



Munich Personal RePEc Archive

London's Creative Sector: 2007 Update

Freeman, Alan

Greater London Authority

April 2007

Online at <https://mpra.ub.uni-muenchen.de/52627/>

MPRA Paper No. 52627, posted 02 Jan 2014 09:00 UTC

London's Creative Sector: 2007 Update

Alan Freeman

London Metropolitan University

afreeman@iwgvt.org

(Produced while working for the Greater London Authority)

2007

Prepared for Repec on 29 December 2013

1 Abstract

This is a pre-publication version of *London's Creative Sector: 2007 Update*, published by the Greater London Authority (GLA) in 2007 and located, at the time of this report, at http://www.london.gov.uk/mayor/economic_unit/docs/wp_22_creative.pdf.

It should be cited as Freeman, A. (2007). *London's Creative Sector: 2007 Update.. Working Paper 22*. London: Greater London Authority.

The report was the second of four updates to *Creativity: London's Core Business* which produced the first measurements, and a time-series, for employment and GVA in London's Creative Industries. Like that report, it applied the methodology of the Department of Culture, Media and Sport (DCMS) who, in their 1999 and 2000 Mapping documents, established one of the earliest systematic methodologies for defining and measuring the creative industries.

JEL codes: Z1, Z11

Keywords: cultural economics; creative industries; innovation; internet

London's Creative Sector: 2007 Update

Contents

Foreword.....	3
Executive summary.....	5
Introduction.....	7
1 Part 1 The data: What does it show, where does it come from, how is it defined, and how reliable is it?	10
1.1 What data is published in this report?	10
1.2 Do DCMS and GLA estimates agree?	12
1.3 LFS and ABI: do the sources of the data affect the result?.....	14
1.4 DCMS and DET classifications	15
1.5 Employees, self-employed, and creatively-occupied workers	17
2 Part 2 Causes: What is happening, and why?.....	21
2.1 London employment trends inside and outside the creative industries	21
2.2 Private and public sector growth inside and outside London	22
2.3 Summary	23
2.4 Linkages between the creative industries and London's private sector	26
2.5 What happened in individual creative industries between 2001 and 2004?.....	31
2.6 What happened to DET functions and domains between 2001 and 2004?.....	33
2.7 London's creative sectors and the industrial groups that contain them	36
2.8 In which regions are the creative industries found?	37
2.9 Creative occupations.....	40
2.10 Gender, ethnicity and creative employment	43
3 Tables.....	46
3.1 Proportions applied to four-digit SIC codes	55
3.2 Glossary of terms	61
3.3 References	61

Forewords

London is known around the globe for its world class cultural offer. Its museums, galleries and theatres continue to draw bigger and bigger audiences, both from home and abroad. The Tate Modern Gallery is now the most visited contemporary art gallery in the world with four million visitors every year, and in the West End revenues for commercial theatre broke the £400 million mark for the very first time. This report shows that London's creative industries remain at the forefront of this global status. By 2005, 12 per cent of all London workers – 554,000 people – were creatively employed. London and the South East remain the hub of Britain's creative industries, accounting between them for 57 per cent of all British creative workforce jobs.

The international nature of the city, its ability to continually innovate and its diversity - there are 300 languages spoken each day in London – are all critical factors in enabling London to retain its leading edge. As well as acting as a driver for the creative industries across the UK, again, this sector is internationally significant. For example, London's film industry alone has a turnover of around £13 billion a year, it is the largest post production centre outside of Hollywood and of the top 15 grossing films of the last decade, no fewer than five were made in and around London. The establishment by the Mayor and the capital's regional film agency, Film London, of the London Filming Partnership has increased filming in London by 30 per cent and now there are almost 35 crews shooting in the capital every day.

In recent years, London's cultural festivals have played a central role in showcasing the strength of the capital's diversity, building new audiences and communicating what contemporary London has to offer the world. There have been particular successes in relation to the key emerging markets of China, India and Russia, supported by the promotional expertise provided by Visit London. In 2006 the Mayor's 'China in London' season was the biggest celebration of Chinese New Year outside of mainland China, and the Russian Winter Festival provides a focus for the Russia community in London as well as an incentive for Russian residents to visit London.

Looking forward, in 2008 London will become the host city for the Olympic and Paralympic Games taking place in 2012, and this will also mark the start of a four-year Cultural Olympiad. This will be an unrivalled opportunity to communicate on a major scale the strength of London's diversity and the continuing opportunity of globalisation.



Ken Livingstone
Mayor of London

This is GLA Economics' third report on London's creative industries. The first of these, *Creativity: London's Core Business*, appeared at the end of a major expansion of 1995-2001 during which London's creative industries played a central role, growing faster than any other sector except financial services.

That report however noted that the economic downturn in London was also affecting its creative industries, particularly those with a strong connection to business services such as advertising. It nevertheless suggested that the underlying drivers of change would continue to place creative industries at the forefront of London's growth. Underlying consumer trends, with an ever-increasing share of leisure spending in household budgets, and growing business awareness of the importance of good design and innovation, are driving a long-term surge in demand for creative activity and products.

The report also suggested that London offers special advantages for creative activity and employment, compared with other parts of the country, as a result of which we expected it to remain at the centre of creative industry growth in the UK as a whole.

This report confirms this verdict. It also sheds further light on the intimate links between London's creative industries and its Financial and Business Services. In the light of these links, it is not surprising that London's creative sector was affected during the recent downturn along with its business sector. Creative industry employment fell by 10 per cent between 2001 and 2004 while Finance and Business Services fell by 5 per cent.

This connection is confirmed positively by the renewed growth of the creative industries which grew by 5 per cent in a single year between 2004 to 2005 (the last date for which data is available), nearly double the growth rate of the Financial and Business sector.

After three years of shedding jobs, in 2005 creative industry employment recovered sharply in London, creating 18,000 jobs in the capital between 2004 and 2005. All but one creative sector added jobs over this period.

London's cultural life and its creative industries, reflecting the dynamism and diversity of this great city, clearly continue to infuse vigour, talent and stimulation into the life of the city.

A handwritten signature in black ink, appearing to read 'J Woodward', with a large, stylized initial 'J'.

Judith Woodward

Mayor of London's advisor for culture, creative industries and tourism

Executive summary

In October 2002 GLA Economics published *Creativity: London's Core Business*,¹ a comprehensive survey of employment and wealth creation in London's creative sector. The report adapted the methodology developed by the Department of Culture, Media and Sport (DCMS) to arrive at an approach suitable for London. This is the second of two updates to that report. The first was produced in May 2004.² It revised and extended the data to bring it in line with the latest official statistics.

For the first time, this report contains data covering the whole of a decade, from 1995 to 2005. The report also contains significant improvements in measurement accuracy, based on work commissioned by the LDA and GLA Economics from TBR Economics. The primary purpose of this research was to provide statistically reliable local area data on the creative industries and is to be published separately. The study also yielded improved methods for estimates of creative industry data which are incorporated in this report.

The report's most significant finding is that since peaking in 2001, total creative employment fell for three successive years before turning up in 2005. The first, more technical part of the report considers whether this finding is robust and supported by all available evidence, which it is. The second part of the report considers possible causes of this decline.

The key factor assessed is the impact on London's creative industries of the cyclical decline in London's private sector industries, in particular that of Finance and Business Services, which began in 2000.

Creative industry employment is located almost entirely in the private sector, and one-third of it is located in the Greater South East (GSE). Private sector employment in the GSE, in contrast both to public sector employment in the GSE, and all employment outside it, fell every year from 2001 until 2004. The report suggests that this is a major contributing factor to the poor performance of creative industries both in London and in the South East between these years.

During 1994–2000, when London's private sector – particularly Finance and Business Services – were expanding rapidly, London's Creative Industries expanded even more rapidly. When they began contracting, the creative industries also contracted, but with a lag, having continued to grow in 2001. They then fell faster than London's private sector from 2001 to 2004, rising only in 2005.

The evidence suggests that London's creative industries are strongly linked to the performance of London's private industries, and appear to be more volatile.

¹ GLA Economics (2002) *Creativity: London's Core Business*. London: GLA

² GLA Economics (2004) *London's Creative Sector: 2004 Update*. London: GLA

One reason for the volatility of the creative industries, already assessed in *Creativity: London's Core Business*, is that creative industry products are in economic terms luxury goods. Demand for them is more income elastic, meaning that when income falls or rises, spending on creative products falls or rises even further. Creative industries are sensitive to cyclic shifts in the disposable income of the high earners typically concentrated in London, and in the spending of London's businesses on creative products.

The strong economic link between London's creative industries and London's finance and business services sector is evidenced by input-output tables produced by the Office for National Statistics (ONS). These tables confirm that business services are a major purchaser of creative industry outputs, particularly advertising, architecture, and software. Altogether, 53 per cent of the demand for Britain's creative products comes from business sources. However, expenditure on such products is particularly vulnerable to any slowdown in activity – it is well known that the first part of any business budget to go in any cost-cutting exercise is the advertising budget.

This business connection is reinforced by evidence of creative industry location. The local area study already cited shows a heavy concentration, particularly for key driver industries such as Advertising, Architecture, and Radio and Television, around and immediately next to the core business district comprising the City and its immediate fringes.

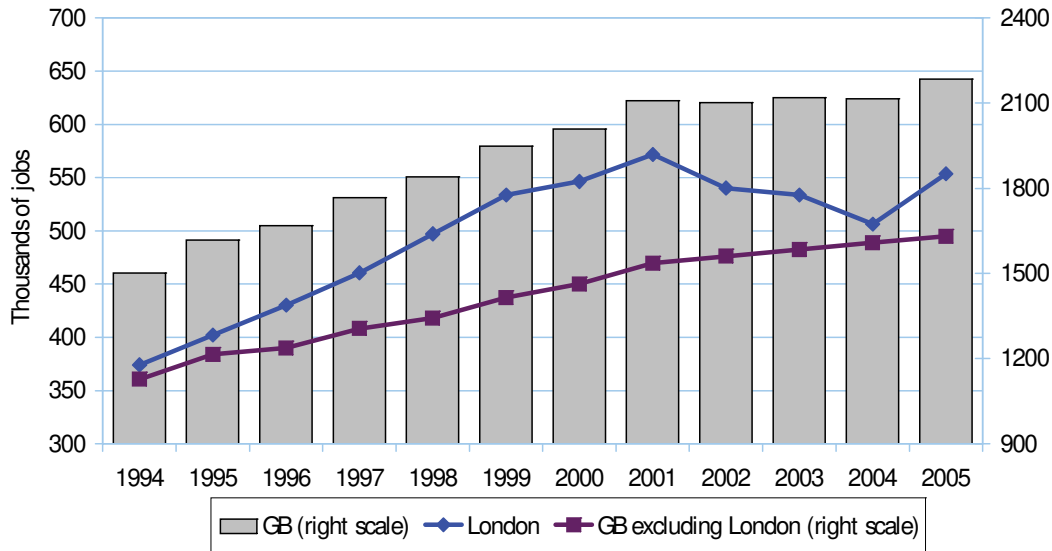
The balance of evidence is therefore that the decline in London's creative industries seen between 2001 and 2004 is a direct result of the slowdown seen in London's private sector, and especially London's Finance and Business Services sector, during the early 2000s.

The final section of the report deals with the occupational structure of London's creative industries and the use made of London's creative labour force, and the final part of the report assesses the impact of gender and ethnicity on employment in the creative industries in London.

Introduction

This is the second update on the creative industries in London produced by GLA Economics. In October 2002 GLA Economics published *Creativity: London's Core Business*,³ a comprehensive survey of employment in London's creative sector and its contribution to London's wealth, and in 2004 GLA Economics produced *London's Creative Sector: 2004 Update*⁴

Chart 1a: Total creative employment in London and Great Britain



Source: ABI, LFS, GLA Economics, Trends Business Research

Total Creative Employment = workforce employment in the creative industries + creative occupations outside the creative industries

Like these two reports, this update applies a standard methodology developed by the DCMS, referred to in this document as the DCMS mapping, to arrive at an approach suitable for estimating the extent of creative activity in London. It also tests a new and more experimental classification known as the DCMS Evidence Toolkit or DET (see Section 1.4)

Measuring the creative industries according to a nationally and internationally-recognised standard has two major advantages. Creative activity in London can be compared with other regions, to study its geographical distribution. Also it can be compared over time, so that we can analyse evolving trends on a consistent basis.

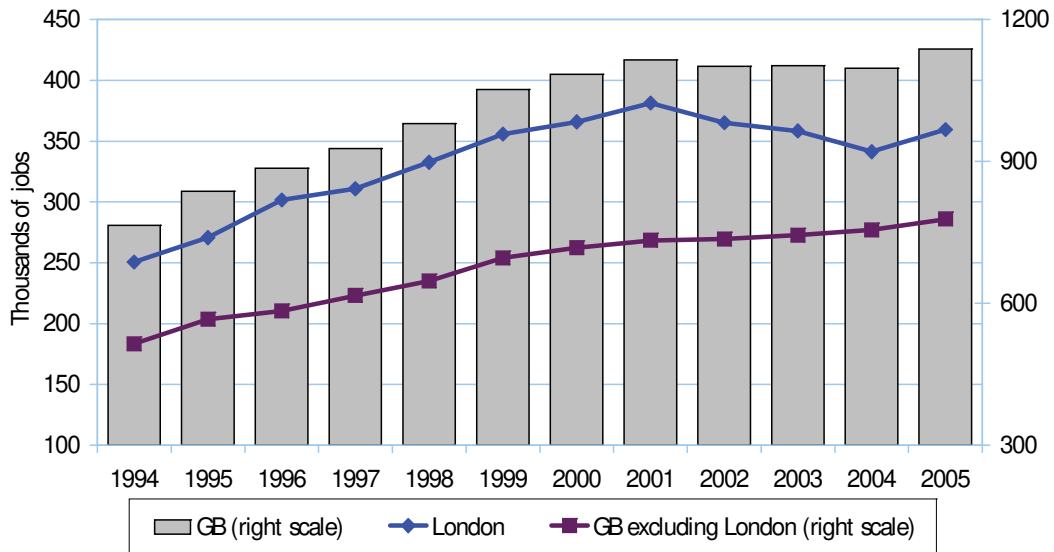
Chart 1a presents the evolution of creative employment over the period 1994–2005 – the first time that creative industry estimates for London have been available for an entire ten-year period. It compares employment in London with that outside London, showing also total creative employment in Great Britain – the sum of these two figures.

³ GLA Economics (2002) *Creativity: London's Core Business*. London: GLA

⁴ GLA Economics (2004) *London's Creative Sector: 2004 Update*. London: GLA

It can be seen that in 2001, total creative employment in London – measured in terms of the DCMS mapping classification – peaked and then fell for three successive years before turning up in 2005.

Chart 1b: Creative workforce employment in London and Great Britain



Source: ABI, LFS, GLA Economics, Trends Business Research
 Workforce employment = employee jobs in London in the creative industries + self-employed people in the creative industries

The increase in 2005 is due in some degree to a sharp rise in the number of creatively occupied people working outside the creative industries. The qualitative trends are however confirmed by Chart 1b, which shows what has happened to creative workforce employment. This more restrictive definition excludes creative workers outside the creative industries (see Box 1: *How is creative employment calculated?*).

Box 1: How is creative employment calculated?

We measure creative employment using national standards, developed by DCMS. These standards are also broadly in line with international standards developed by UNESCO and by European co-ordinating bodies.

Creative employment in total is made up of three components:

- employees in creative industries
- self-employed persons in creative industries
- persons who have creative occupations, but do not work in creative industries.

An example of the last category would be a musician who works in a school as a teacher. The school is not counted as part of a creative industry, but music is a creative occupation. So the job is counted, using the DCMS method, as creative.

Double counting is avoided. A musician who works in a music company is only counted once.

Creative industries are identified using SIC (Standard Industrial Classification) codes. In many cases, official statistics are not precise enough to identify creative industries uniquely. We have used estimates provided by TBR Economics (see Box 2 in Section 1.1 *Local Area Data*), using data which underlies the official statistics but is not in the public domain, to calculate the proportion of that SIC code that is actually made up of creative industries.

Although a four-year period is not long enough to draw definite conclusions about long-term trends and although care should be taken in interpreting a single year's rise in employment, the balance of evidence suggests that the fall and subsequent rise were responses to the downward trend in London's private sector employment between 2000 until 2004 and its subsequent pickup in 2005.

Nevertheless, the decline in creative jobs between 2001 and 2004 is sufficiently marked to investigate further. It is at least clear that the rapid growth of 1995-2001 did not continue uninterrupted; it is not therefore valid to base projections for the creative industries on a simple extrapolation of these past rapid growth rates into the future. Therefore, much of this report looks at experience of the creative industries during the period 2001-2004. The questions we address are as follows:

- Does the evidence show that creative employment in London unambiguously turned down between 2001 and 2004?
- Was the effect merely cyclical?
- Was it a result of slow private sector employment growth in the years following the downturn?
- Is there evidence of differential regional growth?
- Did the decline affect only some, or all, creative industries?

- Are there differential effects of creative employment depending on gender and ethnicity?

2 Part 1 The data: What does it show, where does it come from, how is it defined, and how reliable is it?

2.1 What data is published in this report?

2.1.1 Scope and limitations

This report provides data on creative employment in London and this is its primary purpose. The report does include data for Great Britain and for some regions outside London but for comparison purposes only. These data were estimated by applying, outside London, assumptions about the make-up of the creative industries derived from a study of specifically London conditions (see Box 2: *Local Area Data*). This is at present the only available method to compare London with other parts of Great Britain. It is not intended as a valid or robust source of information about employment in these other parts of Great Britain. Researchers who want standardised statistics on the creative industries in the rest of Great Britain for any other purpose than comparison with London – for example for planning or analysis – should not use the statistics published here but should refer to the DCMS or to relevant regional sources.

Box 2: Local area data

In March 2005 the LDA and GLA Economics commissioned a major study from TBR Economics, whose purpose was to provide statistically reliable estimates of employment in small geographical ('local') areas within London. The results of this study will be published separately. However the study has yielded useful information in the present report; we have used it to calculate more accurate estimates of the proportions ('coefficients') of industries which can be considered creative.⁵

The data from this local area study are available from GLA Economics – contact us at glaeconomics@london.gov.uk or 020 7983 4922

For one purpose only, which is the comparison of London's performance with that of the South East and the rest of Great Britain, we have prepared 'comparable creative industry statistics' which are produced on the assumption that in these areas, the

⁵ Employment data is classified, under the Standard Industrial Classification, with a precision that increases with the number of digits in the SIC code that describes the principal product of an enterprise. Thus a four-digit SIC code provides a breakdown of the information given by the three-digit code, and a five-digit code provides a breakdown of the information given by the four-digit code. Many creative industry classifications use five-digit SIC codes. However, the ABI and LFS only publish four-digit code information. Using the Interdepartmental Business Register (IDBR), GLA Economics local area study has produced *coefficients*: estimates of the proportion of employment in each four-digit SIC classification which can be found in the five-digit SIC codes that compose them. GLA Economics has used this information to provide more accurate estimates than were previously possible, whilst still using official ABI and LFS data.

creative industries have the same structure as in London. That is, it is supposed that within each SIC-defined group of industries, the same proportion of enterprises are creative as in London: specifically, that the proportion of employees in SIC groups defined by their 5-digit SIC code, within the corresponding 4-digit SIC group, is the same outside London as it is inside London, for which we calculated this proportion or ‘coefficient’ from the results of the local area study (see Box 2: *Local Area Data*).

2.1.2 Sources and timespan of the data

All data in this report are derived, following DCMS methodology, from two official sources: the Annual Business Inquiry (ABI) [prior to 1996, the Annual Employment Survey (AES)],⁶ which obtains data from employers, and the Labour Force Survey (LFS) [Since 2005 the Annual Population Survey (APS)],⁷ which obtains data from individuals.

ABI data is now available up to 2005 and incorporates revisions to previous years. LFS data is available up to summer 2006. However, because creative industry employment estimates are derived from a combination of LFS and ABI data, data in this report is not provided beyond 2005.

Nevertheless, data on the creative industries for London are now available across the whole of a ten-year period.

2.1.3 The effect of sample size: why small numbers are not reliable

Neither the ABI nor the LFS are statistically reliable for small numbers of jobs. In line with recommended practice, data below the threshold of LFS statistical reliability for London (4,000 jobs) have been suppressed.⁸

2.1.4 Why this report does not provide estimates of output (GVA)

In Creativity: London’s Core Business, GLA Economics produced estimates of the output and productivity of London’s creative industries based on estimates provided by the ONS. However these estimates differ from those provided by the DCMS which are based on ABI data on output. We have therefore discontinued publication of this information. GLA Economics recommends that, should output data on the creative industries be required, it should be based on DCMS sources. It is hoped that in the course of the DCMS’s Creative Economy Programme, an agreed and authoritative measure of creative industry output can be arrived at in conjunction with the ONS.

⁶ In this report for simplicity we refer to both sources as the ABI

⁷ In this report for simplicity we refer to both sources as the LFS

⁸ To address this problem in relation to gender and ethnic data, data in section 12 have been calculated using eight LFS quarters, to improve statistical accuracy, for 1995-96 and for 2003-2004. For this data the threshold of statistical reliability is 2,000 jobs.

Data from the ONS is used in this report (see Section 2.4) to provide estimates of the linkages between the creative industries and London's private sector. It is not however used to provide estimates of GVA.

2.2 Do DCMS and GLA estimates agree?

In calculating creative employment in London we used, as noted above, specific assumptions about the proportions of each four-digit SIC group which are creative. Do these assumptions introduce distortions sufficiently great to alter the general reported trend of growth? This can be checked by comparing the GLA's estimate of creative employment with that of the DCMS.

Box 3: The fashion industry

One source of difference between DCMS estimates and our earlier estimates concerns the fashion industry and in this report, this issue has been addressed. Our estimates of fashion employment have, as a consequence, been reduced.

The DCMS definition of fashion concentrates on the high end of the industry, which it classifies as 'designer fashion.' In the DCMS Mapping classification, only 0.5 per cent of the clothing industry is considered to lie within designer fashion on the valid grounds that outside the South East, most clothing manufacture is characterised by large volumes and low value-added and does not share the characteristics of the other creative industries. Consistent with this view, clothing has been omitted altogether from the DET classification.

In *Creativity: London's Core Business* GLA Economics attempted to assign greater weight to the textile and clothing industry than DCMS, on the grounds that the sector of the clothing industry found in London is typified by small runs of differentiated products usually accompanied by high added value, in common with other creative industries.⁹

It is likely that this correctly reflects conditions in London, but creates problems when attempting to compare London trends with those outside London. In traditional textile areas outside the South East, there has been a sharp decline in employment in contrast to the textile industry in London which appears to have re-oriented successfully towards new markets. When London-based coefficients are used to compare London with the rest of Great Britain, the result is a bias in favour of London which distorts the results.

Because a large part of this report deals with comparisons between London and the rest of Great Britain, we have used DCMS coefficients which, as indicated above, assume that around one in every 200 jobs in the textile industry is fashion-related. This leads to better comparisons. It may understate the number of jobs in London's fashion sector but does not distort the trends in this sector.

⁹ See Box 1.4 in *Creativity: London's Core Business*, GLA 2002 for an explanation of the reasons for this choice.

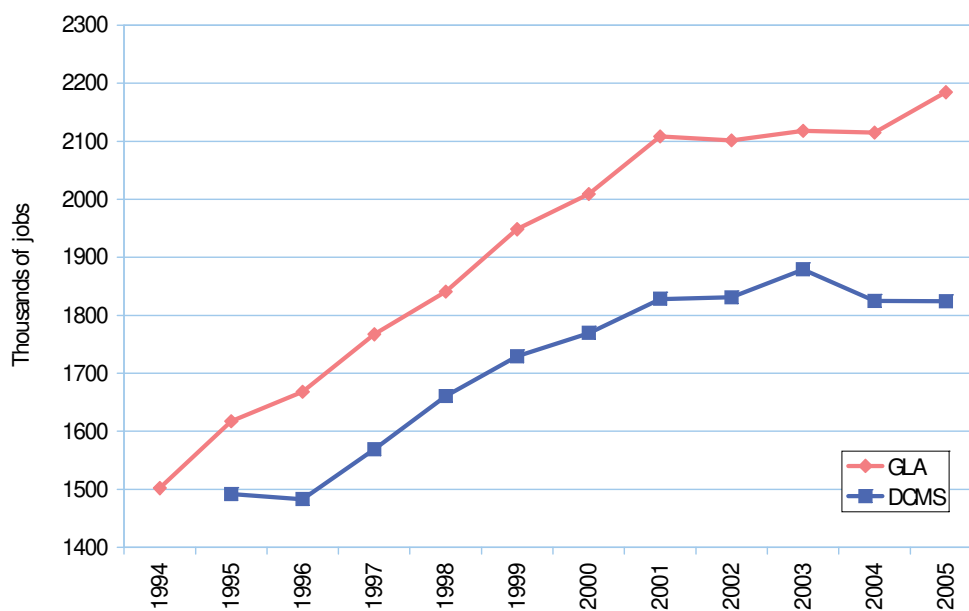
DCMS does not yet produce regional creative industry statistics and, therefore, we can only carry compare our results with Great Britain total provided by DCMS. As noted in Section 1.1.1, GLA Economics' figure for Great Britain's creative employment is produced for comparison purposes. Consequently, by comparing the GLA Economics figure for GB employment with that of the DCMS, we can see whether these specifically London assumptions give rise to a significant deviation from Great Britain assumptions applied by DCMS.

Chart 2 compares these two estimates. As noted above, these are not identical. In order to make comparisons on a consistent basis the GLA has applied, to GB data, assumptions derived from London conditions.

No significant distortions to the growth trend are introduced by our assumptions. The absolute number of jobs in Great Britain that is estimated by DCMS is smaller than that reported by the GLA, but the growth trend is very similar – though it is prudent to note that the DCMS's estimates do not replicate the strong growth recorded in the GLA estimate.

Neither dataset suggests such a strong decline in Great Britain as a whole, as that observed in London. However, this is to some extent due to the growth, outside London, in the third component of creative employment – creatively occupied persons outside the creative industries. Workforce employment as such (employee jobs plus self-employment) shows a decline in Great Britain as a whole, and in London, from 2001 onwards. This question is examined in more detail in Section 1.5 “Employees, self-employed and creatively-occupied workers”.

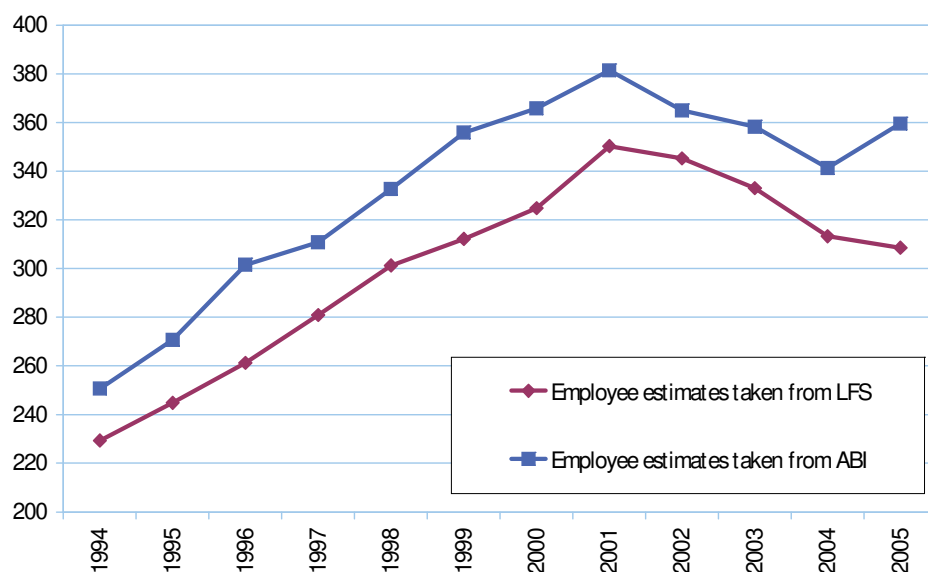
Chart 2: Comparing DCMS and GLA estimates of creative employment in Great Britain



2.3 LFS and ABI: do the sources of the data affect the result?

There are two potential sources of data for employment in Great Britain: the ABI, which is employer-based, and the LFS, which is employee-based. Self-employment is always estimated from the LFS since the ABI does not contain information on self-employment. Employee jobs may, however, be estimated from either source.

Chart 3: Workforce employment in London, estimated from the LFS and from the ABI



It is known that the LFS yields lower estimates than the ABI for London, but similar results for Great Britain as a whole. This is why GLA Economics normally uses the ABI to estimate employee jobs.¹⁰ However, we can use the LFS to carry out a further check on the robustness of our estimates by comparing our ABI-based estimate with an LFS-based estimate of the same magnitude.

Charts 3 and 4 compare – for Great Britain and for London – estimates of total workforce jobs in the creative industries, derived from the two sources. These estimates do not include the occupational component of creative employment (workers creatively occupied outside the creative industries).

Although for reasons given above, the absolute numbers of jobs are different depending on the source, the trend is clearly the same, and growth rates very similar. In particular both sources of data show three years of negative growth in London from 2001 until 2004.

¹⁰ See *The GLA's Workforce Employment Series, GLA Economics 2001* for a discussion of the possible explanations for this discrepancy. Note that the discrepancy is significant only for London – for Great Britain overall and for most other regions, the LFS and the ABI coincide in their estimates of employee jobs. Note also that at present, DCMS's GB estimate is based on the LFS, which is unproblematic.

Chart 4: Creative workforce employment in Great Britain estimated from the LFS and the ABI

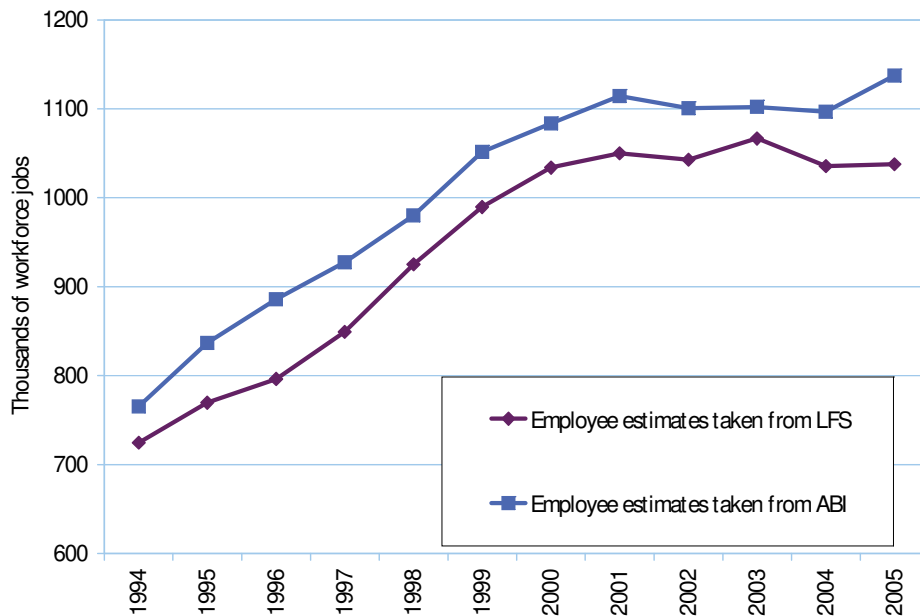


Chart 4 also shows that when the occupational component of creative employment is removed (leaving workforce jobs, the sum of employee jobs and self-employment), using the ABI as the data source for employee jobs, Great Britain also shows three years of decline, though less marked than for London.

There is a discrepancy, even for Great Britain, between ABI-based and LFS-based estimates of creative employment and it should be noted that in 2005 this became particularly marked. For the first time, estimates based on the ABI have moved in a different direction from estimates based on the LFS and, if the LFS estimates alone were the basis of our judgements, we would have to conclude that the declining trend of 2001-2004 has not in fact come to an end.

2.4 DCMS and DET classifications

The next question to be considered when assessing the robustness of our analysis of recent trends is whether the classification system itself makes a difference.

In April 2004 the DCMS launched its DCMS Evidence Toolkit (DET).¹¹ This was designed to improve on, and supersede, the DCMS classification. It also extends the classification to Sport, Tourism and Heritage Management whilst incorporating the previous creative sector within four new classifications. The DET:

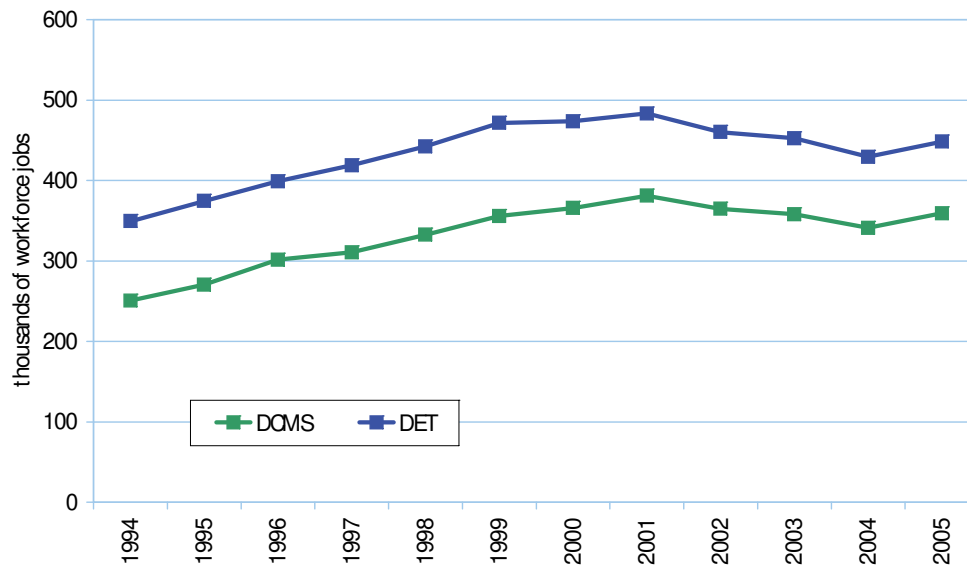
¹¹ <http://www.culture.gov.uk/global/research/det/>

1. defines seven DCMS sectors (Audio-Visual, Visual Arts, Books and Press, Performance, Sport, Tourism, and Heritage Management)
2. brings all these sectors within a single, integrated system for preparing evidence related to analysis and policy
3. restructures the initial Mapping Document list of 11 creative subsectors, condensing them into the first four DCMS sectors listed above (Audio-Visual, Visual Arts, Books and Press, and Performance)
4. separates each of these four DCMS sectors into six stages of the creative production chain: Creation, Making, Dissemination, Exhibition/Reception, Archiving/Preservation and Education/Understanding.

The basic approach is the same and so the DET can be considered a development of the DCMS mapping classification, rather than a replacement. However the DET increases the estimates of the size of the creative sector, due to the more complete coverage of the creative production chain. For this reason, our update provides two sets of data on the creative industries, one using the DCMS classification and one using the DET classification.

The DET is in principle more robust, and offers more possibilities for analysing such trends as differentiation in the value chain function, for example. However, relatively little has been published using this classification system. For both these reasons it is of considerable interest both to compare the DET and DCMS estimates, and to study the consequences of adopting the DET classification.

Chart 5: London workforce creative employment, DET and DCMS basis



It is first necessary to establish whether the overall totals yielded by the two classifications produce substantially different results. As chart 5 shows, there is little difference in the trend of employment showed by the two classification systems, but

the DET classification results in a total which is consistently larger by almost exactly 80,000 jobs throughout.¹²

We conclude that though the DET classification increases the total number of workforce jobs, it has no significant bearing on the trend of employment and therefore, the conclusions which we will draw in the rest of this report, which relate mainly to the DET classification, are not substantively affected by this choice.

2.5 Employees, self-employed, and creatively-occupied workers

The last issue we address in this section is the effect of the occupational component of creative employment on the estimate of total creative employment. As noted above, creative employment has three components: employees of creative industries, self-employed people in the creative industries, and creatively occupied people who do not work in the creative industries. Is it possible that one of these components alone is responsible for the decline and that, therefore, this decline is more the result of a change in the manner of employment of creative individuals, than a general reduction of creative employment across the board?

The answer, it would appear, is the reverse. The principal cause of the growth of creative industries employment in Great Britain as a whole is the significant increase in creatively occupied workers outside London who do not work in creative industries. As shown in Table 1, if exception is made of this growth element, creative employment in fact fell outside London as well as inside London between 2001 and 2004.¹³

Table 1: Creative employment in Great Britain, omitting creatively occupied workers outside London not employed in the creative industries (in'000s)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
(1) Total creative employment in GB	1,574	1,701	1,720	1,793	1,850	1,948	1,993	2,051	2,050	2,060	2,057	2,243
(2) Creatively occupied workers outside London who are not employed in the creative industries	613	649	653	690	696	719	745	804	826	840	853	853
Difference between (1) and (2)	961	1,052	1,067	1,103	1,154	1,229	1,248	1,247	1,224	1,220	1,204	1,390

¹² This difference arises principally from the inclusion, in the DET, of a number of additional codes involving making, disseminating or exhibiting, for example printing (publishing as such is included in the DCMS Mapping classification but not the physical process of printed reproduction), manufacture of musical instruments, renting televisions, and so on.

¹³ We return to the regional distribution of the decline in more detail in Section 2

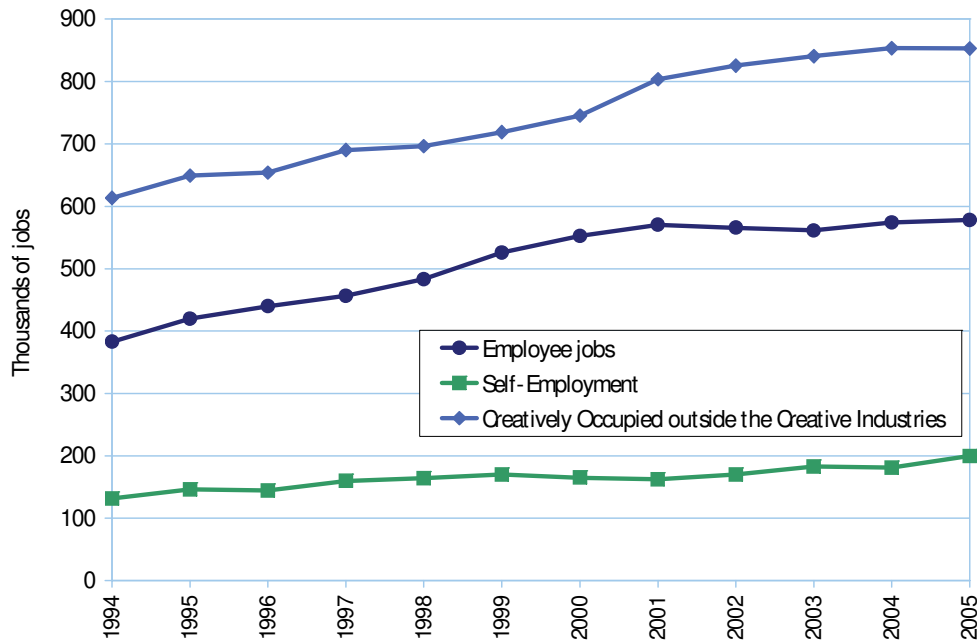
Chart 6 shows that the structure of creative employment is significantly different outside London from inside London. Outside London, 52 per cent of all creative workers – 808,000 of them¹⁴ – do not work in creative industries. Inside London the proportion is only 31 per cent, where workforce employment dominates to the extent that 45 per cent of Great Britain’s creative workforce employment is to be found in London.

Chart 6: Components of the creative workforce in 2005



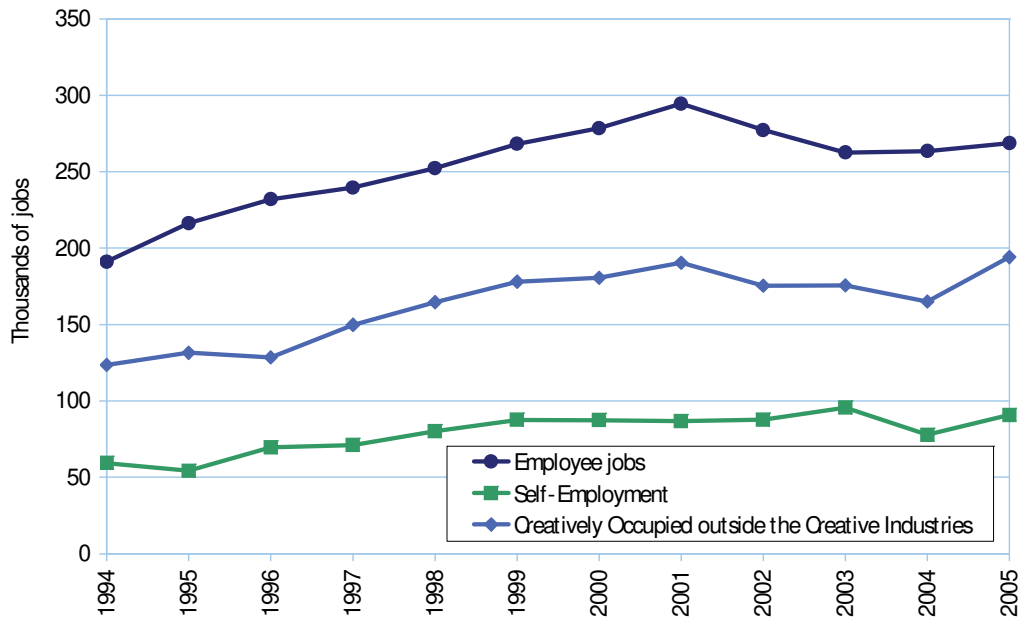
¹⁴ Unlike the figure for workforce employment, this figure being derived from occupational data, does not depend on any specifically London assumptions.

Chart 7: Components of creative employment outside London



As Chart 7 shows, this occupational component of creative industry employment grew continuously outside London from 1998. The other components rose marginally between 2001 and 2004.

Chart 8: Components of creative employment in London



In London the trends are more complex. Every component of creative employment was lower in 2004 than it was in 2001, showing that the decline was not confined to one component. However, not every component fell in every year. Self-employment in particular rose from 2001 until 2003, when a sharp fall wiped out these gains. All components turned up from 2004 (see Chart 8).

2.5.1 Problems with time-series for occupational data

With the exception of Section 2.9, which explicitly presents our findings for creative occupations, Chart 8 is in fact the last in which we consider the occupational component of creative employment.

The occupational component of creative employment is needed to compare GLA estimates with those of the DCMS because DCMS does not publish separate estimates of workforce employment. It also adds considerable insights to the structure of creative employment. Nevertheless for statistical reasons its use in time-series comparisons is limited. In particular, there are severe technical difficulties associated with comparing occupations before and after 2000. A new occupational coding was introduced in that year (SOC2000) and there was no overlap year. Raw data for occupations using SOC2000 and its predecessor, SOC80, show a 'jump' in 2001 which arises from the transition to the new scheme and not any actual rise in occupations.

London's Creative Sector: 2004 Update attempted to overcome these problems by assuming a constant growth rate of occupations to estimate 'SOC2000-compatible' occupational employment before the year 2000. This method cannot now be used, because growth has not been constant and has clearly turned down after 2001.

The next-best technique, used above, is to suppose that growth between 2000 and 2001 is equal to the average of growth before and after this year. We have done this in order to take an overview and to compare with DCMS estimates. However the results are not robust enough, in our opinion, to provide accurate information on overall trends and therefore, from here onwards, we consider only workforce employment (employees plus self-employed, that is, excluding the third component of creative employment)

For completeness we do, at the end of this report, include our estimates of the occupational component of creative industry employment, and of creatively occupied persons as a whole. When using this data, these reservations should be taken into account.

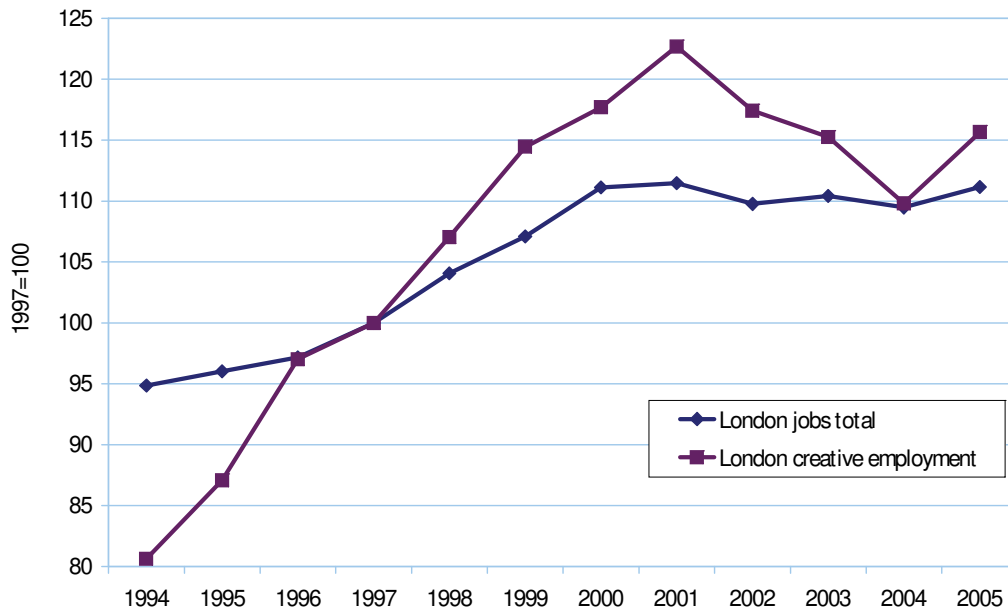
3 Part 2 Causes: What is happening, and why?

3.1 London employment trends inside and outside the creative industries

From the previous sections, we can reliably conclude that our estimates of creative employment are robust and that the decline in jobs seen between 2001 and 2004 is not an accidental result of our statistical method. We now turn to consider possible explanations.

Chart 9 compares creative jobs and total employment in London. To make the comparison easier, the data is indexed to the year 1997=100, being the start of the present growth cycle as defined by HM Treasury.¹⁵

Chart 9: Creative and total employment in London



Between 1997 and 2004, creative workforce employment grew by the same amount as total workforce employment in London, but was a great deal more volatile, having risen faster than jobs as a whole from 1994 to 2001, and declined faster since 2001. In 2005 this volatility was confirmed by a sharp rise in creative workforce employment compared with total workforce employment.

¹⁵ For consistency with creative industry estimates, employee jobs outside the creative industries – for example in the London total – have been estimated from the ABI, accessed via NOMIS. These figures differ slightly from those published in *Labour Market Trends* and, hence, from those published in GLA Economics forecasts which are derived from *Labour Market Trends*. In this report we use NOMIS data throughout to ensure that like is always compared with like.

3.2 Private and public sector growth inside and outside London

Creative industries, according to the DCMS definition, are almost entirely located in three broad industrial groups or ‘sections’: Manufacturing, Business Services, and Other Personal and Community Services (see Table 2). A small residual part is to be found in Wholesale and Retail. All these are largely private sectors and, therefore, a slower growth in private sector employment can be expected to result in a lower growth of the creative industries, unless there is a specific difference between the pattern of growth of the creative industries and that of the sectors containing them.

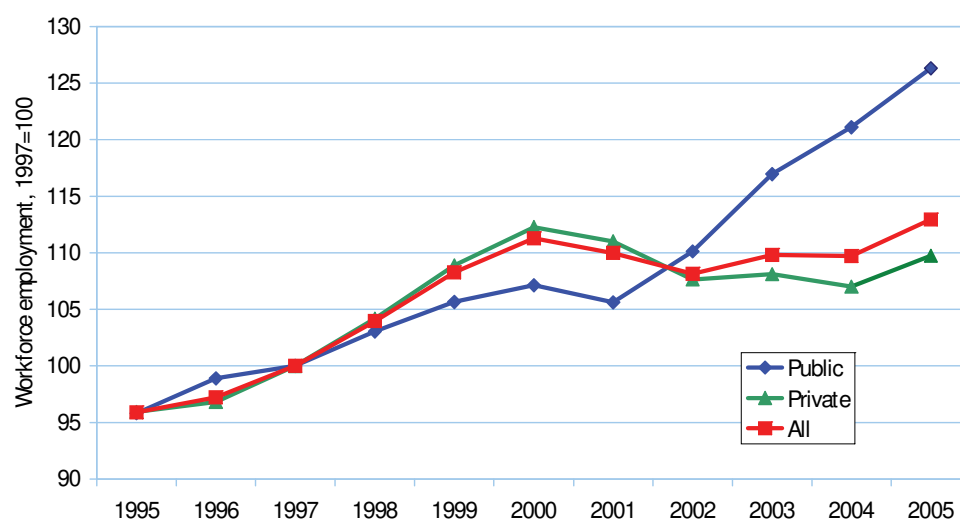
Table 2: Composition of creative industries in relation to standard SIC categories, 2005

SIC 2-digit	Broad SIC section	Thousands of workforce jobs in 2005		Percent of...	
		Creative	Total (creative and non-creative)	Total creative jobs that work in this section ^a	Jobs in this section that are creative ^b
10,20,30	D : Manufacturing	70	236	20%	30%
50	G : Wholesale and retail trade	7	953	2%	1%
70-74	K : Business Services	131	1481	37%	9%
90	O : Other community, social and personal service activities	147	342	41%	43%
	Total (all London Employees)	355	3,012	100%	12%

a: for example: 70,000 out of 355,000 creative workers are in manufacturing, making 20%

b: for example, 70,000 out of 236,000 manufacturing workers are creative, making 30%

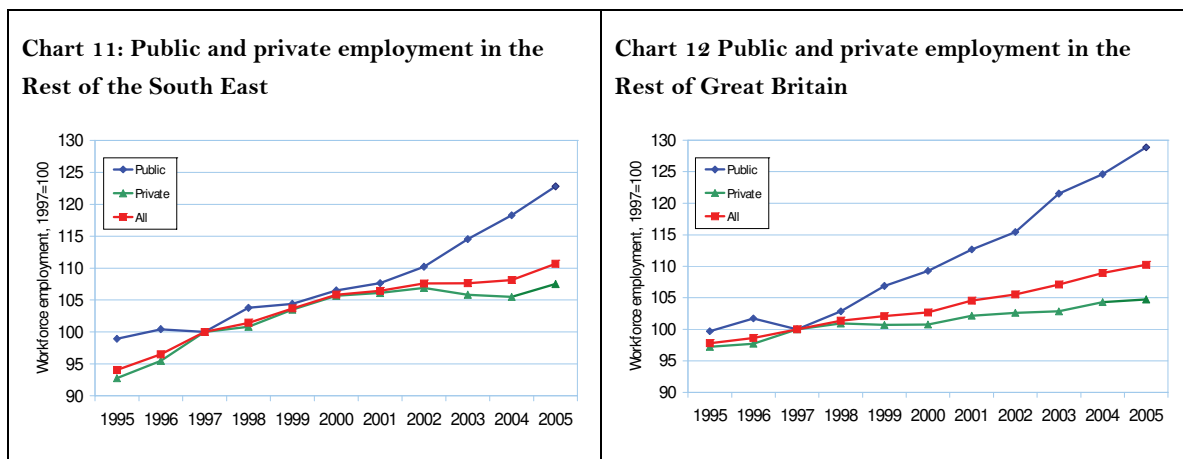
Chart 10: Public and private employment in London



Source: ABI, LFS, Labour Market Trends

Mainly public sectors: sections L (Public Admin), M (Education) and N (Health)

Chart 10 compares private and public sector growth in London.¹⁶ The growth in total employment in London between 2001 and 2005 is greater than the growth in private sector employment which in fact declined over this period. Thus, were it not for the strong growth of public sector employment between 2001 and 2005, the trend in London's total employment would have looked worse over the recent past.



Source: ABI, LFS, Labour Market Trends

Source: ABI, LFS, Labour Market Trends

This pattern is different outside London. Charts 11 and 12 show, for comparison, private and public sector growth in two other broad 'regions': those Government Office Regions that surround London (East and South East), which we have called the Rest of the South East; and the Rest of Great Britain, which is made up of the remaining British regions excluding Northern Ireland.

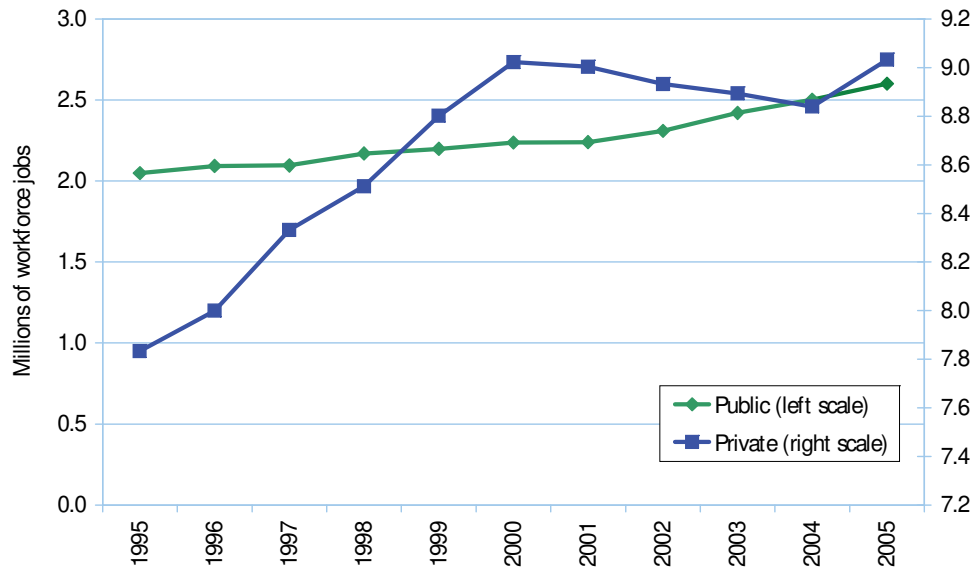
In both these cases public sector employment rose continuously from 1997, with an overall growth broadly similar to London at about 25 per cent over 1997-2005. However the trend in private sector employment differs, depending on the region, particularly outside the South East where private sector employment rose continuously between 1997 and 2005. Private sector employment in the South East has followed a trend similar to London but has been less volatile, peaking in 2002 and declining thereafter. It was only five per cent higher in 2005 than in 1997, compared to eight per cent for London.

3.3 Summary

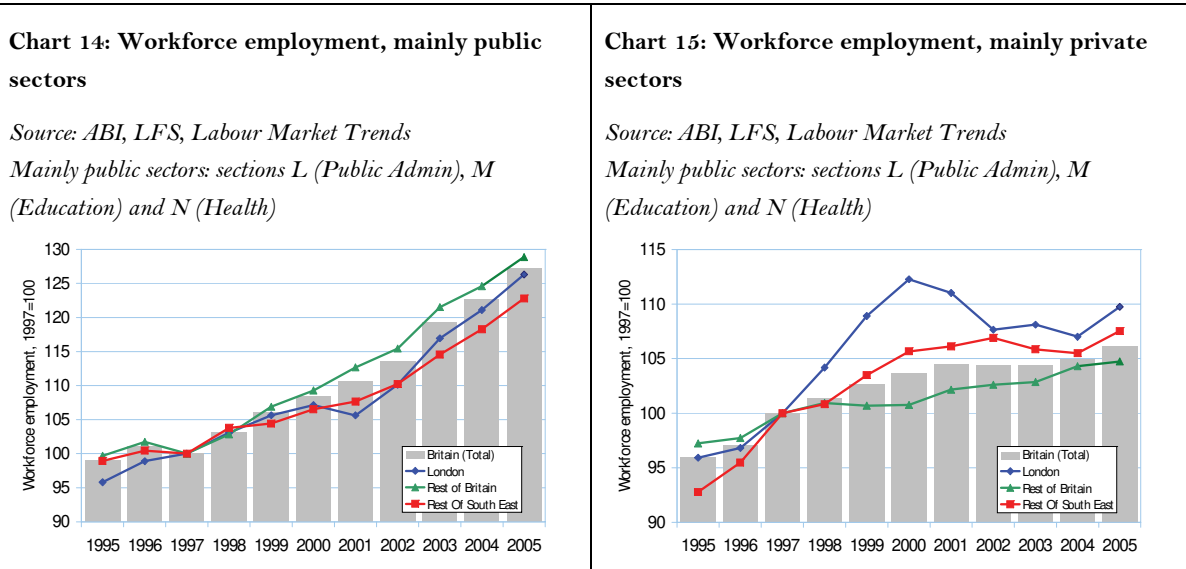
Charts 13, 14 and 15 further illustrate this point. As Chart 13 shows, private sector workforce employment in the whole of the Greater South East (London plus the rest of the South East) declined continuously from 2004 to 2005.

¹⁶ The public sector is for this purpose defined as sections L, M and N of the Standard Industrial Classification covering Public Administration, Education, and Health. This omits some public sector employment – for example national post activities – and includes some private sector employment. However a more precise definition, not used here because the broad estimates permit estimates for 2005, show the same trend.

Chart 13: Public and private sector workforce employment in the Greater South East



Moreover, whilst on balance since 1997 private sector employment has grown in all three regions over the current economic cycle to date, the path of growth has been quite different. In London private sector employment grew very strongly from 1997 to 2000 but then fell until 2004. In the South East private sector employment grew from 1997 to 2002 but also fell until 2004. In the Rest of Great Britain private sector employment, although largely static from 1997 to 2000, grew in every year since then.



To what extent do these two factors – the differential growth of the private as compared with the public sector, and the differential regional pattern of employment growth in the public sector, account for the decline in London’s creative industries? Chart 16 compares creative employment in the three broad regions. Chart 17 compares employment in the creative industries with London’s private sector

employment as a whole, and with those of London's private sectors that contain creative industries.

Chart 16: Creative workforce employment inside and outside London in 2005

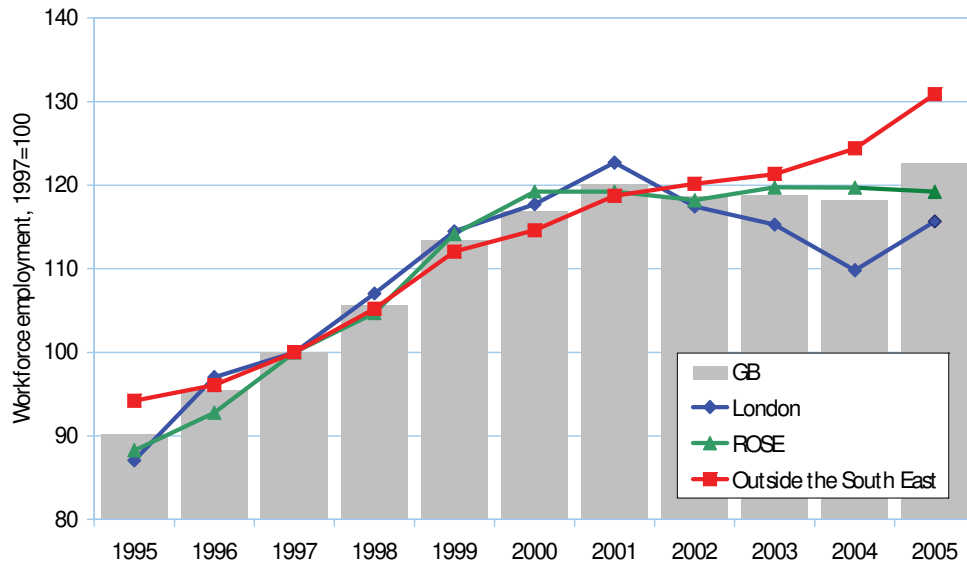


Chart 17: Employment in the creative industries and the private sector industrial groups containing them in London

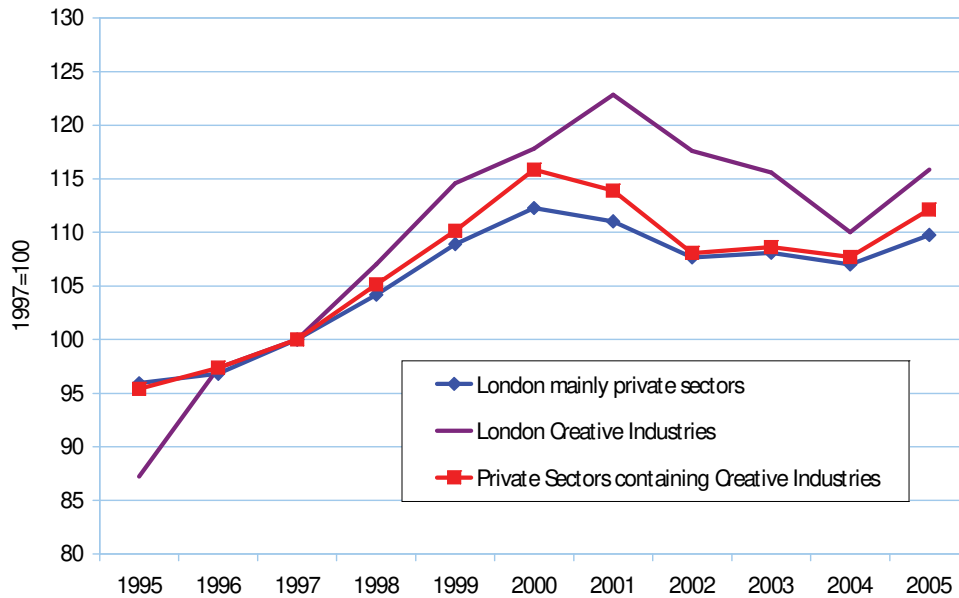


Chart 17 shows that, compared with 1997, the growth of London's creative industries exceeded that of the private sector as a whole, including those sectors containing creative industries. The creative industries rose faster from 1997-2000 and in particular, rose in 2001 while the remainder fell. However in 2002 and 2003 when

employment in the private sector as a whole flattened out, creative industry employment continued to fall.

Chart 17 also suggests that the fall in creative industry employment in London in large part reflected the poor performance of the private sector in London from 2000-2004.

The creative industries grew slightly faster than the private sectors containing them but also continued to grow in 2001 when these sectors were falling. Conversely, their fall up to 2004 was somewhat greater than the fall in the private sectors containing them. This is consistent with a 'lagged' response to private sector growth. The growth of total creative employment since 1997 remained above both the growth in the private sector as a whole, and that of those private sectors that contain private industries.

3.4 Linkages between the creative industries and London's private sector

Chart 17 illustrates the similarities between employment trends in the private sector in general, and in the creative industries. This section studies possible explanations.

Table 3: Per cent total growth in employee jobs between 2000 and 2004

Sector	Per cent growth in employee jobs 2000-2004
Utilities	-33%
Manufacturing	-17%
Construction	-13%
<i>Creative Industries</i>	<i>-11%</i>
Financial intermediation	-10%
Transport and communications	-5%
Wholesale and Retail	-4%
Business Services	-4%
Other services	-3%
<i>All Industries</i>	<i>-2%</i>
Hotels and restaurants	5%
Public administration and defence	14%
Health and social work	15%
Education	15%

At the simplest possible level, the creative industries are all themselves private sector industries and therefore, any common factors affecting the growth or decline of private sector industries should be expected to affect the creative industries. Between 2000 and 2004 as Table 3 shows, the only broad private section showing

positive employment growth was Hotels and Restaurants, where employee jobs rose by only five per cent over these four years.¹⁷ All others declined.

This is a partial explanation for the decline of the creative industries over the period 2001-2004 but is insufficient because creative industry employment fell considerably more than the average for the private sector as a whole.

Conversely, between 1995 and 2001, the creative industries grew considerably more than the private sector as a whole, as Chart 17 shows and as was reported in 2002 in *Creativity: London's Core Business*. At the time this was considered to be evidence of a consistently higher growth rate of the creative industries. This cannot now be accepted without further study: if this were the case then after 2001 we would have expected the creative industries either to continue growing but at a slower rate, or to decline, but not so fast as the private sector as a whole. This was the pattern in, for example, Business Services.

The data suggest that the pattern in creative industries is different. Over the period 2001-2004 they declined faster than the private sector as a whole, and by 2004, their growth since 1997 was hardly greater than the private sector as a whole. This does mean that, over a sufficiently long period, their average growth rate may not be higher than the rest of the private sector, but it does show that they are more volatile, and for this reason more vulnerable in periods of general downturn, such as that seen between 2000 and 2004.

To investigate this further, in this section we consider the nature of possible linkages between the creative sector and the wider private sector.

Employment in the creative industries, as in any other private sector, is driven by the sales of their products and hence the demand for these products. Volatile employment suggests that demand for creative products responds sharply to rises and falls in both consumer and business spending power. In precise economic terms, this demand is *elastic* – which means that, for a given percentage fall in spending power, the demand for creative products will fall by a larger percentage. To put it another way, if demand for creative products is elastic, we would expect their share of total demand to fall during downturns and rise during upturns.

There are good reasons for thinking that this is so. As identified in *Creativity: London's Core Business*, the rise of the creative industries is associated with the rise in household spending on leisure products. Creative products are typically luxury goods, which means they are the first to be cut in times of falling incomes. For similar reasons we should expect many of those creative products that are purchased by businesses to fall in times of downturn. Advertising, for example, is commonly

¹⁷ 'Sector' here refers (as throughout this document unless otherwise specified) to the Standard Industrial Classification's 'Sections' shown in Table 4.

the first budget item to be cut to save costs. To get a more complete picture we now consider the pattern of demand for creative products.

3.4.1 Sources of demand for creative products

The ONS' *input-output (I/O) tables*¹⁸ divide the economy into 123 branches, and show how much money each such branch spends on the product of each other branch. They also show how much money each branch receives from consumers, from exports, and from non-profit sectors.¹⁹ This makes it possible to construct a breakdown of the sources of income of the creative industries. A clear pattern emerges, shown in Table 4. Three creative industries – Advertising, Software and Architecture – sell almost their entire produce either abroad, or to other businesses. A further 15 per cent of the sales of these industries are purchased for the purpose of investment. It should be noted that investment purchases include government purchases. The remaining industries sell 61 per cent of their products to households. Altogether, 66 per cent of the demand for creative industry products comes from sources other than households, indicating the considerable importance of linkages to other businesses.

Table 4: Demand for creative products

Percent of total demand for creative products	Investment demand	Intermediate demand from business	Government and non-profit	Households	Exports	Total Demand
Advertising, Software and Architecture	15%	73%	1%	0%	11%	100%
All other creative	3%	26%	0%	61%	10%	100%
All Creative Industries	8%	47%	0%	34%	11%	100%

Source: Office for National Statistics *input-output tables 2004*

The pattern of demand shown in Table 4 is distinctive enough to justify a division of the creative industries into two broad groups depending on the dominant source of demand for their products. For simplicity we will call them *Business-led* (Architecture, Advertising and Software) and *Consumer-led* (the remainder). Whilst this division is slightly schematic and, as we shall see, there is a significant demand from business sources for the products of the 'Consumer-led' industries, and clearly a consumer component demand for software, this broad division is useful to fix ideas.

A more detailed breakdown shows the extent to which business demand dominates the business-led sector. 91 per cent of the demand for Advertising, 73 per cent of the

¹⁸ http://www.statistics.gov.uk/about/methodology_by_theme/inputoutput/

¹⁹ Since 1992 the ONS input-output tables have provided a satellite table showing sources of demand for creative products. The definitions used do not precisely correspond to those used by DCMS. For this reason the analysis in this section is derived from the full 132-sector input-output tables, and not from the ONS's own creative industry analysis.

demand for Architecture, and 67 per cent of the demand for Software comes from other businesses.

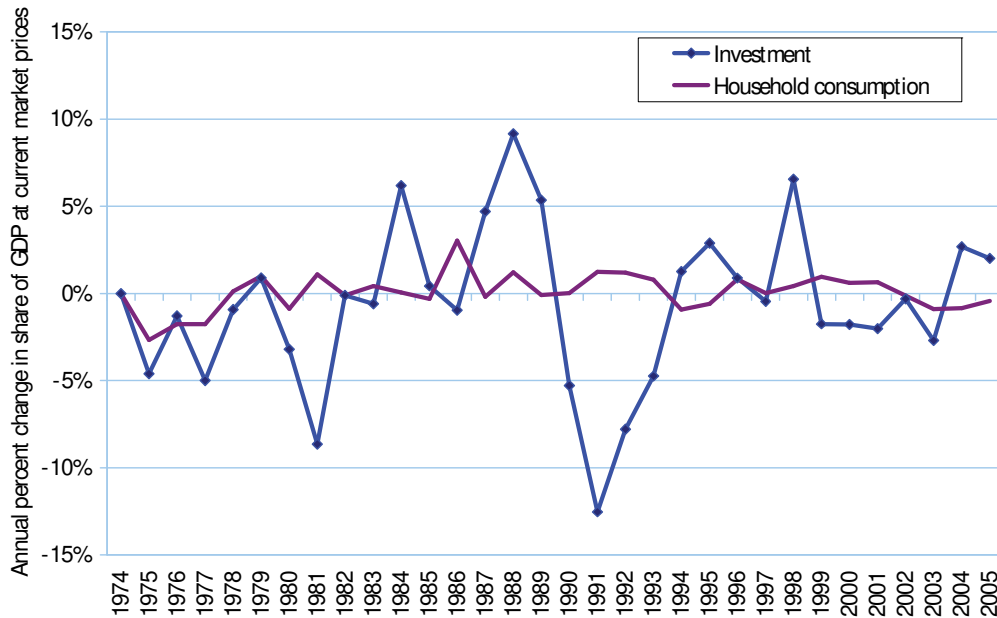
Table 5: Origin of products

	Per cent of creative products
Total Business-led	42.1%
Consumer-led	57.9%
All Creative Industries	100.0%

3.4.2 Business, consumer and investment demand for creative industry products

The strong influence of business demand on the creative industries can be considered as a further factor, when combined with the income elasticity of consumer demand, contributing to the volatility of the demand for creative products. It is already known that items such as advertising are ‘profit-elastic’ – they are among the early parts of business budgets in which cuts are made. In addition, investment forms a considerable part of the demand for the output of the business-led sectors. As Chart 18 shows, investment is strongly cyclic, and fell (as a proportion of GDP) for five successive years between 1999 and 2004.

Chart 18: Business investment and household consumption in the UK



Source: Winecon

3.4.3 Intermediate linkages within the creative industries

We have seen that an important part of creative industries – those we have called ‘business-led’ – are directly dependent on business spending. In addition, the consumer-led industries still sell 25 per cent of their output to businesses. To which

businesses do the consumer-led creative industries sell their output? Table 6 analyses, in more detail, the source of business demand for creative products.

Table 6: Income from business sales of the consumer-led creative industries

	Product sold, as per cent of sales to business buyers
<i>Business-led Creative Industries</i>	3%
<i>Non-creative FBS</i>	13%
Finance and Business Services	16%
Consumer-led Creative	45%
Other businesses	39%
All Business demand	100%

Table 6 breaks down the income of the consumer-led creative industries from other businesses showing from where they receive their money. It can be seen that their income from the business-led creative industries is a relatively small part of their income, with only three per cent of total business demand for their products.

This conflicts with anecdotal evidence that the advertising industry is an important customer for industries such as Music, Video or Radio and Television. The consumer-led industries depend more, for their custom, on other business purchasers outside the creative industries, than on creative industries within the business sector.

The consumer-led industries are however relatively strongly linked among themselves, so that 45 per cent of their business demand comes from within this subsector.

3.4.4 Location, location, location: why does it matter?

The above strongly suggests that there are linkages between financial and business services and the creative industries that make them vulnerable to cutbacks in times of downturn. Supplementary evidence is provided by their pattern of location, which also sheds additional light on the structure of London's central business district.

Location is also a source of information about the drivers of creative industry success. There is a large body of evidence which shows that location is a significant factor in the profitability of an industry, confirmed by a recent GLA working paper.²⁰ The fact that an industry agglomerates provides evidence that the preferred location confers a competitive advantage, although it cannot establish what gives rise to this competitive advantage, which can have a variety of causes.

One potential reason for location decisions is the need to locate close to clients. If, therefore, we find the creative industries locate close to the Financial and Business sector, this provides confirmatory evidence of the linkages we have just discussed.

²⁰ *Working Paper 17: Why distance doesn't die: Agglomeration and its benefits* London: GLA Economics, June 2006

Table 7: Creative and finance/business employment in Inner London

Borough	Creative workforce jobs	Financial Intermediation employee jobs	Percent of all creative employment in London	Percent of all employee jobs in finance in London	Ratio of financial jobs to creative jobs
City of London	9,339	125,122	2.1%	40.8%	14.3
Tower Hamlets	24,085	55,635	5.5%	18.2%	2.33
Islington	27,344	10,487	6.3%	3.4%	0.38
Camden	44,613	11,037	10.2%	3.6%	0.25
Westminster	75,716	31,278	17.3%	10.2%	0.41

Where creative industries concentrate, they tend to do so not in the city but next to it, principally in London's West End. For every creative job in the City of London there are 14 jobs in financial intermediation, but in Westminster only 0.4. There are also significant clusters of creative industries outside the West End/city fringe, most noticeably within a wedge stretching from the West End out to Hillingdon.

The concentration of creative jobs in the West End and city fringe is illustrated by Table 7, showing the number and percentage of London's creative workforce jobs to be found in the top five boroughs of London and comparing the location of financial and creative employment. Their pole of concentration is thus Westminster itself, containing one in every six creative jobs, and their location is in a crescent around the city, spreading west towards Hillingdon.

3.4.5 Conclusion

London's creative industries are linked, by location and dependency for custom, to Financial and Business Services, and are additionally strongly dependent on luxury expenditure, making the demand for their products elastic and more than normally vulnerable to cyclic fluctuation. This in large degree accounts for the 2001-2004 decline in creative industry employment and also to their relatively sharp growth during 1995-2001 and again in 2005.

3.5 What happened in individual creative industries between 2001 and 2004?

GLA Economics defines the creative industries, as noted above, according to the methodology developed and proposed by the DCMS. This first emerged in 1998 when DCMS produced the first of two 'Mapping Documents',²¹ the first official attempt we know of to measure systematically the economic contribution of the creative sector in Great Britain. This turned out to be the first step in a process leading to an evidence-based approach to the creative and cultural sectors. The

²¹ DCMS, *Creative Industries Mapping Document*, 1998 & 2001. See also City University/DCMS, 2001, *Creative Industries Mapping Document Sources Review*. City University, London.

Mapping Documents were developed into an annual statistical bulletin entitled *Creative Industries Economic Estimates*.²²

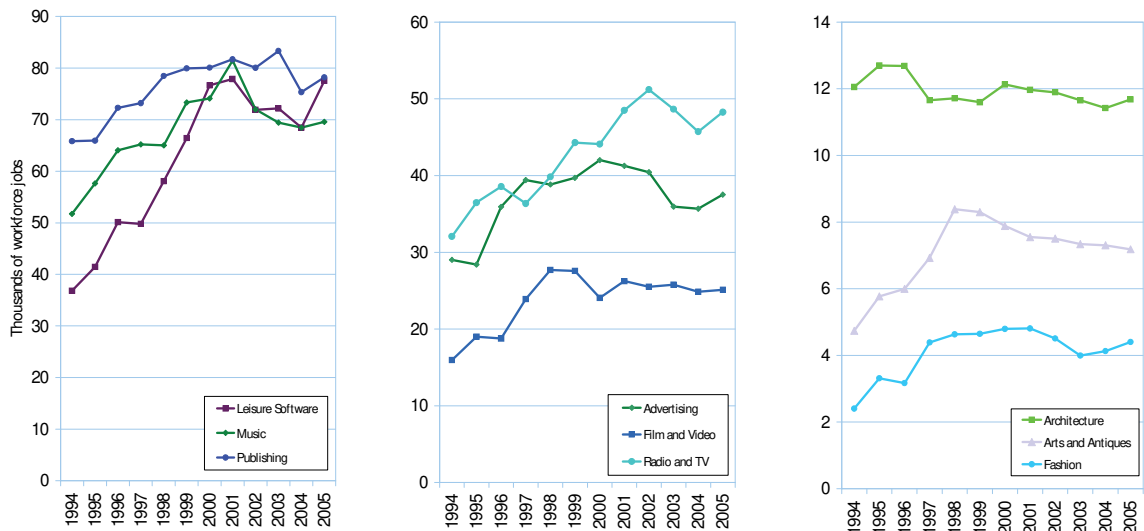
As noted earlier, the DCMS mapping approach is currently being extended in a proposal known as the DCMS Evidence Toolkit (DET), which this report considers in the next section. In this section we apply the present mapping classification to see how and whether the pattern of growth in the creative industries differs from sector to sector within the creative industries.

The DCMS mapping sectors are: Advertising, Architecture, Arts and Antiques, Crafts, Design, Fashion, Film and Video, Leisure Software, Music and the Visual and Performing Arts, Publishing and Printing, Radio and Television. In two cases (Crafts and Design), the classification covers creatively occupied persons only and so these are omitted from the present analysis for the reasons set out in Section 1.5.1 'problems with time series for occupational data'.

Chart 19 shows the pattern of growth among the remaining nine sectors. These can conveniently be separated into three groups:

- Leisure Software, Music, and Publishing and Printing, each providing 70,000-80,000 workforce jobs
- Advertising, Film and Video, and Radio and TV, each providing 25,000-50,000 jobs
- Architecture, Arts and Antiques and Fashion, all providing less than 15,000 jobs

Chart 19: Workforce employment in nine DCMS creative sectors



²²

http://www.culture.gov.uk/global/research/statistics_outputs/creative_industries_eco_est.htm

Table 8 shows the percentage change in each sector over the cycle, further subdivided into two periods being the period of rise, 1997-2001, and period of decline, 2001-2004.

Table 8: Per cent change in creative workforce jobs in London

	1997-2001	2001-2004	1997-2004
Advertising	4.7%	-13.5%	-9.5%
Architecture	2.7%	-4.6%	-2.0%
Arts and Antiques	9.0%	-3.3%	5.4%
Fashion	9.5%	-14.2%	-6.0%
Leisure Software	56.3%	-12.1%	37.4%
Film and Video	9.8%	-5.3%	4.0%
Radio and TV	33.4%	-5.7%	25.8%
Music	24.9%	-16.0%	5.0%
Publishing	11.6%	-7.8%	2.9%
Total	22.7%	-10.5%	9.8%

It can be seen that in every case, the 2004 employment figure is lower than the 2001 figure and that, therefore, no particular sector can be singled out as having been principally responsible for the decline, although the decline is not uniform across the nine sectors. However overall two sectors have performed particularly strongly across the whole of the cycle, namely Leisure Software, and Radio and TV.

Finally the consistency of the 2005 upturn should be noted: only one creative industry (Arts and Antiques) lost jobs between 2004 and 2005.

3.6 What happened to DET functions and domains between 2001 and 2004?

As noted, in introducing the DET, one of the objectives is to provide a more comprehensive framework for analysing the creative industries in Great Britain, distinguishing in particular four creative *domains* – which correspond to DCMS mapping sectors, but divide the data up differently – and four creative *functions*, which are intended to shed light on the ‘creative value chain’ – the various stages of the creative production process.

In this section we look at the ten-year trends in the DET domains and functions, inside and outside London, to assess whether the DET assists in the analysis.

Table 9 shows the composition of London’s creative workforce in 2005, broken down by DET domains and functions, and Tables 10 and 11 show how this has changed during the part of the cycle in which employment was rising, 1997-2001, and the part during which it was declining, 2001-2004.

Table 9: Workforce employment by DET domain and function 2005

	Visual Arts	Books and Press	Audio-Visual	Performance	Total	Per cent of total
Creation		193.3		43.9	237.2	52.9%
Making	103.7	12.3	25.4		141.5	31.5%
Dissemination	16.0	31.5		2.5	49.9	11.1%
Exhibition/Reception		3.4	14.8	1.7	19.9	4.4%
Total	117.5	225.8	39.9	46.5	448.5	100.0%
Per cent of total	27.3%	53.6%	9.0%	10.7%	100.0%	

Table 10: Change in workforce employment by DET domain and function 1997-2001

	Visual Arts	Books and Press	Audio-Visual	Performance	Total
Creation		31%		19%	28%
Making	0%	17%	27%		6%
Dissemination	-9%	-1%		9%	-4%
Exhibition/Reception		21%	16%	11%	17%
Total	-2%	24%	24%	18%	15%

Table 11: Change in workforce employment by DET domain and function 2001-2004

	Visual Arts	Books and Press	Audio-Visual	Performance	Total
Creation		-10%		-17%	-12%
Making	-10%	-22%	-22%		-14%
Dissemination	-7%	-8%		-3%	-7%
Exhibition/Reception		-2%	11%	-14%	6%
Total	-10%	-11%	-12%	-16%	-11%

The Creation and Making functions play a dominant role, contributing 360,000 jobs or 83 per cent of London's creative workforce employment in 2005. Creation also outstripped all others in growth until 2001, growing 28 per cent over these four years, an annual rate of 6.4 per cent. Books and Press, followed by Audio-Visual, dominate the domains, contributing 80 per cent of workforce employment between them. However growth in the Visual Arts was significantly worse than the other three domains, shrinking by two per cent whilst the other domains grew by 18-24 per cent between 1997 and 2001.

Charts 20 and 21 complete this picture, showing the evolution of the four DET domains and functions in total during the period covered by this report.

Table 11 shows that the decline has been more evenly distributed than the growth, but confirms the picture given by the DCMS classification, of a fall in workforce employment across the board. Only the Exhibition/Reception function has added jobs, in the Audio-Visual function.

Chart 20: Creative workforce jobs in DET domains, inside and outside London

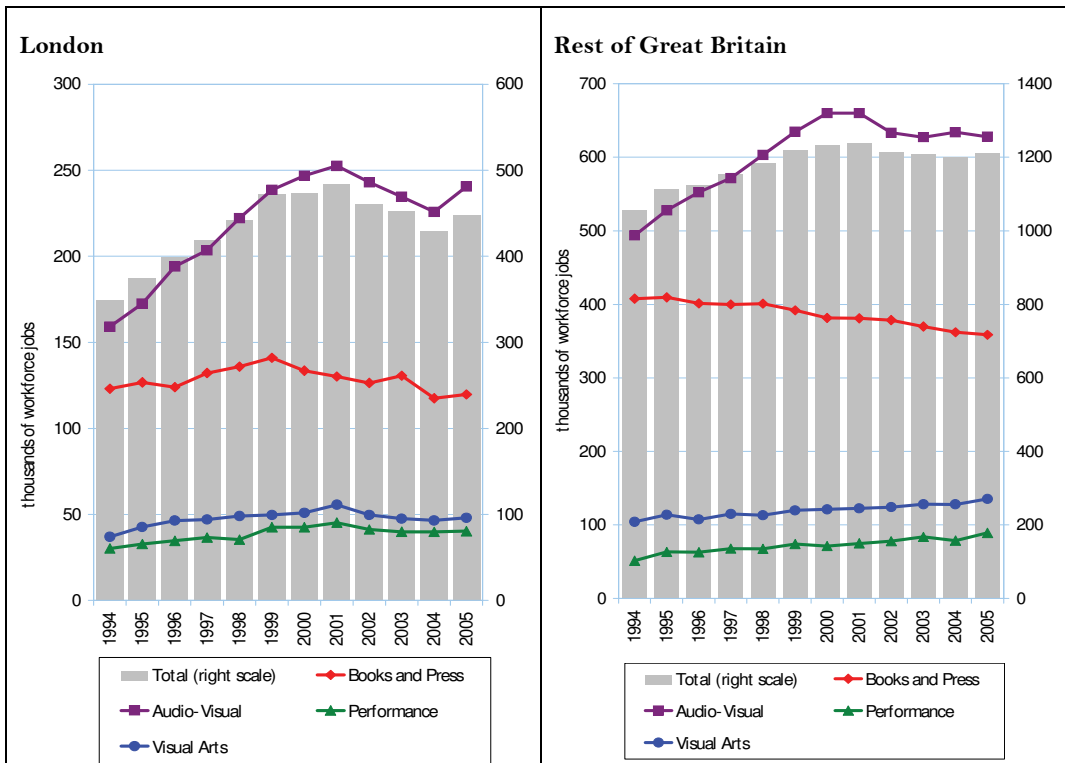
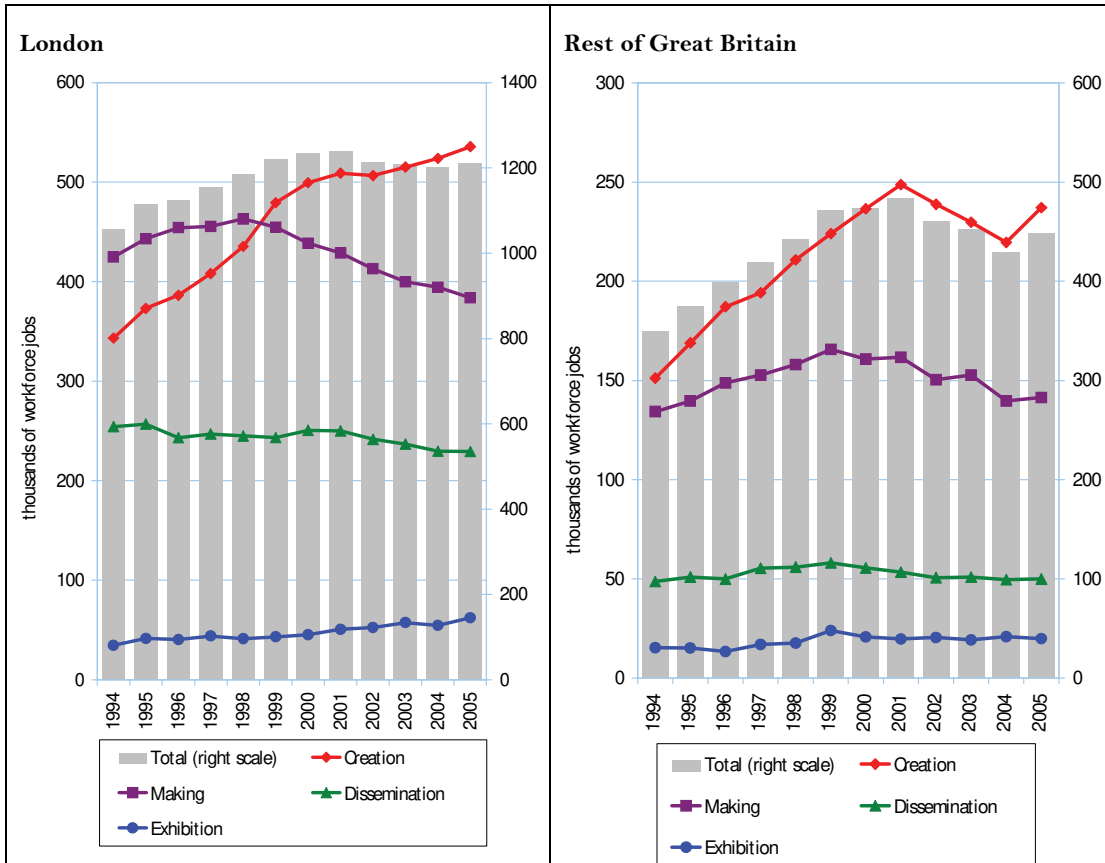


Chart 21: Creative workforce jobs in DET functions, inside and outside London



3.7 London's creative sectors and the industrial groups that contain them

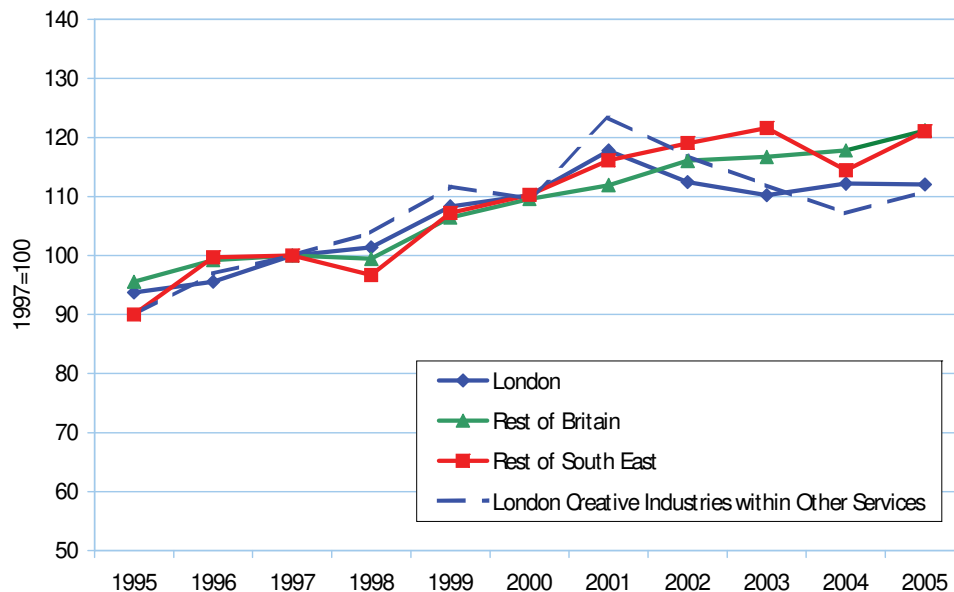
As already noted, the creative industries are concentrated in three private sectors: Finance and Business Services, Other Personal and Community Services, and Manufacturing. A small proportion are also to be found in Wholesale, Retail and Catering. Below we compare the movement of each these sectors with that of the creative industries contained in it. In this way we can see to what extent there is a distinct 'creative effect' at work in London: whether the creative industries are growing faster, or declining more slowly, than industries of a similar type.

For further comparison the charts also show comparable employment for the two other major regions of Great Britain under consideration.

The relation between creative employment, and total employment in the sector that it is being compared with, varies with the sector. Thus for example, in manufacturing, creative employment growth follows a quite distinct path, being positive in London, while the trend of manufacturing in general is negative both in London and throughout Britain.

This last point deserves particular comment. A raft of new, growing industries which are, for statistical purposes, classified as part of Manufacturing, are to be found in Publishing, Music and the Visual and Performing Arts, Film and Video, and Leisure Software. These are not commonly considered as manufacturing industries in the traditional sense. As Chart 24 shows, they are following a quite distinctive growth pattern, emphasising that it is increasingly misleading to treat them as part of manufacturing, in considering the economy of London.

Chart 22: Workforce employment in Other Personal And Community Services



In the other two sectors, creative employment follows the general trend but appears more volatile. However it should be noted that in no case has CI growth fallen significantly below employment in a comparable sector, strengthening the case that the recent fall is a consequence of volatility in the economic cycle.

Chart 23: Workforce employment in Finance and Business Services

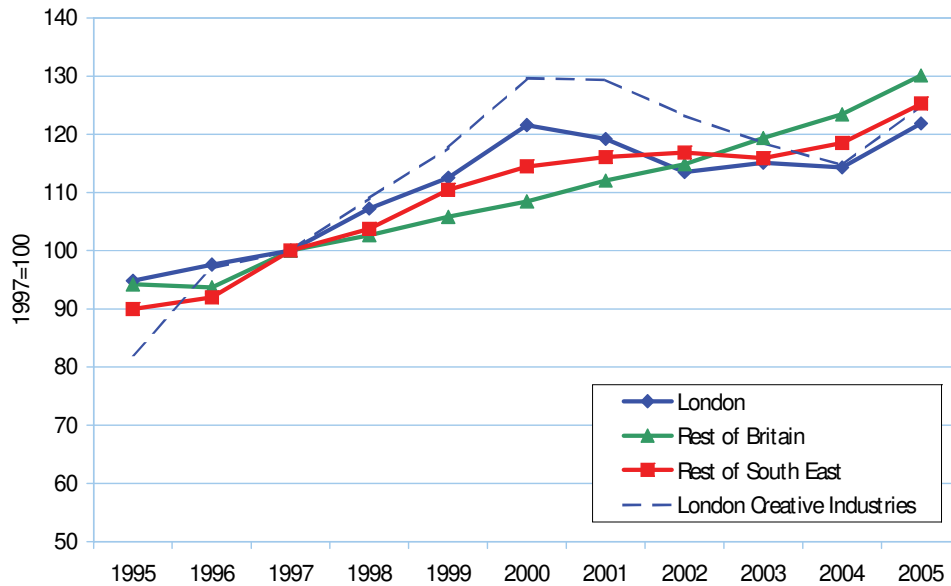
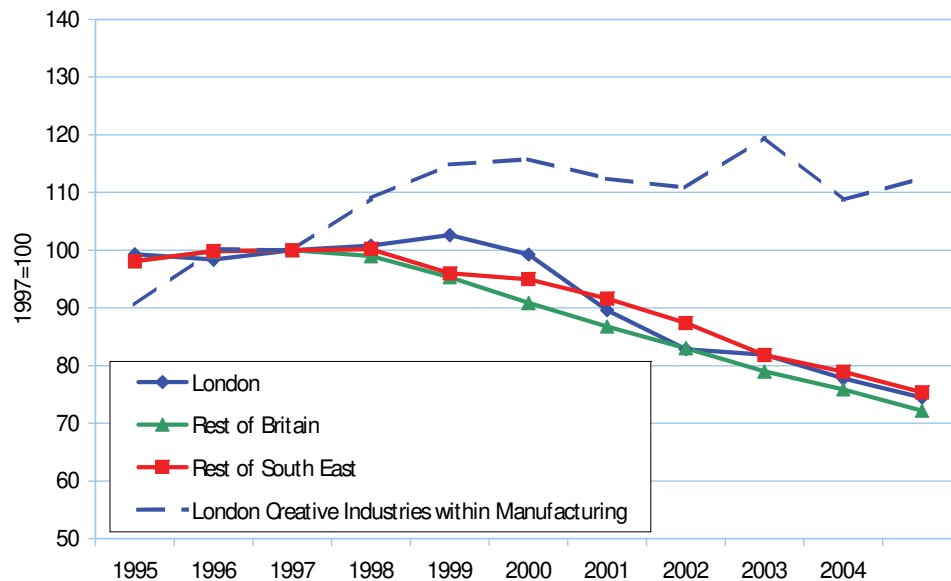


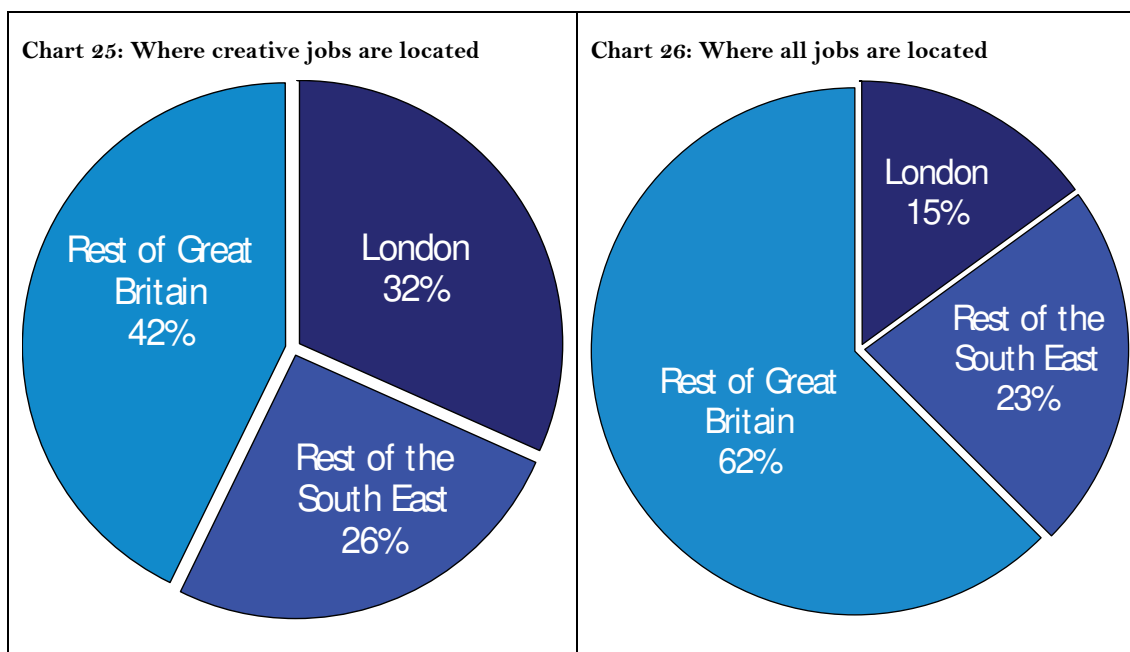
Chart 24: Workforce employment in Manufacturing



3.8 In which regions are the creative industries found?

Do the differences between regional trends, commented on in Section 2.2, arise from differences in the distribution of sectors between regions? *Creativity: London's Core*

Business, noted that the majority of Great Britain’s creative jobs are to be found in the South East and in fact, the Rest of the South East (ROSE) has more creative jobs than London.



Section 2.2 showed that there are regional differences in the pattern both of employment growth in the private sector, and of creative workforce employment growth, particularly if the Greater South East (GSE) as a whole is compared with the Rest of Great Britain.

As Charts 25 and 26 show, the GSE is exceptionally dominant as regards the location of creative employment, containing 58 per cent of all creative jobs as against only 38 per cent of all workforce jobs. This is illustrated in more detail in Table 12. In both London and the ROSE, creative jobs are over six per cent of total employment²³ but outside these areas, less than two per cent are creative.

Table 12: Workforce employment in 2005

	thousands of workforce jobs	percent of workforce which is creative
London	360	7.9%
ROSE	293	4.2%
Rest of Great Britain	485	2.5%
Great Britain	1,138	3.7%

²³ If the DET classification is used, this rises to 10 per cent. For the Rest of Britain the figure is 4 per cent.

This dominance has not changed qualitatively. It may be, however, that some creative sectors are more widely dispersed (less concentrated in the GSE) than other creative sectors. Since private sector growth in general has been higher outside the GSE, such creative sectors would make a more than proportionate contribution to the growth of creative employment in general outside the GSE.

Another way to study this in greater detail is to look at location quotients, which are a measure of the degree to which an industry is concentrated in a particular area. The location coefficient of an industry for London is defined as:

$$\text{Location quotient} = \frac{(\text{CI employment in London} / \text{Total Employment in London})}{(\text{CI employment in UK} / \text{Total Employment in UK})}$$

This shows whether the industry concerned is more concentrated in, or outside London; an LQ of 1 indicates that the industry is distributed equally in London and in Great Britain as a whole; higher than 1 indicates it is more concentrated in London, and smaller than 1 indicates it is less concentrated in London. As before, since our focus is on explaining the source of the 2001-2004 decline when compared with the earlier rise, we consider the change in this location coefficient at three points: 1997, 2001 and 2004.

As can be seen, the creative industries in general show a strong concentration in London. The most significant exceptions are Leisure Software, Architecture, and Arts and Antiques. Thus, as Table 13 shows, London in 2004 remained exceptionally dominant in Radio and TV, Film and Video, Publishing and Printing, Music, and Advertising, all of which have LQs greater than 2. There is then a relatively sharp break following this and the next highest LQ is Fashion at 1.66.

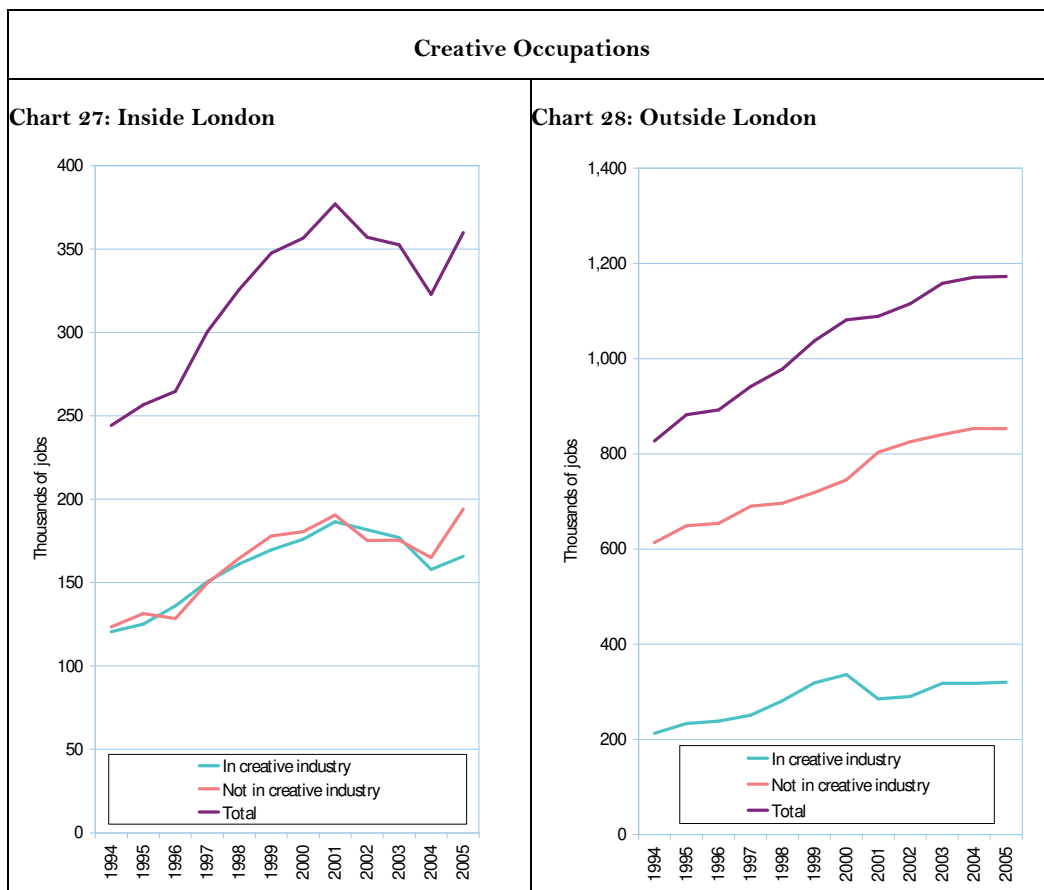
Table 13: Location quotients for creative sectors in London

	1997	2001	2004	Change 2001-2004
Advertising	2.89	2.62	2.35	-0.27
Fashion	2.00	1.92	1.66	-0.26
Music	2.54	2.57	2.33	-0.24
Film and Video	2.98	2.77	2.65	-0.12
Leisure Software	1.46	1.49	1.39	-0.10
Arts and Antiques	1.45	1.30	1.24	-0.06
Publishing	2.66	2.66	2.60	-0.06
Architecture	1.26	1.21	1.22	0.01
Radio and TV	3.67	3.43	3.68	0.25
Total	2.30	2.21	2.10	-0.11

Overall, in seven out of nine sectors the LQ has fallen, and in three of these by more than 0.12 percentage points since 2001 (Advertising, Fashion, Music). These are relatively small changes in sectors that are already highly concentrated in London, and trends since 1997 therefore so far show no fundamental break in concentration around London and the South East. It should finally be noted LQs have fallen more or less consistently across the whole period 1997-2004, so that they have no obvious connection with the period of decline.

3.9 Creative occupations

Until now we have been considering creative employment from the standpoint of the industries in which people work. We now shift our focus to consider the particular type of job that they do: their occupation.



Occupational data also bears out the differences between London and the rest of Great Britain. Some care should be taken interpreting time-series data concerning occupations because there is a break in 2000 between two successive SOC classifications which cannot easily be reconciled. Nevertheless, the data on occupations remains of great interest to the study of the creative industries and, provided care is taken interpreting it, provides useful information.

Charts 27 and 28 show where creatively-occupied people are employed in and outside London. As regards total creative employment, Chart 27 confirms the overall trend of decline in the years 2001-2004 noted in the rest of this report; however Chart 28 suggests a more significant difference between London and the rest of Great Britain than appears in the employment data. In the rest of Great Britain the number of creatively-occupied people continued to rise since 2001 at more or less the same rate from 1998 until 2004.

There have been some structural changes in the employment of creatively-occupied persons, as is shown by Charts 29 and 30. Chart 29 is what, in *London's Creative Sector: 2004 Update*, we called *Creative Intensity*. It measures the composition of the workforce within the creative industries, and is defined as creative employment within the creative industries, divided by total employment within the creative industries. It is an indicator of the extent to which the creative industries have become specialist users of a specific resource – creative labour. This has until now been much higher in London than in the rest of Great Britain. However, as can be seen, the gap has now closed and throughout Great Britain, more than half of all creative industry employees are themselves creatively occupied, confirming the formation of an industry based on a specialist workforce.

Chart 29 shows that in one respect, the structure of employment outside London is hence changing in a direction that is bringing it into line with a pattern previously confined to London. As noted earlier, it has proven difficult to construct comparable estimates of occupational data before, and after, the year 2000 in which a new classification was introduced. The downward jump in creative intensity outside London should be regarded with caution therefore, as it is more likely to result from this statistical change than from real developments. Notwithstanding, it can be seen that creative intensity remains significantly lower outside than inside London, indicating that London is a centre for the more specialized use of the creative workforce.

A comparison of Charts 27 and 28 also shows that in another respect, creative employment outside London retains a distinctive structure, in that a much higher proportion of creatively occupied workers are employed outside the creative industries. Chart 30 illustrates this, demonstrating a factor we will term occupational specialisation. This is defined as the number of creatively-occupied workers employed within the creative industries, divided by the total number of creatively-occupied workers whether or not employed in the creative industries.

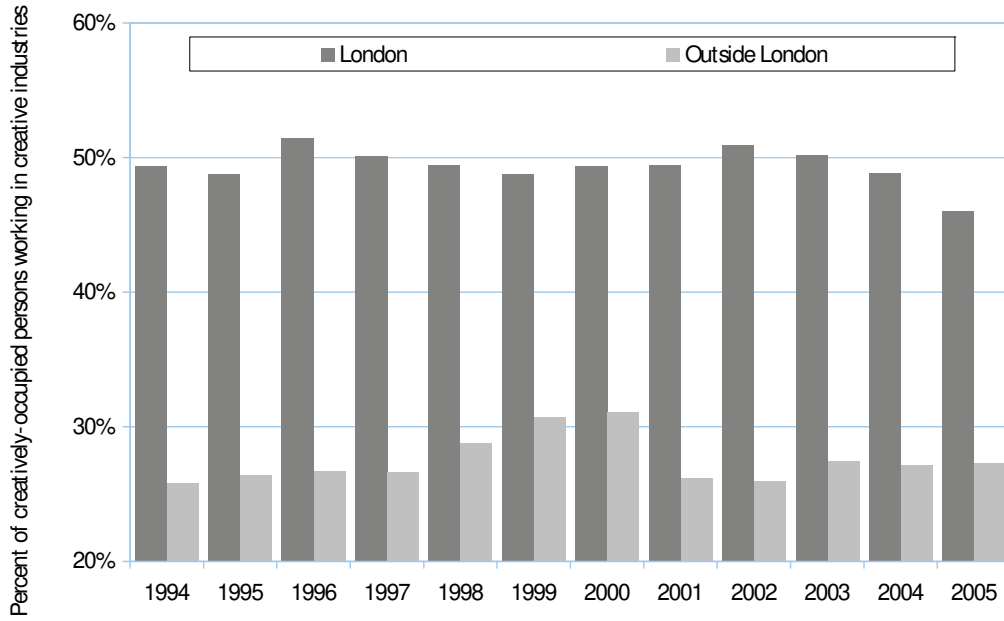
Chart 30 also shows that outside London there is a significantly larger pool of creatively-occupied workers outside the creative industries.

As with Chart 29, caution should be exercised in interpreting the step fall in creatively-occupied workers outside London between 2000 and 2001.

Chart 29: Creative intensity



Chart 30: Occupational specialisation



3.10 Gender, ethnicity and creative employment

Chart 31: Female employment in the creative industries in London in 2004

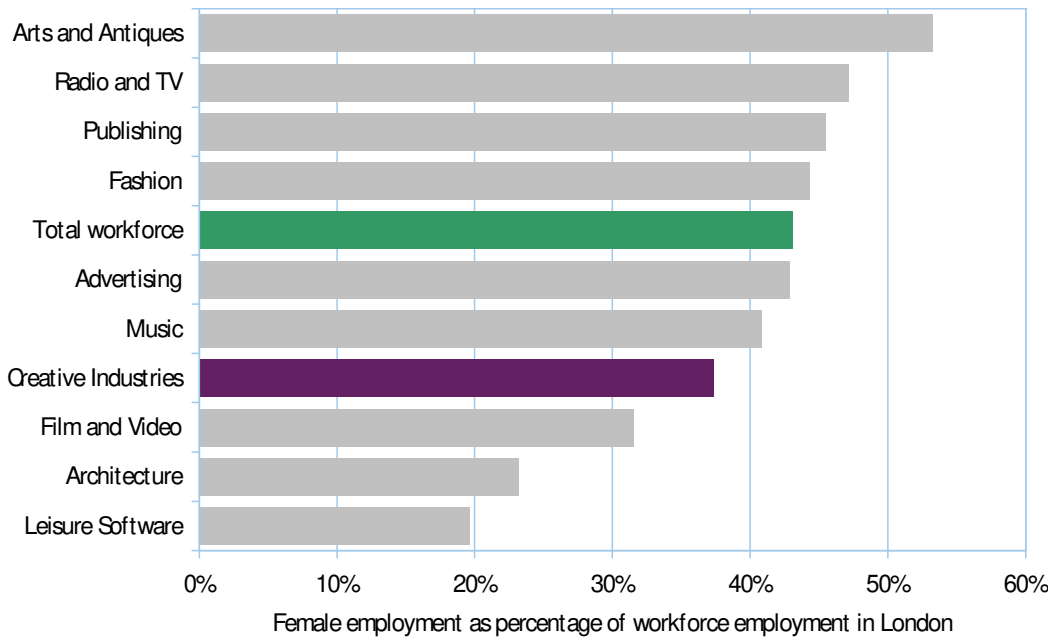
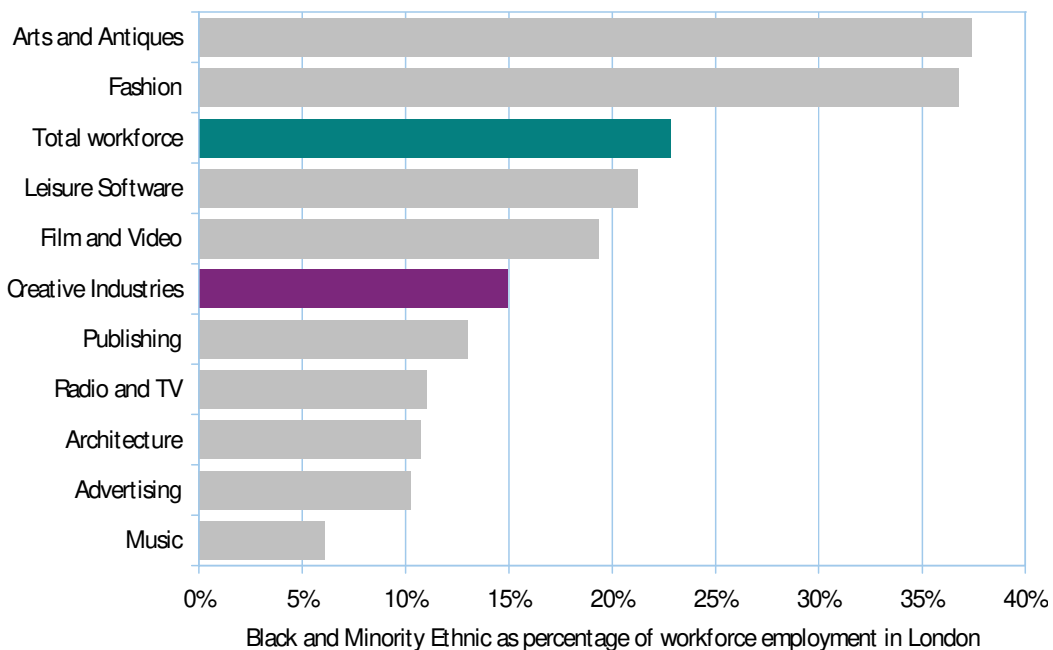


Chart 32: Black, Asian and Minority Ethnic employment in the creative industries in London in 2004



Attention was drawn to the low proportion of women, and of Black, Asian and Minority Ethnic (BAME) employees in the creative industries in the GLA's publication *Play it Right: Asian employment in the music industry* and in *London's Creative Sector: 2004 Update*. In both cases, the low sample size creates problems of statistical reliability. In order to improve on this, in this report an average was taken over eight LFS quarters, between November 2003 and February 2005. Nevertheless,

for those cases where the totals involved are lower than 2,000 the results are below the limits of statistical reliability.

This applies, for the 2003-04 data, to BAME workers in Architecture, and in Arts and Antiques. The percentages for these are nevertheless reported for completeness.

As noted in the 2004 creative industries update from GLA Economics, the proportion of women, and the proportion of workers from ethnic minorities, in London's creative workforce is significantly lower than in the workforce as a whole. At least five of the nine DCMS sectors for which workforce employment figures are available, employ proportionately less Black, Asian and Minority Ethnic workers than in the London workforce as a whole, and five employ proportionately less women. In at least three DCMS sectors – Radio and TV, Advertising, and Music, the proportion of BAME workers is less than half that in London's workforce as a whole. In Leisure Software, the proportion of women workers is less than half that in London's workforce as a whole.

Table 14 shows that the employment of BAME workers in the creative industries has failed to improve over the last eight years in comparison with London's workforce as a whole, and that the employment of women in the creative industries has deteriorated absolutely. The proportion of women in London's workforce has fallen slightly from 44 per cent to 43 percent, and in London's creative industries has decreased from 42 per cent to 37 per cent. The proportion of BAME workers in London's creative industries has risen from 11 per cent to 15 per cent, and in London's workforce as a whole from 15 per cent to 23 per cent.

Table 14: BAME and women workers in the creative industries, and in London's workforce as a whole, during 1995-2004*

	1995/96	2003/04		
London creative industries total	277,226	336,235		
London workforce total	3,411,997	3,805,150		
			Women as per cent of total 1995/96	Women as per cent of total 2003/04
Women in London's creative industries	115,376	125,460	42%	37%
Women in London's workforce	1,504,917	1,641,109	44%	43%
			BAME workers as per cent of total 1995/96	BAME workers as per cent of total 2003/04
BAME workers in London's creative industries	30,744	50,111	11%	15%
BAME workers in London's workforce	506,609	867,415	15%	23%

a: To improve the statistical reliability of the estimates, the two years 1995 and 1996 have been amalgamated as have the two years 2003 and 2004.

4 Tables

All job totals in 000s of jobs unless otherwise specified

Table 3.1: London creative employee jobs

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	24.0	26.5	32.0	35.8	35.8	34.4	38.2	37.2	32.8	29.7	30.3	30.3
Architecture	9.3	9.4	9.3	9.6	9.0	8.9	9.5	9.5	9.6	8.9	9.0	8.9
Arts and Antiques	4.1	5.2	5.5	6.4	7.8	7.7	7.3	7.1	7.1	6.8	6.8	6.6
Crafts												
Design												
Fashion	2.1	3.0	2.9	4.1	4.1	4.2	4.4	4.5	4.2	3.7	3.6	4.0
Leisure Software	32.3	36.9	41.5	40.4	47.3	52.0	62.8	65.5	61.4	56.6	56.1	62.9
Film and Video	12.7	13.7	15.3	17.6	19.5	21.2	18.2	19.0	18.0	17.8	18.4	18.0
Radio and TV	27.2	30.7	31.5	31.4	31.7	34.9	35.2	40.8	40.0	37.9	37.8	38.7
Music	26.1	34.1	32.9	32.6	33.0	38.6	37.9	42.0	38.2	34.3	35.7	33.4
Publishing	53.4	56.8	61.0	61.8	64.2	66.3	64.9	68.9	66.0	67.0	65.9	65.7
Total creative employee jobs	191.2	216.4	232.0	239.7	252.5	268.2	278.4	294.5	277.3	262.7	263.5	268.7

Table 3.2: London creative self-employed jobs

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	5.0	1.9	3.9	3.6	3.0	5.3	3.8	4.0	7.6	6.2	5.4	7.2
Architecture	2.7	3.3	3.4	2.1	2.7	2.7	2.6	2.5	2.3	2.8	2.5	2.7
Arts and Antiques	0.6	0.6	0.5	0.6	0.6	0.6	0.5	0.5	0.4	0.5	0.5	0.5
Crafts												
Design												
Fashion	0.3	0.3	0.2	0.3	0.5	0.4	0.4	0.3	0.4	0.3	0.5	0.4
Leisure Software	4.5	4.5	8.6	9.4	10.8	14.5	13.9	12.4	10.5	15.6	12.4	14.6
Film and Video	3.3	5.2	3.4	6.3	8.1	6.3	5.9	7.2	7.5	7.9	6.4	7.1
Radio and TV	4.9	5.8	7.0	5.0	8.1	9.4	8.9	7.8	11.2	10.7	8.0	9.5
Music	25.6	23.5	31.2	32.6	32.1	34.8	36.2	39.5	33.8	35.2	32.7	36.3
Publishing	12.5	9.1	11.3	11.4	14.3	13.6	15.2	12.8	14.0	16.3	9.5	12.5
Total creative self-employed	59.4	54.3	69.6	71.1	80.2	87.6	87.4	86.9	87.7	95.6	77.8	90.8

Table 3.3: London creative workforce jobs (total of employee jobs and self-employment)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	29.0	28.4	35.9	39.4	38.8	39.7	42.0	41.3	40.4	36.0	35.7	37.5
Architecture	12.1	12.7	12.7	11.7	11.7	11.6	12.1	12.0	11.9	11.7	11.4	11.7
Arts and Antiques	4.7	5.8	6.0	6.9	8.4	8.3	7.9	7.5	7.5	7.3	7.3	7.2
Crafts												
Fashion	2.4	3.3	3.2	4.4	4.6	4.6	4.8	4.8	4.5	4.0	4.1	4.4
Leisure Software	36.8	41.5	50.1	49.8	58.1	66.4	76.7	77.9	71.9	72.2	68.5	77.5
Film and Video	16.0	19.0	18.8	23.9	27.7	27.6	24.1	26.2	25.5	25.8	24.9	25.1
Radio and TV	32.1	36.5	38.6	36.3	39.8	44.3	44.1	48.5	51.2	48.6	45.7	48.2
Music	51.7	57.6	64.1	65.2	65.1	73.4	74.1	81.5	72.0	69.4	68.4	69.6
Publishing	65.8	65.9	72.3	73.2	78.5	79.9	80.1	81.7	80.1	83.3	75.3	78.2
Total creative workforce jobs	250.6	270.6	301.6	310.8	332.7	355.8	365.8	381.4	365.0	358.3	341.3	359.5

Table 3.4: London creatively occupied outside the creative industries

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Total	124	132	129	150	165	178	181	190	175	176	165	194

Table 3.5: London creative jobs (workforce employment plus creatively occupied outside the creative industries)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Total	374	402	430	461	497	534	546	572	540	534	506	554

Table 3.6: GB creative employee jobs

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	61	67	76	78	84	85	95	89	84	80	84	79
Architecture	59	56	53	49	47	48	49	49	49	49	49	51
Arts and Antiques	20	24	23	28	31	31	32	34	35	34	36	36
Crafts												
Design												
Fashion	8	11	10	14	13	14	15	15	15	14	15	17
Leisure Software	146	168	186	195	222	249	274	290	283	275	281	292
Film and Video	35	36	42	43	44	44	45	47	46	46	47	46
Radio and TV	49	54	56	55	54	68	68	76	70	69	68	69
Music	63	80	77	80	82	93	93	100	99	95	95	95
Publishing	133	140	149	155	159	162	160	166	162	161	162	162
Total	574	636	672	696	735	794	831	865	843	824	838	847

Table 3.7: GB self-employed creative jobs

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	13	15	19	16	13	17	14	13	17	15	18	24
Architecture	13	14	15	14	15	15	15	15	14	15	14	15
Arts and Antiques	5	5	4	4	4	4	4	4	4	4	4	4
Crafts												
Design												
Fashion	1	1	1	1	1	1	1	1	1	1	2	1
Leisure Software	25	24	31	40	47	50	50	49	48	57	53	57
Film and Video	13	12	9	13	14	13	13	15	16	18	16	14
Radio and TV	14	14	13	13	18	18	18	16	21	20	16	22
Music	72	81	88	96	95	103	103	106	103	111	103	118
Publishing	35	34	35	34	38	36	35	32	36	37	33	36
Total (taken directly from raw source)	191	200	214	231	244	258	253	250	258	279	259	291

Table 3.8: GB creative workforce jobs (Total of employee jobs and self-employment)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Advertising	75	83	95	94	97	101	108	102	101	95	103	104
Architecture	72	70	67	64	62	63	64	64	62	64	63	65
Arts and Antiques	25	29	27	33	35	35	36	38	39	38	40	40
Crafts												
Design												
Fashion	9	12	11	15	14	15	16	16	16	16	17	19
Leisure Software	170	192	217	234	268	299	324	338	331	332	334	349
Film and Video	49	48	50	55	57	56	58	61	62	65	63	60
Radio and TV	63	68	69	68	72	86	86	92	91	88	84	90
Music	135	161	165	176	177	196	195	205	201	206	198	213
Publishing	167	174	184	189	197	198	195	198	198	198	195	197
Total	765	837	886	927	980	1052	1084	1114	1101	1102	1097	1138

Table 3.9: GB creatively occupied outside the creative industries

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Total	737	781	782	840	861	897	926	994	1,001	1,016	1,018	1,047

Table 3.10: total GB creative jobs (workforce employment plus creatively occupied outside the creative industries)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Total	1,502	1,617	1,668	1,767	1,841	1,948	2,009	2,108	2,102	2,118	2,115	2,184

Table 3.11: DCMS and GLA estimates of total GB creative jobs

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
GLA estimate	1,502	1,617	1,668	1,767	1,841	1,948	2,009	2,108	2,102	2,118	2,115	2,184
DCMS estimate	#N/A	1,492	1483	1,569	1660.7	1729.3	1,769	1,828	1830.7	1878.8	1,825.00	1,824

Table 3.12: LFS and ABI estimates of creative employment in London

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
ABI London employees	191	216	232	240	252	268	278	294	277	263	264	269
LFS London employees	170	191	192	210	221	225	237	263	258	237	235	218
LFS self-employment	59	54	70	71	80	88	87	87	88	96	78	91
London workforce estimated using LFS for employee component	229	245	261	281	301	312	325	350	345	333	313	309
London workforce estimated using ABI for employee component	251	271	302	311	333	356	366	381	365	358	341	360

Table 3.13: LFS and ABI estimates of creative employment outside London

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
ABI Non-London employees	383	420	440	457	483	526	553	570	566	561	574	578
LFS Non-London employees	363	379	390	408	460	507	544	537	527	551	541	529
LFS Non-London self-employment	132	146	145	160	164	170	165	163	170	183	181	200
Non-London workforce estimated using LFS for employee component	495	525	535	568	624	677	709	700	698	734	722	729
Non-London workforce estimated using ABI for employee component	515	566	584	616	647	696	718	733	736	744	755	778

Table 3.14: LFS and ABI estimates of creative employment in Great Britain

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
ABI Non-London employees	574	636	672	696	735	794	831	865	843	824	838	847
LFS Non-London employees	533	569	582	618	681	732	781	801	785	788	777	747
LFS Non-London self-employment	191	200	214	231	244	258	253	250	258	279	259	291
Non-London workforce estimated using LFS for employee component	724	770	796	849	925	990	1,034	1,050	1,043	1,067	1,036	1,038
Non-London workforce estimated using ABI for employee component	765	837	886	927	980	1,052	1,084	1,114	1,101	1,102	1,097	1,138

Table 3.15: DCMS and DET figures for Total Creative Employment

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
DCMS	250.6	270.6	301.6	310.8	332.7	355.8	365.8	381.4	365.0	358.3	341.3	359.5
DET	349.4	374.7	399.3	419.2	442.5	471.8	473.6	483.5	460.3	452.6	429.7	448.5

Table 3.16: Other sources of employment information for comparisons

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
GB workforce employment (total) from EBS	26.95	27.30	27.60	28.13	28.44	28.81	29.24	29.55	29.72	30.01	30.28	30.55
London workforce employment (total) from EBS	3.889	3.936	3.984	4.100	4.266	4.391	4.556	4.569	4.500	4.527	4.488	4.557
London FBS workforce employment from EBS	1.079	1.139	1.185	1.221	1.285	1.353	1.443	1.487	1.419	1.427	1.405	1.443

Table 3.17: Workforce employment in the major regions of Great Britain, mainly public and mainly private sectors

17a: Mainly private											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	3,173	3,202	3,308	3,446	3,602	3,714	3,672	3,561	3,576	3,540	3,631
Rest of Britain	12,532	12,595	12,888	13,009	12,978	12,985	13,166	13,224	13,256	13,444	13,500
Rest Of South East	4,661	4,797	5,024	5,066	5,199	5,309	5,332	5,371	5,318	5,300	5,402
Britain (Total)	20,366	20,594	21,220	21,521	21,780	22,008	22,170	22,157	22,150	22,284	22,533
GSE	7,834	7,999	8,332	8,512	8,802	9,023	9,004	8,932	8,894	8,840	9,033

17b: All mainly public											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	755	779	788	812	832	844	832	868	921	954	995
Rest of Britain	3,781	3,858	3,792	3,900	4,053	4,144	4,273	4,377	4,608	4,725	4,887
Rest Of South East	1,294	1,314	1,308	1,358	1,366	1,393	1,408	1,442	1,499	1,547	1,607
Britain (Total)	5,830	5,951	5,888	6,070	6,252	6,382	6,513	6,687	7,028	7,226	7,488

17c: All											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	3,928	3,982	4,096	4,258	4,435	4,558	4,505	4,429	4,498	4,494	4,626
Rest of Britain	16,313	16,453	16,680	16,909	17,032	17,129	17,439	17,602	17,865	18,169	18,387
Rest Of South East	5,955	6,111	6,332	6,423	6,565	6,702	6,740	6,813	6,816	6,847	7,009
Britain (Total)	26,196	26,545	27,108	27,591	28,032	28,389	28,684	28,844	29,179	29,510	30,021

17d: Memo - public and private workforce employment in the Greater South East											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Greater South East											
Public	2,049	2,093	2,096	2,170	2,198	2,238	2,241	2,310	2,420	2,501	2,602
Private	7,834	7,999	8,332	8,512	8,802	9,023	9,004	8,932	8,894	8,840	9,033
All	9,883	10,092	10,428	10,681	11,000	11,260	11,245	11,242	11,314	11,341	11,634

Table 3.18: Employee jobs in the major regions of Great Britain, mainly public and mainly private sectors

18a: All mainly private											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	2,746	2,763	2,882	2,998	3,167	3,262	3,235	3,115	3,060	3,058	3,125
Rest of Britain	10,604	10,734	11,056	11,264	11,258	11,310	11,461	11,500	11,446	11,595	11,644
Rest Of South East	3,856	4,014	4,243	4,346	4,476	4,605	4,602	4,608	4,524	4,500	4,607
Britain (Total)	17,207	17,512	18,181	18,608	18,901	19,177	19,299	19,223	19,030	19,152	19,376

18b: All mainly public											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	705	739	738	766	790	799	781	817	868	896	933
Rest of Britain	3,599	3,653	3,604	3,714	3,865	3,951	4,082	4,201	4,404	4,523	4,686
Rest Of South East	1,218	1,233	1,224	1,267	1,272	1,300	1,328	1,353	1,409	1,453	1,508
Britain (Total)	5,522	5,625	5,567	5,747	5,926	6,049	6,191	6,371	6,681	6,872	7,127

18c: All											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	3,451	3,502	3,620	3,764	3,957	4,061	4,017	3,932	3,929	3,954	4,058
Rest of Britain	14,203	14,387	14,660	14,978	15,123	15,260	15,544	15,701	15,850	16,118	16,330
Rest Of South East	5,074	5,247	5,467	5,613	5,748	5,905	5,930	5,961	5,932	5,953	6,115
Britain (Total)	22,729	23,137	23,748	24,355	24,827	25,226	25,490	25,594	25,711	26,025	26,503

18d: Memo - public and private employee jobs in the Greater South East											
	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Public	1,923	1,972	1,963	2,033	2,061	2,098	2,109	2,170	2,277	2,349	2,441
Private	6,603	6,778	7,125	7,344	7,644	7,867	7,837	7,723	7,584	7,558	7,732
All	8,526	8,750	9,088	9,377	9,705	9,965	9,946	9,893	9,861	9,907	10,174

Table 3.19: Workforce employment in private sectors containing creative industries

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	1,773	1,810	1,859	1,954	2,047	2,153	2,117	2,009	2,019	2,002	2,084
Rest of Britain	1,369	1,385	1,441	1,388	1,374	1,374	1,351	1,387	1,442	1,475	1,517
Rest Of South East	1,333	1,322	1,398	1,393	1,465	1,466	1,490	1,458	1,439	1,426	1,422
Britain (Total)	3,834	3,884	3,943	3,832	3,684	3,536	3,403	3,263	3,144	3,045	2,929

Table 3.20: Creative employment in the major regions of Great Britain

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	251	271	302	311	333	356	366	381	365	358	341	360
Rest of the South East	195	217	228	245	257	280	293	293	290	294	294	293
Rest of GB workforce	319	349	356	371	390	416	425	440	446	450	461	485
GB workforce (right scale)	765	837	886	927	980	1052	1084	1114	1101	1102	1097	1138
GSE	446	487	529	556	590	636	658	674	655	652	635	652

Table 3.21: London creative employee jobs using DET classification, by domain

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Books and Press	105.2	112.0	108.9	115.1	116.7	122.5	114.3	114.1	109.3	109.1	105.0	103.5
Audio-Visual	134.7	148.7	165.1	171.9	182.3	193.7	205.1	211.5	196.7	185.1	185.3	192.3
Performance	16.2	20.5	19.4	19.7	18.4	22.0	21.7	23.8	22.0	19.9	20.6	19.5
Visual Arts	22.2	27.6	27.0	28.7	30.4	32.1	32.2	34.5	32.3	29.0	29.7	29.1
Total	278.3	308.7	320.4	335.4	347.8	370.3	373.2	383.8	360.2	343.1	340.6	344.4
Check	278.3	308.7	320.4	335.4	347.8	370.3	373.2	383.8	360.2	343.1	340.6	344.4

Table 3.22: London creative self-employment using DET classification, by domain

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Books and Press	17.8	14.7	15.0	17.0	19.2	18.5	19.3	16.0	17.1	21.6	12.5	16.2
Audio-Visual	24.3	23.9	29.1	31.6	39.9	44.9	41.6	41.1	46.3	49.4	40.5	48.2
Performance	14.0	12.3	15.3	16.9	16.9	20.5	20.8	21.4	19.2	20.0	19.3	20.8
Visual Arts	14.8	15.1	19.5	18.3	18.6	17.6	18.7	21.2	17.5	18.5	16.8	18.9
Total (right scale)	71.0	66.0	78.9	83.7	94.7	101.5	100.4	99.7	100.1	109.5	89.1	104.1
Check	71.0	66.0	78.9	83.7	94.7	101.5	100.4	99.7	100.1	109.5	89.1	104.1

Table 3.23: London workforce employment using DET classification, by domain (sum of employee jobs and self-employment)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Books and Press	123.0	126.7	123.9	132.1	135.9	141.0	133.5	130.1	126.4	130.6	117.5	119.7
Audio-Visual	159.1	172.6	194.2	203.5	222.2	238.6	246.7	252.6	243.0	234.5	225.8	240.5
Performance	30.2	32.8	34.7	36.6	35.4	42.5	42.5	45.2	41.2	40.0	39.9	40.3
Visual Arts	37.1	42.6	46.5	47.0	49.1	49.6	50.9	55.6	49.7	47.5	46.5	48.0
Total	349.4	374.7	399.3	419.2	442.5	471.8	473.6	483.5	460.3	452.6	429.7	448.5

Table 3.24: London creative employee jobs using DET classification, by function

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Creation	116.3	133.6	142.5	147.7	156.4	166.3	181.6	192.0	179.0	166.8	167.4	175.0
Making	105.6	114.9	118.8	121.4	124.7	133.4	125.5	126.7	118.8	116.7	113.5	109.9
Dissemination	44.8	47.3	46.9	52.0	52.4	54.4	52.2	50.5	47.9	46.9	46.7	46.6
Exhibition	11.6	12.9	12.2	14.3	14.3	16.2	13.9	14.7	14.4	12.7	13.0	13.0
Total	278.3	308.7	320.4	335.4	347.8	370.3	373.2	383.8	360.2	343.1	340.6	344.4

Table 3.25: London creative self-employment using DET classification, by function

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Creation	34.9	35.4	44.6	46.4	54.5	57.7	54.9	56.7	59.8	63.0	52.2	62.2
Making	28.6	24.8	30.0	31.3	33.3	32.3	35.4	34.9	31.5	36.0	26.1	31.6
Dissemination	3.8	3.6	3.1	3.4	3.5	3.7	3.3	3.0	2.7	4.0	2.9	3.4
Exhibition	3.7	2.3	1.1	2.6	3.3	7.8	6.8	5.1	6.0	6.6	7.9	6.9
Total	71.0	66.0	78.9	83.7	94.7	101.5	100.4	99.7	100.1	109.5	89.1	104.1

Table 3.26: London workforce employment using DET classification, by function

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Creation	151.2	169.0	187.2	194.2	210.8	224.0	236.5	248.7	238.8	229.8	219.6	237.2
Making	134.2	139.6	148.8	152.7	158.0	165.7	160.9	161.6	150.4	152.7	139.6	141.5
Dissemination	48.7	50.9	50.0	55.4	56.0	58.1	55.5	53.4	50.6	50.9	49.6	49.9
Exhibition	15.3	15.2	13.4	16.9	17.6	24.0	20.7	19.7	20.4	19.3	20.9	19.9
Total	349.4	374.7	399.3	419.2	442.5	471.8	473.6	483.5	460.3	452.6	429.7	448.5

Table 3.27: London workforce employment using DET classification, full breakdown

		1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Creation	Books and Press												
Creation	Audio-Visual	116.7	129.5	143.9	151.2	166.4	179.0	190.1	197.5	193.4	186.3	177.1	193.3
Creation	Performance												
Creation	Visual Arts	34.6	39.5	43.2	43.0	44.5	45.1	46.4	51.2	45.4	43.5	42.5	43.9
Making	Books and Press	103.8	105.9	107.8	113.7	117.1	122.2	115.8	113.3	109.9	114.3	101.9	103.7
Making	Audio-Visual	12.0	12.2	15.8	14.3	15.1	17.1	18.1	16.8	13.9	12.9	13.1	12.3
Making	Performance	18.5	21.5	25.1	24.7	25.8	26.4	27.0	31.5	26.6	25.5	24.6	25.4
Making	Visual Arts												
Dissemination	Books and Press	19.2	20.8	16.1	18.5	18.8	18.8	17.7	16.8	16.5	16.3	15.6	16.0
Dissemination	Audio-Visual	27.8	28.2	31.8	34.5	34.4	36.4	35.1	34.1	31.6	32.0	31.5	31.5
Dissemination	Performance												
Dissemination	Visual Arts	1.6	2.0	2.0	2.4	2.9	2.8	2.7	2.6	2.6	2.5	2.5	2.5
Exhibition/Reception	Books and Press												
Exhibition/Reception	Audio-Visual	2.6	2.7	2.5	3.5	6.3	6.1	3.4	4.2	4.1	3.3	4.1	3.4
Exhibition/Reception	Performance	11.8	11.3	9.6	11.8	9.6	16.1	15.5	13.7	14.6	14.5	15.2	14.8
Exhibition/Reception	Visual Arts	0.9	1.2	1.2	1.6	1.7	1.7	1.8	1.8	1.7	1.5	1.6	1.7

Table 3.28: Rest of Great Britain workforce employment by domain using DET classification

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Books and Press	407.7	409.4	401.2	400.0	401.0	392.0	381.4	381.0	378.4	369.9	362.0	358.7
Audio-Visual	493.8	528.0	552.5	571.6	603.2	634.7	660.2	660.3	633.4	627.4	634.0	628.0
Performance	51.3	63.4	62.8	67.8	67.5	74.0	71.3	74.9	77.7	83.9	78.6	89.1
Visual Arts	104.3	113.9	107.4	115.0	113.1	119.8	121.1	122.4	124.1	128.2	127.9	135.3
Total (right scale)	1057.0	1114.6	1124.0	1154.5	1184.8	1220.6	1234.0	1238.6	1213.7	1209.3	1202.4	1211.1

Table 3.29: Rest of Great Britain workforce employment by function using DET classification

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Creation	343.2	373.0	386.2	408.1	435.5	479.4	499.4	509.0	506.6	515.1	524.0	535.8
Making	424.8	443.2	454.1	455.5	463.0	454.6	438.7	428.7	412.9	399.8	394.3	383.7
Dissemination	254.3	256.9	243.3	246.9	245.0	243.4	250.7	250.1	241.6	236.9	229.6	229.3
Exhibition	34.6	41.5	40.4	44.0	41.3	43.2	45.2	50.8	52.6	57.5	54.6	62.3
Total (right scale)	1057.0	1114.6	1124.0	1154.5	1184.8	1220.6	1234.0	1238.6	1213.7	1209.3	1202.4	1211.1

Table 3.30: Workforce employment in sectors that contain creative industries**30a: Other services (section 9)**

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	293	299	313	317	339	345	368	352	345	351	350
Rest of Britain	782	812	818	814	871	897	916	949	955	964	992
Rest Of South East	294	326	327	316	351	361	380	389	398	374	396
London Creative Industries in Other Services	119	128	132	138	148	145	163	155	148	142	147

30b: Banking, Finance and Insurance (section 7)

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	1,165	1,199	1,228	1,317	1,382	1,493	1,464	1,394	1,414	1,404	1,497
Rest of Britain	2,286	2,274	2,426	2,491	2,567	2,631	2,718	2,786	2,896	2,995	3,157
Rest Of South East	1,130	1,155	1,256	1,303	1,387	1,438	1,458	1,468	1,456	1,489	1,573
London Creative Industries in Banking, Finance and Insurance	86	102	105	114	123	136	136	129	124	120	131

30c: Manufacturing (section 3)

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	315	312	318	320	326	315	285	263	260	247	237
Rest of Britain	3,096	3,148	3,154	3,122	3,007	2,867	2,737	2,620	2,491	2,393	2,276
Rest Of South East	857	872	873	875	838	829	800	763	715	689	658
London Creative Industries in Manufacturing	56	62	62	68	72	72	70	69	74	68	70

Table 3.31: Components of creative employment in London

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Employee jobs	191	216	232	240	252	268	278	294	277	263	264	269
Self-Employment	59	54	70	71	80	88	87	87	88	96	78	91
<i>Memo: Workforce employment</i>	<i>251</i>	<i>271</i>	<i>302</i>	<i>311</i>	<i>333</i>	<i>356</i>	<i>366</i>	<i>381</i>	<i>365</i>	<i>358</i>	<i>341</i>	<i>360</i>
Creatively Occupied outside the Creative Industries	124	132	129	150	165	178	181	190	175	176	165	194
Total Creative Employment	374	402	430	461	497	534	546	572	540	534	506	554

Table 3.32: Components of creative employment outside London

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Employee jobs	383	420	440	457	483	526	553	570	566	561	574	578
Self-Employment	132	146	145	160	164	170	165	163	170	183	181	200
<i>Memo: Workforce employment</i>	<i>515</i>	<i>566</i>	<i>584</i>	<i>616</i>	<i>647</i>	<i>696</i>	<i>718</i>	<i>733</i>	<i>736</i>	<i>744</i>	<i>755</i>	<i>778</i>
Creatively Occupied outside CI	613	649	654	690	696	719	745	803	825	840	853	853
Total Creative Employment	1,128	1,215	1,238	1,306	1,343	1,414	1,463	1,536	1,561	1,584	1,609	1,631

Note: This table is for comparison purposes only and is not intended as an estimate of the actual total of creative employment in the UK: see section 3.1 'Scope and Limitation of the Data'

Table 3.33: Components of creative employment in Great Britain

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
Employee jobs	574	636	672	696	735	794	831	865	843	824	838	847
Self-Employment	191	200	214	231	244	258	253	250	258	279	259	291
<i>London creative employment</i>	<i>765</i>	<i>837</i>	<i>886</i>	<i>927</i>	<i>980</i>	<i>1,052</i>	<i>1,084</i>	<i>1,114</i>	<i>1,101</i>	<i>1,102</i>	<i>1,097</i>	<i>1,138</i>
Creatively Occupied outside the Creative Industries	737	781	782	840	861	897	926	994	1,001	1,016	1,018	1,047
Total Creative Employment	1,502	1,617	1,668	1,767	1,841	1,948	2,009	2,108	2,102	2,118	2,115	2,184
<i>Memo: Published DCMS total creative employment</i>	<i>#N/A</i>	<i>1,492</i>	<i>1,483</i>	<i>1,569</i>	<i>1,661</i>	<i>1,729</i>	<i>1,769</i>	<i>1,828</i>	<i>1,831</i>	<i>1,879</i>	<i>1,825</i>	<i>1,824</i>

Note: This table is for comparison purposes only and is not intended as an estimate of the actual total of creative employment in the UK: see section 3.1 'Scope and Limitation of the Data'

Table 3.34: London Creative Occupations ('000s of jobs)

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
In creative industry	121	125	136	151	161	170	176	187	182	177	158	166
Not in creative industry	124	132	129	150	165	178	181	190	175	176	165	194
<i>Memo: non-creatively occupied within Creative Industries</i>	<i>109</i>	<i>120</i>	<i>125</i>	<i>130</i>	<i>140</i>	<i>143</i>	<i>149</i>	<i>164</i>	<i>163</i>	<i>156</i>	<i>155</i>	<i>143</i>
Total LFS Creative Employment (sum of the above)	229	245	261	281	301	312	325	350	345	333	313	309
Total Creatively Occupied (sum of first two rows)	244	257	265	300	326	348	357	377	357	353	323	360
Creative Workforce Employment (sum of rows one and three)	229	245	261	281	301	312	325	350	345	333	313	309

Table 3.35: Rest of GB Creative Occupations

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
In creative industry	213	233	238	251	281	319	336	285	290	318	318	320
Not in creative industry	613	649	654	690	696	719	745	803	825	840	853	853
<i>Memo: non-creatively occupied within Creative Industries</i>	<i>282</i>	<i>292</i>	<i>296</i>	<i>317</i>	<i>342</i>	<i>359</i>	<i>373</i>	<i>415</i>	<i>408</i>	<i>416</i>	<i>405</i>	<i>409</i>
Total LFS Creative Employment (sum of the above)	495	525	535	568	624	677	709	700	698	734	722	729
Total Creatively Occupied (sum of first two rows)	827	882	892	941	978	1,037	1,081	1,088	1,115	1,158	1,171	1,173
Creative Workforce Employment (sum of rows one and three)	495	525	535	568	624	677	709	700	698	734	722	729

Table 3.36: Creative Specialisation

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
--	------	------	------	------	------	------	------	------	------	------	------	------

London	49%	49%	51%	50%	49%	49%	49%	49%	51%	50%	49%	46%
Outside London	26%	26%	27%	27%	29%	31%	31%	26%	26%	27%	27%	27%

Table 3.37: Creative Intensity

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005
London	53%	51%	52%	54%	53%	54%	54%	53%	53%	53%	50%	54%
Outside London	43%	44%	45%	44%	45%	47%	47%	41%	42%	43%	44%	44%

Table 3.38: Ethnic and Gender composition of London's workforce in 2003-2004

	Male	Female	White	BME	Total	Percent female	Percent BME
Advertising	21	16	33	4	36	43%	10%
Architecture	8	2	9	1	10	23%	11%
Arts and Antiques	2	3	3	2	5	53%	37%
Fashion	0	0	0	0	0	44%	37%
Leisure Software	63	15	62	17	78	20%	21%
Film and Video	13	6	15	4	19	32%	19%
Radio and TV	25	22	41	5	46	47%	11%
Music	31	22	50	3	53	41%	6%
Publishing	41	34	65	10	74	45%	13%
Creative Industries	203	119	277	45	322	37%	14%
Total workforce	2,164	1,641	2,934	867	3,805	43%	23%
Books and Press	64	44	92	17	109	41%	15%
Audio-Visual	139	70	174	35	209	34%	17%
Performance	20	14	32	2	35	41%	7%
Visual Arts	20	11	28	3	31	37%	9%
Creative Industries (DET)	243	140	326	57	384	37%	15%
Total workforce	2,164	1,641	2,934	867	3,805	43%	23%
Creation	140	69	179	30	209	33%	14%
Making	73	47	106	14	120	39%	12%
Dissemination	16	14	20	11	31	47%	34%
Exhibition	14	10	21	3	24	41%	12%
Creative Industries (DET)	243	140	326	57	384	37%	15%
Total workforce	2,164	1,641	2,934	867	3,805	43%	23%

Note 1: to increase the statistical accuracy, an average over 8 LFS quarters has been taken, from November 2003 to February 2005. Numbers below 8,000 fall below the limit of statistical accuracy of the LFS.

Note 2: total employment for the purposes of calculating the gender and ethnic composition of London's workforce uses the LFS as source and therefore differs from the figure normally used for analysis and forecasting by GLA Economics.

4.1 Proportions applied to four-digit SIC codes

SIC 5 digit (4 digits if whole category included)	ABI Firms Coefficient	ABI Employees Coefficient	LFS Employees coefficient (same as ABI except for codes 51xx-52xx)	DET Domain	DET Function	DCMS Mapping Sector	4-digit description	5-digit description (where this provides additional detail)
1771	0.5%	0.5%	0.5%			Fashion	Manufacture of knitted/crocheted hosiery	
1772	0.5%	0.5%	0.5%			Fashion	Manufacture: knitted/crocheted pullovers	
1810	0.5%	0.5%	0.5%			Fashion	Manufacture of leather clothes	
1821	0.5%	0.5%	0.5%			Fashion	Manufacture of workwear	
1822	0.5%	0.5%	0.5%			Fashion	Manufacture of other outerwear	
1823	0.5%	0.5%	0.5%			Fashion	Manufacture of underwear	
1824	0.5%	0.5%	0.5%			Fashion	Manufacture of other wearing apparel nec	
1830	0.5%	0.5%	0.5%			Fashion	Dressing and dyeing of fur	

1930	0.5%	0.5%	0.5%			Fashion	Manufacture of footwear	
22110	100%	100%	100.0%	Books & Press	Making	Publishing and Printing	Publishing of books	
22120	100%	100%	100.0%	Books & Press	Making	Publishing and Printing	Publishing of newspapers	
22130	100%	100%	100.0%	Books & Press	Making	Publishing and Printing	Publishing of journals and periodicals	
22140	100%	100%	100.0%	Audio-visual	Making	Music and the Visual and Performing Arts	Publishing of sound recordings	
22150	100%	100%	100.0%	Books & Press	Making	Publishing and Printing	Other publishing	
22210	100%	100%	100.0%	Books & Press	Making		Printing of newspapers	
22220	100%	100%	100.0%	Books & Press	Making		Printing nec	
22230	100%	100%	100.0%	Books & Press	Making		Bookbinding and finishing	
22240	100%	100%	100.0%	Books & Press	Making		Composition and plate-making	
22250	100%	100%	100.0%	Books & Press	Making		Other activities related to printing	
22310	100%	100%	100.0%	Audio-visual	Making	Music and the Visual and Performing Arts	Reproduction of sound recording	
22320	100%	100%	100.0%	Audio-visual	Making	Film and Video	Reproduction of video recording	
22330	100%	100%	100.0%	Audio-visual	Making	Computer Games, software, electronic publishing	Reproduction of computer media	
24302	39%	31%	31.3%	Books & Press	Making		Manufacture of printing ink	
24640	100%	100%	100.0%	Audio-visual	Making		Manufacture of photographic chemicals	

24650	100%	100%	100.0%	Audio-visual	Making		Manufacture of prepared unrecorded media	
32100	100%	100%	100.0%	Audio-visual	Making		Manufacture of electronic valves and tubes and other electronic components	
32202	41%	16%	15.9%	Audio-visual	Making		Manufacture of TV/radio transmitters etc	Manufacture of radio and electronic capital goods
32300	100%	100%	100.0%	Audio-visual	Making		Manufacture of TV/radio receivers etc	Manufacture of television and radio receivers, sound or video apparatus
33403	29%	22%	21.9%	Audio-visual	Making		Manufacture of optical instruments etc	Manufacture of photographic and cinematographic equipment
36300	100%	100%	100.0%	Audio-visual	Making		Manufacture of musical instruments	Manufacture of musical instruments
51431	30%	34%	2.03%	Audio-visual	Dissemination		Wholesale of electrical household goods	Wholesale of gramophone records, audio tapes, compact discs etc
51439	70%	66%	3.97%	Audio-visual	Dissemination		Wholesale of other household goods	Wholesale of radios and televisions etc.
51475	1%	0%	0.05%	Audio-visual	Dissemination		Wholesale of other household goods	Wholesale of musical instruments
51476	1%	5%	0.58%	Audio-visual	Dissemination		Wholesale of other household goods	Wholesale of photographic goods

52450	100%	100%	2.00%	Audio-visual	Dissemination		Retail sale: electrical household goods	Retail sale of electrical household appliances and radio and television goods
52470	100%	100%	3.00%	Books & Press	Dissemination		Retail sale of books/newspapers etc	Retail sale of books, newspapers and stationery
52482	2%	2%	0.28%	Audio-visual	Dissemination	Art and Antiques	Other retail sale: specialised stores	Retail sale of photographic, optical & precision equipment, office supplies etc
52486	2%	1%	0.15%	Visual Arts	Dissemination	Art and Antiques	Other retail sale: specialised stores	Retail sale in commercial art galleries
52501	35%	34%	0.34%	Visual Arts	Dissemination	Art and Antiques	Retail sale: second-hand goods in stores	Retail sale of antiques including antique books in stores
52509	65%	66%	0.66%	Books & Press	Dissemination	Art and Antiques	Retail sale: second-hand goods in stores	Retail sale of other second-hand goods in stores
71403	11%	8%	7.7%	Audio-visual	Dissemination		Renting: personal/household goods nec	Renting of radios, televisions and video recorders
71404	4%	1%	1.2%	Audio-visual	Dissemination		Renting: personal/household goods nec	Renting of records and other pre-recorded media
71405	37.0%	41.7%	41.7%	Audio-visual	Dissemination		Renting: personal/household goods nec	Renting of video tapes
7220	4.0%	4.0%	100.0%	Audio-visual	Creation	Computer Games, software, electronic publishing	Software consultancy and supply	

72210	4.0%	4.0%	4.0%	Audio-visual	Creation	Computer Games, software, electronic publishing	Software consultancy and supply	Publishing of software
72220	96.0%	96.0%	96.0%	Audio-visual	Creation	Computer Games, software, electronic publishing	Software consultancy and supply	Other software consultancy and supply
74201	13.9%	16.1%	16.1%	Visual Arts	Creation	Architecture	Data base activities	Architectural activities
74401	10.7%	10.3%	10.3%	Audio-visual	Creation	Advertising	Advertising	Advertising
74402	77.1%	78.6%	78.6%	Audio-visual	Creation	Advertising	Advertising	
74409	12.2%	11.1%	11.1%	Audio-visual	Creation	Advertising	Advertising	
74812	2.8%	7.7%	7.7%	Audio-visual	Creation	Film and Video	Advertising	Portrait photographic activities
74813	4.1%	2.1%	2.1%	Audio-visual	Creation	Film and Video	Photographic activities	Other specialist photography
74814	20.7%	24.6%	24.6%	Audio-visual	Making	Film and Video	Photographic activities	Film processing
74819	72.4%	65.6%	65.6%	Audio-visual	Creation		Photographic activities	Photographic activities not elsewhere classified
74842	4.7%	4.8%	4.8%	Visual Arts	Creation		Photographic activities	Speciality design activities
74843	0.6%	1.9%	1.9%	Visual Arts	Exhibition/ Reception		Other business activities nec	Activities of exhibition and fair organisers
74872	4.7%	4.8%	4.8%	Visual Arts	Creation	Fashion	Other business activities nec	Speciality design activities
74873	0.6%	1.9%	1.9%	Visual Arts	Exhibition/ Reception			Activities of exhibition and fair organisers
92111	50.4%	36.1%	36.1%	Audio-visual	Creation		Motion picture and video production	Motion picture production on film or video tape
92119	49.6%	63.9%	63.9%	Audio-visual	Creation	Film and Video	Motion picture and video production	Other motion picture and video production activities
92120	100.0%	100.0%	100.0%	Audio-visual	Dissemination	Film and Video	Motion picture and video	Motion picture and video

							distribution	distribution
92130	100.0%	100.0%	100.0%	Audio-visual	Exhibition/ Reception	Film and Video	Motion picture projection	Motion picture projection
92201	24.7%	10.0%	10.0%	Audio-visual	Creation	Radio and Television	Radio and television activities	Radio activities
92202	75.3%	90.0%	90.0%	Audio-visual	Creation	Radio and Television	Radio and television activities	Television activities
92311	19.2%	47.7%	47.7%	Performance	Making	Music and the Visual and Performing Arts	Artistic and literary creation etc	Live theatrical presentations
92319	80.8%	52.3%	52.3%	Visual Arts	Creation	Music and the Visual and Performing Arts	Artistic and literary creation etc	Other artistic and literary creation and interpretation
92320	100.0%	100.0%	100.0%	Performance	Exhibition/ Reception	Music and the Visual and Performing Arts	Operation of arts facilities	Operation of arts facilities
92341	10.0%	14.7%	14.7%	Performance	Exhibition/ Reception	Music and the Visual and Performing Arts	Other entertainment activities nec	Dance halls, discotheques and dance instructor activities
92349	90.0%	85.3%	85.3%	Performance	Exhibition/ Reception	Music and the Visual and Performing Arts	Other entertainment activities nec	Other entertainment activities not elsewhere classified
92400	100.0%	100.0%	100.0%	Books & Press	Making	Publishing and Printing	News agency activities	News agency activities
92721	5.4%	1.6%	1.6%	Audio-visual	Creation	Music and the Visual and Performing Arts	Other recreational activities nec	Motion picture television and other theatrical casting

4.2 Glossary of terms

Throughout this document:

ABI refers to the Annual Business Inquiry and, until 1996, the Annual Employment Survey (AES) which preceded the ABI

DET or 'DET mapping' refers to the DCMS Evidence Toolkit classification

GSE refers to the Greater South East, being London together with the East and South-East Government Office Regions

IDBR refers to the Interdepartmental Business Register

LFS refers to the Labour Force Survey until 2004 and thereafter, for brevity, to the Annual Population Survey (APS) which has now replaced the LFS

DCMS or 'DCMS mapping' refers to the pre-DET classification used in previous publications by the Department of Culture, Media and Sport

ROSE refers to 'Rest of the South East' (South East excluding London)

'Workforce Employment' refers to the sum of employee jobs and self-employed in the creative industries.

'Total Creative Employment' refers to the sum of workforce employment and creatively occupied persons who do not work in the creative industries.

4.3 References

City University/DCMS, 2001, *Creative Industries Mapping Document Sources Review*. City University, London.

DCMS, *Creative Industries Mapping Document*, 1998 & 2001

DCMS, DCMS Evidence Toolkit, <http://www.culture.gov.uk/global/research/det/>

GLA Economics (2002) *Creativity: London's Core Business*. London: GLA

GLA Economics (2004) *London's Creative Sector: 2004 Update*. London: GLA