not be thought of as simply supporting under those entering the labour market for the first time. In terms of economic growth, there is significant potential in mid and late-career skills support for experienced and mature workers especially those looking to start their own business or go freelance. Lack of skills support for freelancers (particularly common in the creative sectors) has been shown as a gap and a drag on wages; one study identified that of creative organisations who actively invest in skills, 45% do not extend this to freelancers²⁶. The same study found creative sector freelancers earn 10% less than sector employees.
- 2.20 Enabling more of the borough’s career creatives to work locally (and closer to home) has particular value because of the proximity to central London. Skills, especially those matured through experience in central London’s world-class industries, are a huge creative resource for Kingston that supports innovation. This could be achieved through organised, intentional networks and brokerage with a deliberate remit around innovation, skills and growth – alongside an active planning framework and provisions in the Local Plan.

²⁶ https://creativeskillset.org/assets/0000/6034/Sector_Skills_Assessment_Summary_for_the_Creative_Industries_in_Wales_2011.pdf ...of those employers who do provide learning or development, 45% do not extend provision to freelancers.

2.21 If Kingston's creative economy is tipping towards a larger number of smaller businesses and an increase in self-employment and single person enterprise, then skills needs and physical space needs (start-up or move-on) will be sought together. This could be provided for example through creative sector business hubs – located across the borough by private players or public ones (e.g. Creative Kingston) – providing space, access to skills, skills support, and new hires, and knowledge and support from peers. This could be combined with brokerage activity (involving businesses, the College and University) providing increased support for creative entrepreneurs, and sector-led²⁷ creative-freelancer training – to stimulate network and cluster effects and in turn competitiveness.

Actions to entice career creatives living in the borough to bring their working life into the borough:

2.22 The biggest opportunity here is to entice more of the borough's 6,500 career creatives (at all stages of their careers) to keep their working life, or bring their working life into the borough.

- Explore support needs of mid-career creative professionals who may be looking to create start-ups or become freelancers
- Develop mentoring and brokerage support for Kingston University graduates linking to local career creatives
- Develop marketing aimed at borough residents who commute to London, pitching borough as base for creative businesses
- Ensure that workspace and infrastructure needs of creatives (such as creative sector business hubs) are reflected in the planning framework including the Local Plan

²⁷ Note that this is specifically not 'employer' led as it is a freelancer initiative – an appropriate local sector representative body would be needed to identify and co-ordinate around opportunities.

Note on employment data

This data is derived from the Annual Population Survey (APS), the national Business Register and Employment Survey (BRES), and the UK Business Counts dataset.

The APS household survey uses the standard occupational classification (SOC) to classify occupations. Culture, media, and sport are included in the major group associate professional and technical occupations. This is further broken down into minor SOC codes: Artistic, literary and media occupations; design occupations; and sports and fitness occupations. This minor group is further broken down into specific '4-digit' SOC categories; artists, authors, writers and translators; actors, entertainers and presenters; dancers and choreographers; musicians; arts officers, producers and directors; photographers, audio-visual and broadcasting equipment operators. APS employment data at this level is based on inferred totals from very small samples, which creates volatility and also means wide margins for error.

The BRES samples approximately 100,000 businesses. No other Office for National Statistics (ONS) survey offers the same level of detail around local employment and industrial data.

It is important to note that when interpreting the number of employee jobs, they have been allocated to the area in which the businesses completing the survey question say that the employee works i.e. the geographical estimate is based on workplace rather than residential status. Therefore, it is impossible to say that because an employee works in that area that they also live there.

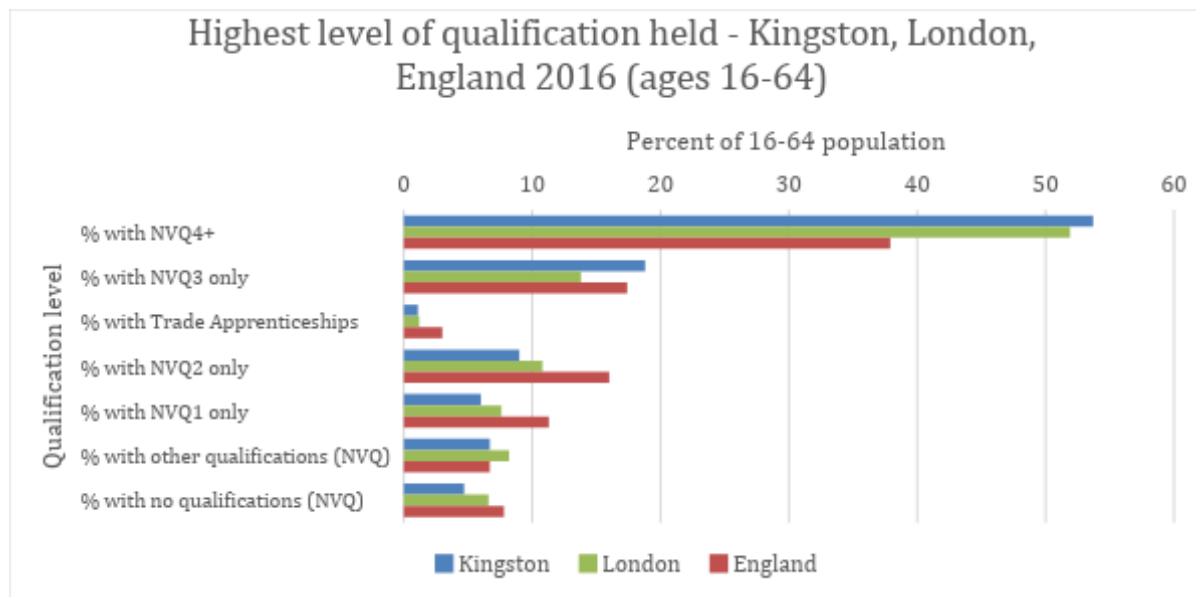
The data used from the UK Business Counts dataset is local units, which refer to an individual site (such as a shop or factory) associated with an enterprise. They are the sites that belong to a business – these businesses must have registered for Value Added Tax (VAT) and/or Pay as You Earn (PAYE).

3. Evidence: creative skills in Kingston

3.1 To understand the wider Kingston skills picture we convened a discussion with stakeholders from the University, College, community organisations and creative industries. We looked in more depth at the wider skills situation beyond career creatives. We discussed in detail the challenge of connecting start-ups (especially those from the University) with local workers – especially younger borough residents and non-graduates – and how this related to the need for clearer skills pathways.

High level skills in the working population

3.2 Looking at the overall skills base we see Kingston is home to a highly qualified residential population, with over half of residents qualified to degree level or above – higher than the London average and well above the national average.



- 3.3 Combined with what we know about Kingston’s average house price, which was £465,254 in 2016²⁸ it is reasonable to assume that a good proportion of those moving into the borough are in higher paid (and most likely higher skilled) occupations.
- 3.4 Our stakeholder discussions and the ever-growing list of individuals who offered to contribute to producing this strategy also highlighted the wealth of talent which exists locally. Among the borough’s 6,500 career creatives are many people at the very top of their field across the creative and cultural sector including award-winning architects, performers, filmmakers, writers, designers, musicians, music producers, and fine artists.
- 3.5 However, alongside the highly skilled, 19% of the borough’s working population are qualified only to NVQ3 level, and one fifth (20%) hold NVQ2, NVQ1 or no qualifications at all.
- 3.6 Just as with the creative sector, a high proportion of all the borough’s working residents commute daily to areas outside of the borough – this is also reflected in passenger flow data from the rail network. The Kingston Growth strategy reports that in 2011, 45,424²⁹ Kingston residents commuted out of the borough for work. Unsurprisingly, ONS data also shows that average wages earned by borough residents are higher than average wages offered by borough employers³⁰. We also know that jobs in the borough tend to be in administration, clerical, retail, health and education sectors³¹.
- 3.7 So, while there are many people who do live and work in the borough, a significant cohort of highly qualified residents with high salary expectations, commute daily to jobs in central London (and among them are many of the borough’s career creatives). As they commute out, another group of workers commute in from areas where housing is cheaper, to work for local employers in jobs which are lower paid and lower skilled.
- 3.8 This mass daily outward migration of 45,000 residents to (generally better paid) jobs elsewhere is a huge lost opportunity in local consumer spending in the daytime and night-time economy, in vibrancy and in cohesion. Given that Kingston also has one of the largest stocks of office space of all outer boroughs, enabling more residents to find jobs in the borough – or move their businesses here – does not mean displacing existing jobs. It does however require a supply of workspace in attractive sizes and formats for these types of businesses.

University and entrepreneurship

- 3.9 Kingston University is a sector leader ranked among the best domestically and internationally for art, design, fashion, journalism, sport and science. Kingston University’s School of Art is ranked in the top 5% globally for art and design in the QS World University Rankings. Kingston University also attracts

²⁸ ONS House Price Index (2016)

²⁹ ONS Census (2011)

³⁰ ONS Annual Survey of Hours and Earnings (2015)

³¹ Kingston Economic Growth and Development Strategy – draft signed off, formal publication 2018

a large proportion of international students, and runs its own overseas and international exchange programmes. Kingston University ranks 136th out of 1,102 universities from 77 countries in the 2017 Times Higher Education 'International Outlook' category.

- 3.10 One of the most notable strengths of the University in terms of economic growth is that it produces an unusually large number of business start-ups and start-ins, topping the table for the number of graduate business start-ups for 2015/2016 and for several year previously³². But just like the borough's residents, many of the businesses founded by its University students take their businesses outside of the borough rather than putting down roots here.

Skills barriers affecting firm growth and employment chances

- 3.11 One possible reason graduate start-ups in particular move out of the borough is because they cannot find skilled workers – yet we know there are many experienced professionals with higher skills living here. This suggests that graduate start-ups are failing to connect with local talent, and/or that the jobs they are offering are early-career with entry level salaries.
- 3.12 Another obstacle may be the lack of career paths, especially for local non-graduates, into creative career paths as alternatives to administration, clerical, retail and healthcare routes. There is also a more general shortage of creative sector training across south and west London. What is needed are new creative skills pathways backed by co-ordination and brokerage between cultural employers and learning institutions, building on the work already being done by Creative Colony (on filmmaking), Anstee Bridge (on music and audio), and by the London-wide sector support agency A.N.D. (on pre-employment qualifications for young people).

Actions to mobilise local skills, provide opportunities and enable creative employers to stay and grow

- Scope and develop creative skills pathways building on existing work (including by College, KU, Creative Colony, Anstee Bridge)
- Conduct research to map the skills pathways creative employers can provide and the technical and soft skills they require
- Scope potential for sub-regional collaboration on creative skills across South London
- Find new ways to make College and University spaces and facilities available to support skills development
- Facilitate stronger links between careers advice in Kingston schools with Creative Kingston and creative employers

³² <http://www.kingston.ac.uk/news/article/1666/08-jun-2016-kingston-university-tops-the-table-for-producing-most-graduate-business-startups-in-annual-higher-education/>

4. Evidence: creative places and spaces

- 4.1 We know space-needs for artistic and creative production and consumption are emerging and changing all the time. We also know, as the draft London Plan highlights, that the capital *“is losing essential spaces and venues for cultural production and consumption”³³*.
- 4.2 Kingston’s creative and cultural stakeholders want a system which treasures and makes better use of the places and spaces the borough already has, and they want flexible creative spaces to be planned in as commercial solutions within new developments and regeneration schemes. We heard no-one arguing for iconic public capital investments – no multi-million pound publicly-funded gallery or museum. It can be tempting for cultural strategies to focus on set-piece capital investments and infrastructure. They are glamorous and can seem like a panacea but often struggle with sustainable revenue. What is more important is a sustainable flow of resources to support the cultural ecosystem long-term; along with an enabling framework of planning, licensing and other regulatory policies.
- 4.3 Stakeholders are also clear that only certain types of creative activity require entirely bespoke space. Many need conventional office space – although they may be attracted to clusters of similar workers and firms, and locations where there are options to grow. There are of course exceptions, notably; the need for a new large live music venue to take the place of the Hippodrome (raised at October Full Council, November State of the Borough, and in other fora).
- 4.4 Those in ‘dirty fingernails’ fields, or performing arts, need spaces which are flexible in terms of layout, and regulatory restrictions, or have specialised facilities. Accessibility is particularly important for hosting audiences, but for creating inclusive workspaces too. Often what creatives find most attractive are areas where there is flexibility in the system to enable spaces to be made available when and where they are needed.
- 4.5 The idea of flexibility is already being implemented by the Council’s leisure services who are working towards transforming the borough’s ageing stock of leisure facilities into neighbourhood hubs. These will enable sites to continue providing the traditional leisure offer but also build-in potential to host other community services such as GPs, or pharmacies, as well as providing creative spaces for community uses which will evolve as communities change and grow.

³³ See the London Plan, [policy HC5 Supporting London's culture and creative industries](#)

Creative places and spaces walkabout

- 4.6 To understand issues around the availability of creative spaces we took one neighbourhood – New Malden – as a test-bed and combined our discussion with stakeholders with a walkabout where we spoke to local creatives and venue owners. We wanted to understand the fine grain of how spaces were used, how people found out about spaces and connected with one another, and what lessons could be applied across the borough. This was an eye-opening exploration for everyone involved, and we believe there is significant value in conducting similar explorations in Tolworth, Surbiton, Kingston town centre, Hook and Chessington.
- 4.7 In our initial discussions about the cultural strategy there was a strong sense from stakeholders of general, borough-wide, lack of space for cultural and creative production and consumption. However, our more detailed discussions, supported by the New Malden exploration, reveal a more nuanced picture. While there are creatives who need workspace, there are also spaces which need more users and creatives. We also suspect there are many career creatives living in the borough who have not considered Kingston as a possible location for their business, i.e. potential demand which is untapped, rather than existing demand which is unmet.
- 4.8 One problem with creative spaces in New Malden was that not enough people knew what was there, including both producers and consumers. Added to this, there were spaces with clear potential – but which would need renovating to be used more, or to be seen as inspiring.
- 4.9 Our headline finding in relation to creative spaces is that several issues have become unhelpfully conflated; the imminent loss of space for live music in Kingston, the more general lack of workspaces of an attractive scale and type for creative businesses, the need for affordable space for ‘dirty fingernails’ work, the fact that many spaces with potential are in poor repair, and poor information exchange about those creative and cultural spaces which do exist.

New Malden – a microcosm of borough-wide issues

- 4.10 Our walkabout took the form of a guided walk planned and facilitated by a local New Malden community worker and arts organiser. The route took a group of stakeholders to community venues, pubs, churches, restaurants, and the local authority leisure centre. At each location we investigated with staff and owners what kinds of creative activities took place there. The group consisted of five stakeholders with varying levels of knowledge about New Malden, from one person who had never been to New Malden, to a former resident of 25 years.
- 4.11 The walkabout highlighted the extent that physical buildings, indoor and outdoor spaces, both formal and informal, have multiple cultural and creative uses. It also became clear that knowledge of these spaces is often exchanged only among small groups and networks, meaning that from a borough-wide perspective these places can fall under the radar. The paradox is that those in charge of these spaces want to see more use, footfall, or occupancy – be that in a leisure centre, community hall, local gallery, shop or pub. The barriers we identified were included skills, time-capacity, and knowledge about how best

to make themselves visible. Many spaces were also desperate for renovation. A simple map (if it could be created using social technology rather than by creating a cottage industry) would be a start – but this is also about skills, co-ordination, and investment in quality

- 4.12 We found churches were being used for a multitude of creative activity. New Malden Methodist Church on the high street has five rooms used regularly for ticketed events including music concerts, theatre shows, and choir concerts – mostly by artists unrelated to the church congregation. The nearby St James' Parish Church was advertising the London Korean Choral Society's production of Don Giovanni. There were also less obvious spaces being used. Several local cafés, shops and pubs displayed artwork by local visual artists. One local artist opens her own home as an occasional gallery for Korean artists and runs a popular private music and art school based above a shop on the high street. There were many public open spaces which have hosted cultural and creative activities. The car park of a local pub is used for New Malden's monthly crafts and farmers market (although the layout is not ideal and it lacks power hook-ups), and one of London's largest monthly meet-ups of American classic car enthusiasts takes place in the Krispy Kreme car park. The high street itself has been used as a setting for festivals and events and even 'walking theatre' productions where public spaces and shop interiors provide backdrops for different scenes. Just beyond the high street the Royal Oak Pub and Christchurch are the two main venues of the annual Surrey Steampunk Convivial which attracts an audience from across the UK.
- 4.13 The New Malden leisure centre hosts daily classes and courses, including arts and creative subjects –pottery classes are fully booked. The Kingston Environment Centre at one end of the high street hosts many creative activities including a local community radio station (the same one that becomes the on-site radio station for the Glastonbury Festival each year).
- 4.14 Some venues seemed well known (locally), and others were a surprise even for those who knew the area. One person who took part in the walkabout has lived in New Malden for 25 years – and even he was astonished at how much was going on.
- 4.15 New Malden is just one example which illustrates wider issues and we believe similar investigations could usefully be held in Tolworth, Surbiton, Kingston town centre, Hook and Chessington. The exercise enabled stakeholders to build connections and share knowledge which some of those who took part have since acted on – so even though the walkabout lasted only a few hours it had a network strengthening effect.
- Low awareness of what exists**
- 4.16 While there is a multitude of indoor and outdoor space in New Malden with great potential, poor communication, awareness and visibility have created a perception of a general shortage of creative space. There are also opportunities to adapt existing spaces (private or public) to encourage additional uses. Leisure centres can be adapted to host performances, exhibitions, or touchdown workspace, as can libraries - just as Wimbledon library have done with Wimbletech. Places of worship, shops, cafes and pubs could be offered as support to improve their suitability for creative production and consumption – upgrading access, or simply connecting them to potential users.

Space for experimentation

- 4.17 Non-traditional venues (like retail units and churches), can be test-beds for activities which need small cheap spaces for short time periods. Such spaces enable them to test new propositions, establish presence, broaden their audience, and grow. We heard of plans to open an arts café in New Malden to serve as a hub and test retail demand for local crafts and visual art. Outdoor spaces can be considered too. In the same way that leisure centres provide rehearsal space alongside pottery classes - we were reminded that seasonal spaces in parks or public squares can be seen as “leisure centres without roofs” providing they have access, electricity, and flat ground. The same goes for spaces between buildings – existing ones, or in new developments.

Lack of co-worker and start-up space

- 4.18 One thing we did not see in New Malden however, was workspace or co-worker space for creatives and start-ups. Some New Malden workers were using local coffee shops, but these had limited space and the usual issues of noise and security for laptops and bags. The local library has desks and WiFi but is several minutes’ walk from other amenities including the railway station. New Malden high street itself now has free public WiFi thanks to a pioneering project by the Council. But besides conventional office space (of which there is a good supply in New Malden) for start-up and mobile workers, coffee shops are currently the only option.

Licensing and venues

- 4.19 The New Malden walkabout also touched on issues of licensing of regulated activities – such as playing live music – where clear policies of using licensing as an enabler could support the broader offer. One example is that of under 18 musicians and/or under 18 audiences. For instance, New Malden is now home to the Rock and Pop Academy run by the Kingston Music Service and supports a thriving scene of young musicians and performers. Most live music venues in the borough however, are either pubs or nightclubs which can be a barrier to young people either creating or experiencing live rock and pop music. To address this, support could be provided for venues serving alcohol to navigate licensing processes to put on events with young bands and audiences or for unlicensed venues (libraries, community halls, public buildings) to serve as venues for creative consumption through Temporary Event Notices.

Actions to open up creative places and spaces and building on existing assets and reputations:

- Engage with Local Plan revision to develop levers for increasing the supply creative and cultural spaces for production and consumption
- Convene a multi-disciplinary working group to support the positive management of the day and night-time economy
- Use the London Mayor’s Award to support live music production and consumption in Kingston town and across the borough
- Set cost-neutral briefs for developers for new open spaces – to deliver adaptable and accessible open public spaces for culture

- Explore how to unlock the potential of existing outdoor spaces and infrastructure (e.g. through 'placemaking' study in Kingston town centre)
- Co-ordinate support for meanwhile spaces with licensing to test new concepts and animate neighbourhoods (e.g. arts café in New Malden)

5. Evidence: local creative networks

- 5.1 A narrative sometimes offered about culture and creativity in the borough is that “Kingston is a cultural desert” and “everyone in the borough works in retail”. But as we have shown, nothing could be further from the truth. Cultural life is vibrant and the borough is bursting with creative professionals many at the top of their fields.
- 5.2 But the ‘wasteland’ narrative has traction because networks among those involved in creative and cultural work are often isolated from one another – they are more like an archipelago than an inter-linked web. The meetings convened to produce this strategy have brought together stakeholders from across Kingston’s creative and cultural sectors. At every workshop new connections have been made. With every invitation to a workshop we have asked those attending to pass the invitation on to others who might be interested – and at every stage we encountered new people wanting to take part. On the one hand this very positive and indicates the process has been worth investing time in. But it also underscores the potential which exists to join up existing networks to create more impact.
- 5.3 We have also sensed a growing realisation – tied to the growing confidence of Creative Kingston – that the lack of co-ordination between creative and cultural stakeholders is holding back the potential of the combined cultural offer. For example it means that for potential audiences and participants – be they local or visitors – the cultural offer has poor visibility compared say to the likes of Brighton and Hull.
- 5.4 It is not the case that people don’t collaborate or communicate. What we have seen is that Kingston has many clusters of micro-networks in different geographical areas or in different fields of interest. Many individuals provide strong leadership within their own circles, but those circles exist separately from each other – hence our term ‘archipelago’ of micro-networks rather than a web. What we have begun to hear from stakeholders is that it is “time to look outwards far more” from individual institutions or businesses, and outwards from specific fields and scenes.
- 5.5 What has also been identified by those involved in establishing Creative Kingston is that the borough lacks a mechanism that connects up the true breadth of creative activity, and the people behind it. It has been suggested with increasing enthusiasm that cultural and creative leaders themselves must now take steps to actively connect:
- organisers doing similar things;
 - with organisers that want to do a similar thing and have new aspects to offer;

- with the Council who can play an enabling role in allowing organisers to carry out their aims and ambitions;
- and with residents across the whole borough.

- 5.6 A mechanism - centred around an annual showcase event (and supported by networking communication) that pushes the development of a creative and cultural community encompassing the whole borough would do a great deal to allow the cultural offer to become stronger. It would facilitate simple partnerships like linking performing arts groups to a greater variety of venues and audiences in the borough. It could enable emerging activities or businesses to accelerate their growth and find support. It could fast-track the formation of new collaborations to seek investment or funding. It could allow the many grassroots endeavours to break out and grow, including those driven by migrant and BAME communities.
- 5.7 Some stakeholders were keen to have a 'directory' while others emphasised the importance of face-to-face contact and more dynamic means of keeping in contact (e.g. using digital networking platforms rather than having a traditional directory or list).
- 5.8 From the stakeholder meetings we have held we see that just by bringing people together face-to-face, enabling knowledge and awareness to be passed on and connections and networks to develop and mature
- 5.9 In the future we can see how stronger networks can also enable more effective co-programming – not just between activity in close proximity (e.g. Kingston Town Centre) but between those spread across the borough (as already happens with the Kingston Artists Open House weekends). Stronger networks would enable co-programming to be planned over extended time-frames e.g. to have festivals in different parts of the borough strategically times across the calendar year.
- 5.10 In the final stages of the stakeholder engagement and research for this strategy the Kingston Youth Council (which represents 8,000 young people from the borough's schools and colleges) made a strong case for the engagement of those aged under 20 in shaping and delivering this strategy. It therefore seems essential that Kingston Youth Council is also included in the networks which take forward this strategy.

Actions to strengthen creative networks:

- Create an annual event where organisations and individuals from the borough can showcase the creative and cultural offer
- Support joining-up of micro networks including those which connect international, migrant, and BAME communities

- Create a more formal partnership involving fulltime education, HE, FE and LLL partners (drawing on Culture Capital Exchange model³⁴)
- Create a joined up online arts and culture visitor offer to match the likes of Brighton and Hull

³⁴ The Culture Capital Exchange is an HE-led network based at Somerset House which enables artists, creatives and researchers to develop mutually beneficial relationships and form new collaborations by providing support for network development and seed funding.

6. Evidence: international networks

Kingston's international connections

- 6.1 The borough of Kingston has diverse international connections. It is home to large Sri Lankan, Somalian, Korean, Arabic, Polish and Hungarian communities. Data for 2016 shows 14 per cent of residents were born in Asia (mostly South or East Asia), and 10 per cent were born outside the UK in other European Union countries.
- 6.2 These communities create a strong presence in many parts of the borough, through arts and events, retail and food, places of worship and schools. New Malden is the most notable example being home to 10,000 South Koreans; the largest South Korean community in Europe. Through Korean supermarkets, eateries, churches, plus and cultural and creative activities, Korean culture is experienced by the entire community and visitors regardless of background, and awareness of the Koreatown offer is recognised far beyond the borough.

International events

- 6.3 The diversity of the borough provides opportunities to celebrate and learn about different cultures and communities especially through face-to-face events and activities – including the annual town centre carnival organised by Global Arts. Involvement in cultural events also provides a route in for people from different communities to the wider cultural life of the borough.
- 6.4 Kingston's international events provide opportunities for visitors and residents from different countries to participate in Kingston's cultural and creative life. These include the International Youth Arts Festival (IYAF), which over the past nine years has brought together audiences and performers from across the globe – some of whom have subsequently set down roots in the borough. Similarly Frame, the London dance film festival has attracted film makers from across the world to showcase independent films while the Ignition dance festival attracts local and international choreographers to create new work to premiere at the Rose Theatre. 'Art in Transit' was a combination of exhibition and cultural exchange organised by Kingston Artists Open Studios with artists from Kingston and its twin town of Oldenburg, Germany. The Kingston Korean Festival organised jointly by the Council and the Korean British Cultural Exchange, has grown in scale and in 2017 included visiting artists from Korea's 'Artrash' scene (an arts and environmental movement).
- 6.5 These events already play an important role in building the borough's international relationships, but stakeholders see potential for them to help build deeper links not just with individuals visitors, but with networks in visitors' home communities. Of particular interest was the potential to seek out cultural leaders in those visitors' own communities.

Formal international links

- 6.6 Kingston Council has formal twinning arrangements with: Oldenburg, Germany; Gwanak-gu, South Korea; and Jaffna, Sri Lanka, and has also signed a Memorandum of Understanding with the Jinju Province in South Korea.
- 6.7 These formal twinning arrangements have been a platform for a range of bilateral cultural and knowledge-exchange projects in education and schools, performing arts, business, inward investment, and enterprise. However, stakeholders saw that these links could also be used as enablers for wider range of activities – facilitated by the Council but arranged and led by others.
- 6.8 The Rose Theatre is also building links with specific cities through its plans for international touring in Hong Kong, China, the US and Middle East. Here too the challenge is building lasting bilateral relationships from these which provide mutual support.

Barriers to making more of international links

- 6.9 Kingston has a great foundation of international relationships by virtue of its resident population, international events, and formal twinning. However, it has become increasingly challenging to capitalise on these connections – especially when it comes to the cultural and creative sector. The biggest challenge is the cost of building international relationships. While visits and exchanges to other countries are usually funded by the host, it has become increasingly difficult to access funding for Kingston to host reciprocal and return visits.
- 6.10 Stakeholders also pointed to the fact that international visitors who come to Kingston for events like IYAF, to visit the Rose Theatre, or play the Hippodrome will often then go to see the central London sights but may not explore locally. They saw great potential in having more visitor ‘propositions’ along with legibility and identity projects for exploring the borough, e.g. based around the Thames riverside, Chessington World of Adventures, arts and culture, food, built heritage and so on. These need not be seen as tasks for the Council as part of its streetscene and highways role, rather it could be achieved by tapping into local artists and creatives taking inspiration from the Kingston Artists Open House trails or the RPM festival which celebrates Kingston’s music heritage. One stakeholder also suggested a poetry map and Kingston First expressed interest in ensuring materials are translated into languages geared to the largest groups of visitors.
- 6.11 Hosting international visitors as part of relationship building, and encouraging visitors to stay and explore locally are further examples of the kinds of actions which a ‘Per Cent for Culture’ would enable.

Actions to increase international impact and networks:

- All partners to involve the Council’s International Team at the early stage or activity with an international dimension

- Use IYAF as a test-bed for strengthening international relationships with the home communities of visitors to festivals (cultural leaders, communities, and investors) through a partnership between Creative Youth and the Korean British Cultural Exchange
- Ensure Kingston's 'legibility' strategy supports opportunities to encourage international visitors to explore locally

7. Evidence: hardwiring growth into culture

- 7.1 The rewards from creative and cultural activity - growth in jobs, income, economic activity, land values – only arise where there is investment. Hardwiring growth into culture, and culture into growth, means creating hard mechanisms for growth to contribute investment back into cultural activity.
- 7.2 For much of the last century a significant amount of investment in arts and culture came from local government through revenue programmes, capital programmes, and grants to individual cultural organisations. Local authorities can still play a strategic enabling role, but cannot provide financial resources on any significant scale. This strategy therefore proposes financial resources come not from Council budgets, but from the value of redevelopment through a “per cent for culture” mechanism. This is a well-recognised framework internationally, implemented by local authorities across the UK including Bolton, Wandsworth, and councils in the East Midlands, and South West³⁵.

Outline options for hardwiring growth into culture

- 7.3 There are several practical routes to implementing “a per cent for culture” using Supplementary Planning Documents, Section 106, and other revenue gathering powers. The details of a workable scheme appropriate to Kingston should be the focus of further work under the action plan for this strategy. But we have identified several routes which should be explored further.

Borough-wide mechanisms

Fixed “Per cent” or “Pound” contributions model

- 7.4 Fixed-contribution models have been implemented across the country and internationally. Some have focused narrowly on ‘art’ but they have also been used to support broader cultural strategies.
- 7.5 LB Wandsworth’s model assigns money-contributions using a broad definition of the cultural and creative industries. Contributions are based on the sqm of non-residential space, and the number of residential units and applies to all developments above a certain threshold. Developments above the threshold must also produce Cultural Action Plans which set out how they will contribute to Wandsworth’s Cultural Development Plan. This requirement sits within

³⁵ Older schemes introduced in the UK often focused narrowly on ‘art’ but the Wandsworth model secures investment for more-rounded ‘cultural’ investment.

Wandsworth's Planning Obligations SPD³⁶ alongside general provisions about supporting culture and the creative industries which are very similar to Kingston's own Planning Obligations SPD. In addition, Wandsworth has also secured funding from developers involved in the Nine Elms regeneration area to set up Cultivate, a programme providing cultural education opportunities to local 7-19 year olds³⁷.

- 7.6 Bolton's housing company (Bolton at Home) provides a similar stream of resources from the housing it develops to invest in 'arts projects which improve communities' and 'schemes that offer creative solutions to community issues'. Internationally, Philadelphia have a long-established policy overseen by the Philadelphia Development Authority which requires developers to commission art (including community and public arts and cultural programmes) as part of the development process, which must be equivalent to the value of at least one per cent of the total construction costs.

Developer Agreements

- 7.7 These could be applied across the borough or to specific development areas. Through a Section 106 or a Cultural Community Infrastructure Levy, the use of developer agreements to stimulate meanwhile space and investment in activity is a tool that which can be used, to a certain extent, to deliver against the cultural agenda.

Cultural Loan Fund / Cultural Development Fund

- 7.8 This model involves leveraging funding from a range of sources internal and external to the Council (which could include those just described) to develop an investment fund for cultural activity. This could be invested as hard or soft loans for eligible creative businesses or cultural activities which would continue to be reinvested over time as repayments are made. The 'interest' payable could also be in the form of 'outcomes' such as job creation (similar in concept to a Social Impact Bond), apprenticeship development, new business formation.
- 7.9 A loan fund of this sort could be capitalised initially through a bid to the recently announced DCMS Cultural Development Fund announced in the Budget which will '*support the role culture can play in regeneration and local growth*'.

³⁶ LB Wandsworth's [SPD for Planning Obligations](#) was adopted in 2015 and sets a cultural contribution level of £400 per dwelling and £20,000 per 10,000sqm of non-residential space

³⁷ The Cultivate programme was set up by Wandsworth to connect young people with cultural opportunities being created in Nine Elms, and is funded by developers, the council and the arts charity A New Direction.

Neighbourhood specific mechanisms

Property Owner BIDs to support cultural development

- 7.10 These by definition relate to specific neighbourhoods. Business Improvement Districts have been in existence since the 1960's, where they were first established in Canada and the US. Most of the BIDs in England (like Kingston First) are town centre BIDs but can also cover industrial, commercial and mixed-use locations. Property owners (who are often not the occupiers) can contribute to a BID but there is no formal levy. Since legislation was passed in 2009 and DCLG established regulations in 2014, Property Owner³⁸ Business Improvement Districts were introduced which establishes a more formal route to enabling contributions from owners. This allows 'critical long-term stakeholders... [to] make contributions and have a voice on planning and strategic decisions that affect their property'³⁹.
- 7.11 A Property Owner BID must exist in the same geographical area as a conventional ratepayer BID but since 2017 no longer needs to involve a Business Rate Supplement area. A Property Owner BID is more likely to address longer-term issues relating to investment and promotion of the town centre.
- 7.12 There are currently three Property Owner BIDs in London, Heart of London (x2) and the New West End Company⁴⁰. Aviva and John Lewis Partnership are both involved in these central London Property Owner BIDs. Their views may be relevant to replicating this in Kingston.

Creative Enterprise Zones

- 7.13 A tried and tested model to support economic activity in defined geographies, using business rate uplift in the long-term to pay for development in the short-term, or by allowing capital receipts to offset investment costs. There is currently a significant time-limited opportunity to develop new CEZs using the London Mayor's new £500,000 fund which seeks to kickstart new CEZs. Working with stakeholders including Kingston University, the borough applied for this Mayoral funding to develop an implementation plan for a CEZ focused on the Knights Park campus and town centre.
- 7.14 An alternative model could be considered for creating a flow of investment by setting aside a percentage of business rate yield from creative and cultural rate payers. Hypothecating business rates in this way, could find investment in cultural projects such as training and apprenticeships, engagement

³⁸ Owner Definition: The first lessee above the rateable occupier where the current lease is granted for a term of more than 35 years, or in the absence of a relevant first lessee, the freeholder.

³⁹ Mary Portas High streets at the heart of our communities: government response to the Mary Portas review (30 March 2012): <https://www.gov.uk/government/publications/high-streets-at-the-heart-of-our-communitiesgovernment-response-to-the-mary-portas-review>

⁴⁰ The New West End Company has [published a summary](#) of their Property Owner BID model

programmes in schools, colleges and universities, or meanwhile projects. However, this would be a form of local authority funding rather than a method for securing external investment.

Actions to hardwire growth into culture

- Detailed scoping towards a viable “Per Cent for Culture” mechanism informed by Wandsworth model and tested with commercial partners
- Undertake scoping of a wider framework for securing resources through mechanisms including the Local Plan, S106, CIL, and licensing
- Explore other options for hardwiring growth into culture at a neighbourhood specific and borough-wide level (e.g. property BIDs and CLF)
- Develop a workable model for Cultural Enterprise Zones to encourage more creative economy SMEs to put down roots in the borough (in particular those involving Kingston residents and graduates from the University)

8. How the strategy was produced

- 8.1 This strategy would not have been possible were it not for the hundreds of hours of time generously given by dozens of local stakeholders from the public, private and not-for-profit sectors. This document and the ideas which underpin it are the product of shared effort towards common goals.
- 8.2 This strategy has been produced over nine-month period, and through a process which combined hard evidence with stakeholder insight, knowledge, and ambition. It builds on research which Shared Intelligence undertook the previous year into Kingston’s economic growth - in which culture emerged as central to the growth story. There is a list at the end of this section of the individuals who contributed directly by participating in workshops or interviews, or through written contributions.
- 8.3 This process has taken place at a moment when recognition is growing nationally about the contribution of culture to economic growth and when the steps to establish Creative Kingston as the borough’s cultural partnership, is injecting more confidence into the creative and cultural sector locally. This work has tapped into and aided a process of ambition-raising in the borough.
- 8.4 Our work began with detailed analysis of local economic data including the scale of the creative and cultural sector in Kingston (using the DCMS definition of creative industries) – by which we mean the number of employers, number of employees, and crucially, the number of local residents working in the creative and cultural sector.

- 8.5 We then undertook a series of interviews with 16 senior stakeholders from the Council and other statutory partners, creative and arts businesses, landowners, and education partners.
- 8.6 From this we were able to start presenting to stakeholders the broad shape of Kingston’s creative economy and asking – “how can the sector do more and contribute more?”. This question was posed and refined through a series of three large workshops in June, September and November which each had open invites to creatives, businesses, cultural leaders and practitioners, public agencies and elected members. Many stakeholders attended all three, which contributed to a strong body of knowledge and common understanding of the issues. Over 80 stakeholders received information about the workshops, and 46 individuals attended one or more of the workshops.
- 8.7 At the first large workshop in June we were also able to seek volunteers to undertake, with our support, more detailed investigations into specific issues. Sub-groups to discuss these issues ran in parallel over the summer and early autumn looking at evidence and future actions around six themes; creative skills, space for creation and consumption, hardwiring growth, connecting culture across the borough, international links, and developing the cultural narrative. The sub-groups which investigated these themes or “Asks”, were vital to understanding the local detail of each issue, and corraling ideas and actions into the strategy and action plan.
- 8.8 Throughout the process more people came forward to offer to play a role, and we discovered an ever-wider network of cultural and creative professionals. We have seen that this process itself has help build and connect networks and individuals within the borough.
- 8.9 Through this process of listening, presenting data, challenging, and reflecting back – we have been able to build a strategy which represents a collective vision of what Kingston can become. This is based on a collective assessment of the evidence, of what the strategy needs to be to achieve the vision, and a shared set of actions which capitalise on stakeholders’ skills, assets and passions – and which have traction.
- 8.10 This strategy articulates and stretches the direction we have heard stakeholders wanting to pursue through the process just described. It has channelled their ideas – drawn out common themes – given names to important issue and provided the data which underpins the argument. It aims to amplify ideas which are already rippling out through the different networks to reach all those involved in the creative and cultural life of the borough.
- 8.11 In other words, this report itself is absolutely made in Kingston.

The following stakeholders generously gave their time and actively engaged in producing this strategy by participating in workshops, interviews, and providing written contributions

A New Direction
 Arts Council England
 All Saints Church
 Anstee Bridge
 Assael Architecture
 BalletBoyz
 Banquet Records
 Bounce Theatre

 Community arts worker
 Community Brain/Creative Kingston
 cornerHOUSE

 Creative Youth
 Fusion Arts

 Global Arts
 Heritage Lottery Fund

 Kingston Artists Open Studios (KAOS)

 Kingston Adult Education
 Kingston Arts

 Kingston College
 Kingston University

 Kingston Upon Thames Society

Holly Donagh
 Louise Jardine
 Jonathan Wilkes
 Katherine Greening
 Russell Pedley
 Kerry Whelan
 Jon Tolley
 Louise Pendry
 Rachel Turner
 Danielle O'Shaughnessy
 Robin Hutchinson
 Jeremy Thorn
 Ian Davies
 Phil Hetherington
 Chris Birch
 Janie Harland
 Mike Thakar
 Anne Dodwell
 Selina Papa
 Caroline Calascione
 Cressida Borrett
 Chris Cox
 Alistair Lark
 Richard Swift
 Catherine Howett
 David Falkner
 Jennifer Edwards
 Steven Spier
 Anthony Evans

Kingston First
Korean British Cultural Exchange
Music in New Malden

New Malden Arts
Quilombo
Riverside Edge
Rose Theatre
South Thames Colleges Group
St Matthews Church
The Creative Colony
The Hub
Visconti Studio

Kirsten Henly
Justina Jang
Jane Booth
John Irving
Hannah Ten Doornkaat
Anna Barker
Greg Miles
Robert O'Dowd
Peter Mayhew-Smith
Simon Hancock
Matthew Joblin
Wendy Smithers
Isabella van Elferen

A number of other stakeholders were invited to take part, but were unable to participate actively.