



Creative clusters, social inclusion, and sustainability: The case of Hackney Wick and Fish Island

**A REPORT FOR THE LONDON BOROUGH OF TOWER
HAMLETS, THE LONDON BOROUGH OF HACKNEY, AND
THE LONDON LEGACY DEVELOPMENT CORPORATION.**

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PROJECT COMMISSIONED BY



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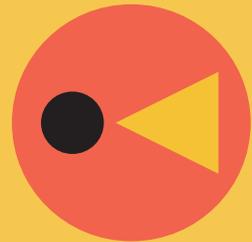


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Executive Summary

Hackney Wick and Fish Island (HWFI) is a unique and mature creative district in east London. It represents both a thriving creative community derived from multiple creative economy sectors but is also the face of market-led displacement. Scholars of the creative industries imply a positive association between social inclusion practices and the sustainability of creative businesses – which may act as an ameliorating effect on the survivability of creative businesses. However the literature is not clear exactly how social inclusion practices and sustainability within creative clusters are aligned to each other if at all.

This report examines the link between social inclusion and sustainability in a ‘live’ creative district. Specifically, it asks three questions: (1) what social inclusion practices are undertaken by the creative community in HWFI, (2) how is the community in HWFI rewarded by engaging in SI practices, and (3) how are these practices associated with sustainability if at all. **This last question involves testing two main hypotheses:**

H1 Creative communities are made more sustainable through their social inclusion practices;

H2 Creative communities are made more sustainable due to the rewards that they gain from participating in social inclusion practices.

The project used both quantitative and qualitative methods to investigate the research questions. A literature review has shown that there are no detailed nor concrete examples of social inclusion studies in creative districts or quarters and no international comparisons addressed by previous research. Moreover, there are no UK based empirical studies that attempt to draw a link between social inclusion in creative districts or quarters and sustainability.

The quantitative methodology entailed a survey composed of 76, mostly 5-point Likert Scale, questions derived from the GLA Social

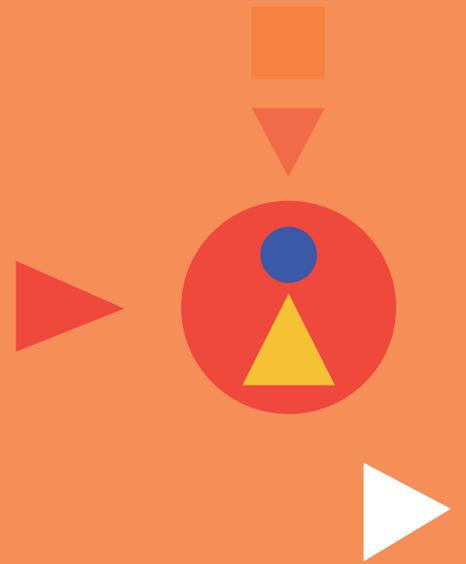
Integration Measures, UNESCO's Creative Economy Report, European Social Fund, and ongoing research in HWFI. The survey sample rested at 112 people who are part of the creative community in HWFI, and the response rate was approximately 67%. Semi-structured interviews were conducted with key members of the creative community in order to build case studies of SI practices. The main limitations to this work were: (1) time constraints meant that analysis of more nuanced and detailed aspects of the findings were not conducted; (2) survey fatigue lowered the response rates; (3) it was difficult to decipher whether or not the survey was completed by a truly representative sample of the creative community in HWFI even though every effort was made to ensure that this was the population studied.

The main findings showed that HWFI's creative community is active in a number of SI practices. It is particularly strong in outreach and the training / upskilling of young people. HWFI has a number of creative and cultural hubs who consider SI activities linked to their core mission as well as identity – The Yard, Stour Space, and Grow can be seen as examples. Spearman's Rho tests showed H1 and H2 to be true meaning that there exists a monotonic association between social inclusion practices (as defined here), social inclusion rewards and sustainability (measured and justified as 'Business Longevity').

This implies an association between active outreach, partaking in a local sharing economy, and business longevity also known as 'business survival'.

Exploratory findings found that there is a significant lack of ethnic diversity regarding non-European members of the creative community. Moreover, the number of people who identify as EU citizens is 25%, showing that there is still a large contingent of European creatives in HWFI. Sole Traders and Company Limited by Guarantee (for profit and non-profit) make up the bulk of the types of registered creative businesses that exist in HWFI and both have been in HWFI the longest. There is significant international collaboration activity by hub type organisations which has implications for innovation as well as knowledge exchange with universities who are also embedded in the area.

Recommendations include policy support for ongoing and extension of SI practices by the creative community especially with regard to work with young people, business support for specifically Sole Traders and Company Limited by Guarantee, support for EU citizens affected by Brexit, extending knowledge exchange activities with universities and trans local networks and organisations.



1.0 Introduction





Hackney Wick and Fish Island (HWFI) is a unique and mature creative quarter in east London and emerged (as many parts of east London) alongside the larger forces of deindustrialisation affecting London since the late 1960s. Prior to this the east end suffered significant bombing in the Second World War leading to the demolition of many residential sites replaced primarily by factories and warehouses – Fish Island being a case in point. As the Lower Lea Valley was ‘London’s largest waterside



industrial area,’ the collapse of the Docklands beginning in 1967 had a strong impact on its future¹. The subsequent deindustrialisation of the 70s and 80s took its toll on the manufacturing industries and their workers who were concentrated in London’s east end². As the city began to shift from an industrial to a post-industrial, service-based, economy the changes inscribed ‘a spatial injustice onto its geography, with most service industry gains in West London and most manufacturing losses in the east’³.

¹ London Borough of Tower Hamlets (LBTH) (2009, p. 5). Fish Island: A rationale for regeneration.

² Hall, P. (1998). *Cities in Civilization: Culture, Innovation and Urban Order*. London: Widenfeld and Nicolson.

³ *Ibid*, p.889

⁴ Acme Studios (2011). *Unearthed, the creative history of a brownfield site*.

1.0 INTRODUCTION

Fast forward to the late 1990s and early 2000s, and where there is consensus, the creative community began to congregate in HWFI in late 2006 and 2007, although there is evidence that it has existed in one form or another since as far back as the 1980s⁴. At one point HWFI boasted the largest concentration of artists and creative people in Europe and in a time where many suggest that organic creative quarters are slowly disappearing from London due to unrelenting market pressure, HWFI's creative core remains. This can be viewed as a testament to strategies of resilience within the creative community in HWFI. In this respect it can be held up as a global example of how creative quarters can evolve and sustain themselves. This being said the creative quarter of HWFI face a number of challenges stemming from unsustainable rent rises that are pushing artists out of the area in large numbers. This acts as an added pressure when it is well documented that creative workers face precarious labour realities and a high failure rate. However, some scholars of the creative industries imply a positive association between social inclusion practices and the sustainability of creative businesses⁵. While this is partially discussed in the literature

it is not clear exactly how social inclusion practices and sustainability of creative workers and quarters are aligned to each other if at all. Moreover, anecdotal and case study material is the primary research tool used to make these claims which means that there is a deficit of reliable and testable data when it comes to suggesting that perhaps social inclusion and sustainability have a positive association; especially when it comes to creative communities and creative quarters. This report examines the link between social inclusion and sustainability in a 'live' creative quarter. Specifically, this piece of work investigates (1) what social inclusion (SI) practices are undertaken by the creative community in HWFI, (2) how the community in HWFI is rewarded by engaging in SI practices, and (3) how these SI practices might be associated with sustainability if at all. This last question involves testing two main hypotheses: H1 Creative communities are made more sustainable through their social inclusion practices; H2 Creative communities are made more sustainable due to the rewards that they gain from participating in social inclusion practices.

⁵ Sasaki, M. (2010). Urban regeneration through cultural creativity and social inclusion: Rethinking creative city theory through a Japanese case study. *Cities*, 27, S3-S9; McRobbie, A. (2018). *Be creative: Making a living in the new culture industries*. John Wiley & Sons.; Isar, Y. R. (2013). *Creative economy report: widening local development pathways*.

1.1 | Background

Fish Island is located within the Old Ford area of the East Bow Ward of the London Borough of Tower Hamlets (LBTH). The land itself is now partly owned by the London Legacy Development Corporation (LLDC) as it is part of the Olympic Legacy plan. It is spatially segregated from the surrounding city, with the A12 Highway as its western border and two man made canals, the Hertford Union Canal (1830) to its north and the Hackney Cut (1770s) Channel joining the River Lea Navigation at Old Ford Lock to its east. The area takes its name from the streets named after freshwater fish: i.e., Dace Rd, Monier Rd, Roach Rd, Smeed Rd, Bream St. LBTH has divided the area into precincts; the artists cluster is located in the central precinct inhabiting the abandoned warehouses and factories as well as three large live/work developments. Live / work spaces are important to the artists here; this is the primary reason that many of them migrated into the area. Like other parts of east London, the first colonizers of Fish Island were independent artists, designers and craftsmen looking for cheap and abundant studio space. While the first work-only studios date to 1980⁶, it was most likely not until the 2000s that people first began to live and work on

Fish Island, and only since 2006 - 2008 has the area become densely populated with creatives. In the beginning and to some extent currently, Fish Island had a lot of attractive qualities for those wanting to move there. The first had to do with the availability of space and the types of warehouses - aesthetic qualities like the amount of light and the workability/malleability of the space all had important and attractive qualities. Artists learned of the area through accounts from friends and the main studio providers, SPACE Studios, but for some it was the sense of 'home' that drew them to settle there. Aligned to this was the attraction of being part of a community but also the freedom and autonomy associated with that – the creation and recognition of a lifestyle. This lifestyle very much developed alongside the live/work aesthetic. Live/work is an important part of the identity of HWFI where more than 33% of residents' dwellings are live/work spaces according to the survey undertaken for this research (see Appendix C). Although more research is needed it can be suggested that the advent of live/work and all that it implies and the development of a socially inclusive ethos (which we will see is very prevalent in HWFI) might have an association.

⁶ Acme Studios (2011). Unearthed, the creative history of a brownfield site. Available at: <http://www.acme.org.uk/residencies/unearthed?admin=1>

2.0

Literature Review



2.1 | Social inclusion and the creative industries

Kate Oakley was one of the first scholarly voices raising concerns over the rhetoric of creative industries being tied into political ideas about the links between economic competitiveness and social inclusion in the UK⁷. She states that:

In the UK, arguably more than other countries, the rhetoric of Creative Industries has been tied into political ideas about the links between economic competitiveness and social inclusion. The stated aims for creative industry development have thus been twofold—to increase jobs and GDP, while simultaneously ameliorating social exclusion and countering long-standing patterns of uneven economic development (p: 255).

She suggests that supporting the creative industries is, at best, a problematic way of tackling the issues of economic and social exclusion because of four things: First, the difficulty in obtaining relevant data on both sustainability and social inclusion with respect to the creative industries sector (and by extension being too reliant on and accepting of American data); second, the effects of gentrification on creative industry working and living space which is a real cause for concern; third, the patterns of informal hiring and career progression in these sectors; and fourth, the

concentration of much economic activity in London and the South East - although this is changing slightly.

While Oakley's concerns and subsequent critiques are very real one of them works against her in making the anti-case for creative economy-based development; namely, the lack of relevant research and data to back up her claims. Oakley's critiques are based on her extensive research and experience but the difficulty in obtaining large scale data sets aimed at deciphering the link between social inclusion and sustainability in the creative sector in the UK is highly problematic – in fact it does not exist. The data that does exist is usually locally oriented and usually based on case study work in given locales and sites. While these give us great insights into any link they are problematic regarding the scope and the types of questions being asked.

Andy Pratt is another critic of the treatment of social inclusion and the creative sector by policy makers in the UK⁸. He argues that in this case the betterment is via involvement in cultural activities. He agrees that there is a considerable body of work that shows positive effects 'in their own terms' of small scale and neighborhood projects whose purpose is to

⁷ Oakley, K. (2004). Not so cool Britannia the role of the creative industries in economic development. *International journal of cultural studies*, 7(1), 67-77.

⁸ Pratt, A. C. (2010). Creative cities: Tensions within and between social, cultural and economic development: A critical reading of the UK experience. *City, culture and society*, 1(1), 13-20.

2.0 LITERATURE REVIEW

2.1 | Social inclusion and the creative industries

ameliorate social tensions, to improve the health and welfare of people. However, he also states that:

Social inclusion is usually one objective common to cultural and economic forms of regeneration. Unfortunately, apparently similar objectives may have quite different outcomes founded upon either an instrumental, or an intrinsic, valuation of culture (p: 16).

This highlights a tension within the work on creative sector linked social and economic development, social inclusion and sustainability and that is the division between a cultural understanding of creative activity and an econo-centric vision of what this entails – in essence it is an evaluation problem based on an apparent need by policy makers to instrumentalise cultural activities in a regeneration context. While this has large implications in our understanding of the benefits of the creative economy it also further highlights Oakley's point of the lack of data either corroborating or supporting any argument in any direction. Pratt's critique is based on this notion of trying to instrumentalise culture and by doing so misses this point - that while instrumentalist approaches may do a

diservice to culture how else do we standardise to compare? Moreover could we not argue that the near universal use of case studies to engage in this area does an equal disservice by standardising 'reinventing the wheel' and boosterism – which can sometimes be a result of the case study method?

It is Richard Florida's work on the creative city that stands out as the policy exemplar regarding creative economy, the city, social inclusion, and local development⁹. This is accomplished through the influence of 'clusters' policy. This being said Florida's work has been maligned as reductive, too simplistic and not representing the realities of power and privilege¹⁰ – which he acknowledges in his latest publication. The problem with basing UK policy on Florida's work is that it is geographically inaccurate – a point that Oakley strongly argues. The creative city in the UK is different and (according to Pratt, 2010) is based upon four typologies; 'none of which fits into the Creative City/Class model discussed by Florida. The four types are: One off-mega projects, associated with a single event (such as the Olympics); flagship developments, that are normally the building that is the cultural anchor of a wider urban regeneration scheme; social and cultural practice: based upon community engagement

⁹ Florida, R. (2014). The rise of the creative class--revisited: Revised and expanded. Basic Books (AZ).

¹⁰ Peck, J. (2005). Struggling with the creative class. International journal of urban and regional research, 29(4), 740-770.

and practice; and, innovation and critical exchange, linked to economic and cultural practice and excellence'. This being said these are examples of how creative city/urban policy in particular engages with the notion of 'development' and not whether creative communities that exist within creative quarters and zones (under the rubric of the creative city and creative quarters) are actually involved in the practice of social inclusion, or how they benefit from these practices – which is what this report is about.

Outside of the UK another important piece of work investigating this area is a paper by Masayuki Sasaki (2010). His paper aims to rethink creative city theory by analyzing urban regeneration processes in Japan through cultural creativity and social inclusion. He is in general agreement that the impact of Florida's theory 'has led to the common misperception that cities prosper as people of the creative class, such as artists and gays, gather' (p: S3). Interestingly the paper examines Osaka City, 'where creative city policies failed to produce adequate results because they did not take root as a comprehensive urban strategy' (ibid). However, in spite of these failures, a lively and inclusive grassroots movement emerged bringing Osaka closer towards being a 'socially-

inclusive creative city' (ibid). The problem with Sasaki's work is that it provides case studies of the aforementioned examples and while this is interesting and impactful it fails to inform the lack of available data being reiterated in this report as the main culprit to successful policy making in this area.

Finally a paper by Jo Foord (2008) presents the findings from an international survey of public policies and strategic plans to promote and support the development of the creative industries at city-regional level in Barcelona, London and Berlin. The case studies of these three cities are presented, showing confusion over classification and social objectives, most probably due to a lack of standardisation. At the same time, she points out how creative industry employment growth has begun to falter in key creative cities leading to the suggestion that the creative industries are now more enveloped into wider knowledge economy. This brings up the issue of why clusters-oriented policy (which creative city policy essentially is) is being used to support development rhetoric when the tools available for both measuring and explaining the creative sector are woefully inadequate.

2.2 | Creative clusters and sustainability

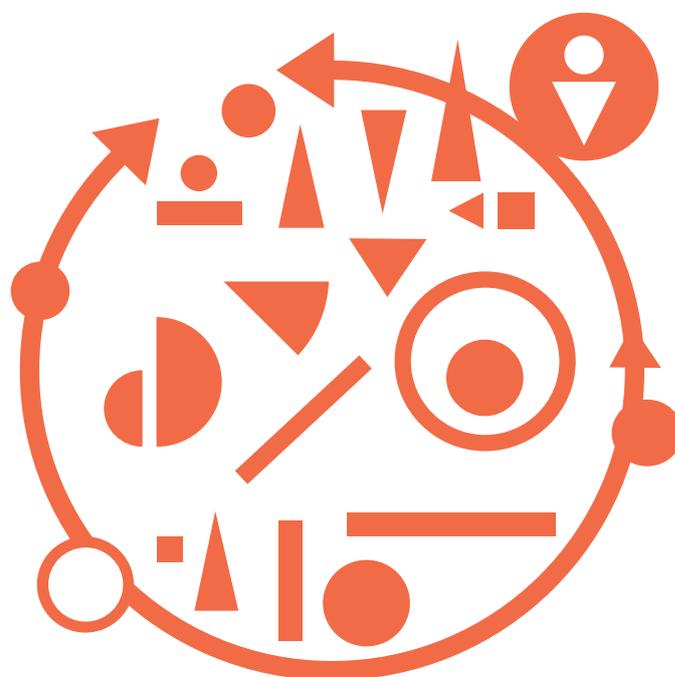
Although focusing on regional urban agglomeration economies goes back to the time of Alfred Marshall in the 1920s, Michael Porter's focus on business clusters in the late 1980s and early 90s re-energised the role of localities regarding what they can potentially contribute to national economies¹¹. They are defined as geographic concentrations of interconnected companies, specialized suppliers, service providers, associated institutions and firms in related industries. He particularly emphasized the importance of proximity and geographic co-location. Creative clusters are a sub-set of business clusters. This being said they include more than the traditional taxonomy of suppliers, providers and similar firms in close proximity to each other. Creative clusters might include a number of different actors who make up the creative economy. For instance, non-profit enterprises, cultural institutions, arts venues, local entertainment establishments

and individual artists can coalesce in different combinations within creative clusters. Moreover, although they are primarily local, many have national as well as global connections – this is important to acknowledge, that in a time of translocal and virtual networks localities do not mean what they used to and the implications for co-location go even further. In the late 1990s and early 2000s the business and industrial cluster concept suffered a number of significant critiques¹². These were primarily aimed at what was viewed at the time as an over emphasis on the centrality of the local within agglomeration economies, especially in an age of sped-up globalised competition. Some felt that the 'death of distance' catalysed by the digital revolution changed the nature of clusters, giving rise to new types of spatial (re)organisations. Other critiques took aim at the very idea of the cluster. They examined whether or not actually being in one made any real difference at all - the answer

¹¹ Virani, T. E., & Malem, W. (2015). Re-articulating the creative hub concept as a model for business support in the local creative economy: the case of Mare Street in Hackney. *Creativeworks London Working Paper Series*.

¹² Markusen, A. (1996). Sticky places in slippery spaces: a typology of industrial districts. *Economic Geography* 72, 293–313; Martin, R.; Sunley, P. (2003). Deconstructing clusters: chaotic concept or policy panacea?. *Journal of economic geography*, 3(1), 5-35; Cumbers, A.; MacKinnon, D. (2004). Introduction: clusters in urban and regional development. *Urban Studies*, 41(5-6), 959-969.; Spencer, G. M.; Vinodrai, T.; Gertler, M. S.; Wolfe, D. A. (2010). Do clusters make a difference? Defining and assessing their economic performance. *Regional Studies*, 44(6), 697-715.

being rather mixed¹³. Likewise, critiques were levelled at the creative cluster concept as well. Andy Pratt (2004 p. 20) found that the concept placed too much emphasis on individual firms' preferences as opposed to important 'non-economic, situated variables'. There seems to be an overall feeling that either the creative cluster concept needed refining or that newer concepts were needed in order to make sense of newer realities regarding creative agglomeration economies in the aftermath of the digital revolution – one such re-articulation is the concept of the creative hub which is gaining more attention now¹⁴. The important point here is that testing whether or not creative clusters – exemplified by agglomerations of creative economic activity and spurred on by the work of Richard Florida and the creative class - lead to the sustainability of creative firms was never on the agenda; potentially due to the challenges associated with carrying out this work.



¹³ Baptista, R.; Swann, P. (1998). Do firms in clusters innovate more? *Research policy*, 27(5), 525-540.

¹⁴ Pratt, A., Dovey, J., Moreton, S., Virani, T., Merkel, J., & Lansdowne, J. (2016). *The Creative Hubs Report*. British Council.

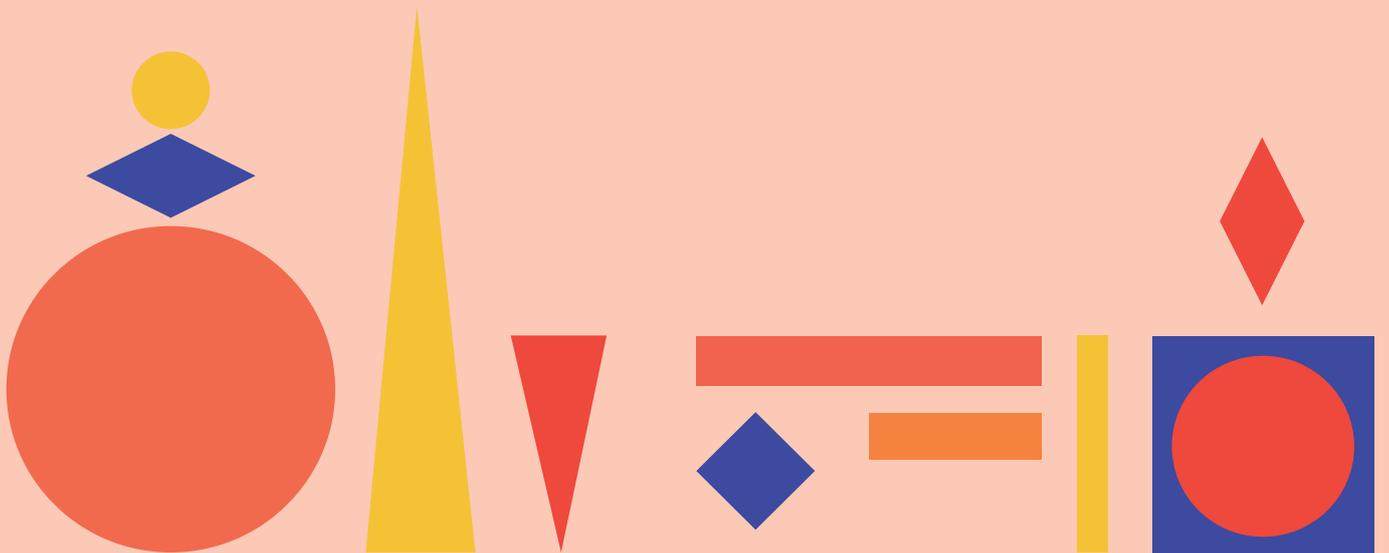
2.3 | Developing the research

Thus the two sections above indicate the need to rethink about how best to ameliorate the ways in which we might try and examine the relationship between creative work and local development. An unsubstantiated triumvirate of terminology has been linked to each other affecting mass policy changes in a number of cities across the world; namely the creative industries, new regional growth and tolerance and inclusivity. These three areas were championed as ingredients for the new industrial revolution in the early 2000s and stem from the work by Richard Florida however we now know that these are not the after effects of creative industries placemaking and clustering policy. We are still dealing with the after effects of deindustrialisation. Thus in light of the critiques made above this research sought to understand what links if any do exist between the creative sector and social inclusion and whether or not this has any bearing on

ameliorating the high failure rate seen in the sector. The research questions developed for this work deliberately focusses on the creative community in HWFI because the question is not about policy. In fact the underlying argument being made here, and one that is being acknowledged the world over, is that policy cannot create creative clusters, quarters, zones, or areas. The job of policy is to support the creative areas that do exist, especially if they are already partaking in social inclusion practices and more so if social inclusion practices lead to a semblance of enterprise sustainability. This is why the Mayor of London's Creative Enterprise Zone initiative might be ground breaking. It might represent a sea change in policy making about how to sustain creative districts and perhaps shield them from the devastating effects of the market.

3.0

Methodology



3.1 | Research Questions

1. **What social inclusion (SI) practices are undertaken by the creative community in HWFI?**
2. **How is the community in HWFI being rewarded by engaging in SI practices?**
3. **Is there a significant relationship between social inclusion practices and the sustainability of a creative community?**
 - a. **H1 Creative communities are made more sustainable through their social inclusion practices**
 - b. **H2 Creative communities are made more sustainable due to the rewards that they gain from participating in social inclusion practices**

The project used both quantitative and qualitative methods to investigate the research questions. A literature review has shown that there are no detailed and concrete examples of social inclusion studies in creative quarters and no international comparisons addressed by previous research. Moreover there are no UK based empirical studies that attempt to draw a link between social inclusion in creative quarters and sustainability. The problem here is that there is a serious deficit of any type of comparable and testable data minus the existence of multiple local case studies and the work of Richard Florida based in the US (this will be discussed in the next section). While case study work

might be the most appropriate, and is also partly used here, due to the multiple and complex parameters which exist around creative quarters and the creative economy, it was appropriate for us to at least attempt to develop a mechanism for capturing quantifiable and testable data through the use of a survey (see Appendix A). The use of qualitative research (interviews) in order to build case studies was also conducted. This was done in order to flesh out richer understandings of the practices of social inclusion in HWFI. The methods developed here were completed in order to support a bid for HWFI to become a Creative Enterprise Zone¹⁵. Therefore, as the Creative Enterprise Zone bid is partly funded

¹⁵ See: the Creative Enterprise Zone Prospectus available through the Mayor of London's website for more information.



by the European Social Fund, we approached social inclusion as per the definition used in the Social Inclusion Indicators for ESF Investments' report¹⁶ and expanded the remit of our enquiry from further literature, including the GLA Social Integration Strategy, UNESCO Creative Economy Report, OECD¹⁷ and the use of previous research conducted in HWFI¹⁸. The reason behind combining these indicators into one survey was because, as far as we were aware, no survey like this has been conducted in order to 'measure' social inclusion and sustainability in a creative quarter. Moreover, while a number of studies champion the role of the creative industries in benefitting social inclusion, no in-depth analysis

has been conducted – none that provides comparative data. This study has been, as far as we know, unique in its undertaking and may have implications for a long time to come.

¹⁶ "Social inclusion is a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. It ensures that they have greater participation in decision making which affects their lives and access to their fundamental rights" - European Commission (2002), Joint Report on Social Inclusion 2002, Brussels.

¹⁷ Improving Social Inclusion at the Local Level Through The Social Economy, OECD/Noya A. Clarence E., "Improving social inclusion at the local level through the social economy", 12 September 2008, working document, CFE/LEED, OECD, www.oecd.org/dataoecd/38/3/44688716.pdf?contentId=44688717.

¹⁸ William Chamberlain PhD Thesis (2018).

3.1.1 | Sustainability

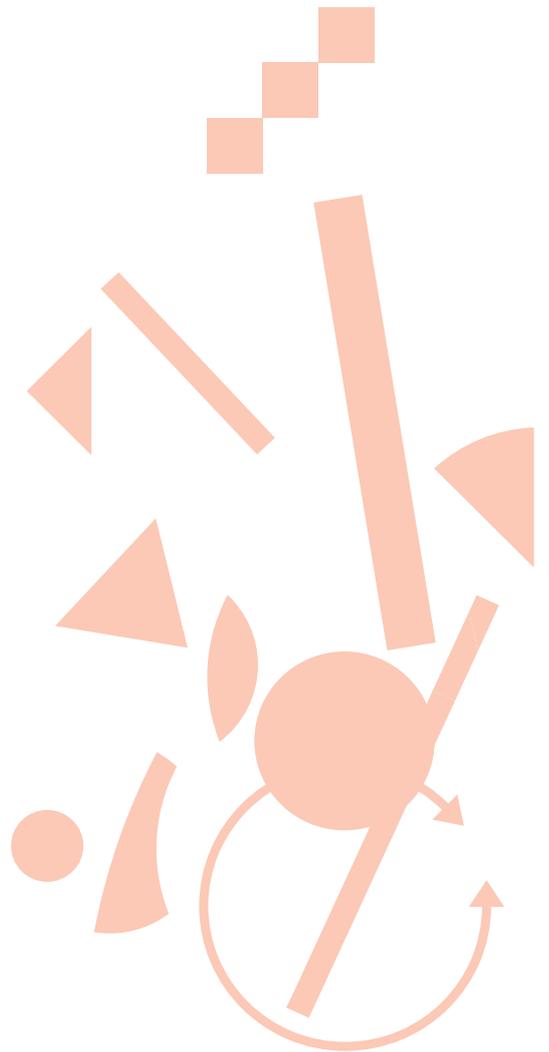
It is important to acknowledge the inherent complexity that exists when trying to think about what sustainability means in this context. There are a number of reasons why creative micro, small and medium enterprises are able to sustain themselves and how this success is measured in this context can be done in a plethora of ways. For the purposes of this research, sustainability is measured by length of business operation in HWFI which is translated to our dependent variable - 'Business Longevity'. This is captured by using a combination of Questions 2 and 53 from the survey. While some might think this to be crude it does two things: (1) provides us with a dependent variable to which we can measure other testable independent variables against thus allowing us to test our hypotheses; (2) allows us to navigate the peculiarities of the creative economy sector

due to the numerous sub-sectors which would negate any comparison of 'turnover' (which is the usual benchmark in this type of data collection/analysis and suffers from numerous weaknesses). This has been done in other studies as well thereby validating our approach – especially in the entrepreneurship literature mainly concerned with MSMEs. Moreover, in the research literature on entrepreneurship, management and organizations, the notion of 'business survival' is discussed within the context of 'business longevity', success, and performance. Thus for this report, Business Longevity is used synonymously with business survival which in turn is synonymous with sustainability. According to Lee (2005) 'In order for a business to remain solvent, it has to not only sustain itself but also be successful in its venture ¹⁹ '.

¹⁹ Lee et al. (2005) Business Longevity and Dissolution: A Study of Family-Owned Businesses in the U.S. Proceedings of the 6th Conference of the Asian Consumer and Family Economics Association Sacramento, November 3-5, 2005.

3.1.2 | The ‘creative community’

In the context of this work and work on the creative economy more generally creative communities can be understood as a number of different formations. The fact that most creative entrepreneurs and enterprises actually blur the lines between living and working means that the creative community also can be understood in economic terms. For the purpose of this research (and again to simplify and steer clear of obfuscating debates in the field) the terms creative community, creative enterprise, creative businesses, creative practitioners, are used synonymously.



3.2 | Quantitative methods

The quantitative methodology took the shape of a survey composed of 76 closed-ended questions²⁰. The first part of the questionnaire asked contextual questions to provide information about key challenges involving the permanence of the creative community in HWFI: affordability of living and workspace, and, the level of social integration as a measure of the social pressures that may contribute to displacement from the area were recorded for baseline and potential future use.

For the first contextual aspect, the questions addressed the place and length of living/working in HWFI, type of accommodation/workspace, ways by which they were financed/paid for and other questions around contexts that impact on income, like caring for someone or percentage of income spent on housing. The second aspect was formatted according to the GLA Social Integration measures to provide a source for comparison with London averages potentially in the future if the survey is rolled out beyond HWFI. Indeed the GLA report asks for evidence-based work to be collected for this very reason.

The second part of the questionnaire was aimed at asserting to what extent creative businesses provided and/or benefited from activities that

support social inclusion across a number of challenges/areas. The areas and challenges used to identify types of activities related to social inclusion (as per the definition used) were shaped to encompass as many measurable parameters as possible derived from the literature mentioned above. These are: support with mobility issues, health and wellbeing, outreach practices, access to material resources (sharing economy), support to young people with training/education and access to work, employment, finance and business support, access to public services, discrimination, safety and security, donations or other financial contributions to social inclusion practices, supporting staff to donate time for social inclusion and making skills and knowledge available through any type of resource.

These sections were formatted into a Likert scale survey to offer the possibility of more in-depth statistical analysis which is partly evidenced in this report.

A third section of the questionnaire aimed at establishing a profile of the creative community in HWFI not only to provide evidence of an active and established network of businesses identified with the locale, but also to allow for cross examination with the previous section,

²⁰ See Appendix A for HWFI Social Inclusion Survey

for instance, understanding which subsectors contribute to (or benefit from) what types of social inclusion activities. Moreover, this section aimed at producing data that could offer an analysis of the sustainability of the creative businesses in question²¹ which could then be examined in comparison to the social inclusion activities delivered/accessed by them – although as stated earlier the main dependent variable for sustainability is Business Longevity. The questions in this section enquired about: income level, subsectors, types of business registration and purpose, participation in the sharing economy, participation in wider levels of civil society governance and networks, recognition of HWFI’s unique creative identity and reliance on local work provision and clientele.

The last section of the survey addressed a few demographic and ethnicity questions in line with the Office of National Statistics parameters. This section aimed at providing a picture of the social diversity of HWFI and data that could be used to filter results in other sections.

The survey was conducted both in print and online using the Survey Monkey platform. A link to the online form and print copies were

distributed primarily through the support of local intermediaries, especially Creative Wick. All responses in paper were then manually inputted to the Survey Monkey platform to ensure consistency on the analysis and data security. The survey sample rested at 112, and the response rate was approximately 67%.

²¹ Scott, A. J. (2014). Beyond the creative city: cognitive–cultural capitalism and the new urbanism. *Regional Studies*, 48(4), 565-578.

3.3 | Qualitative methods

Semi-structured interviews were conducted with key members of the creative community by phone, Skype and in person in order to build case studies of SI practices.

The questions were defined to enquire what kinds of practices of social inclusion were visible with special attention to identifying best practice, their potential impact on sustainability, international connections and other informal relevant activities that could not be captured by the survey.

Interviewees were identified by the research team and previous knowledge, recommendations from research contributors (especially Creative Wick) and from the interviewees themselves. Special consideration was given to ensure representation of diverse types of businesses: sole trader, public funded arts organisation, independent businesses running public spaces, office-based businesses, creative agency and one organisation dedicated to social inclusion within and beyond the creative economy. Interviewees were given the opportunity to remain anonymous.

3.4 | Limitations and future work

While the survey has had a better than expected response rate considering the limited time for distribution (112 total responses during 11 days, between 25/06/2018 and 06/07/2018) the sample is still small to assert more than indicative trends that need further research. As expected, not all respondents completed all the questions, which was taken into consideration in this report's analysis. Both those who facilitated the distribution of the survey and interviewees attested a strong research fatigue within the creative community as a number of questionnaires and interview requests have been circulating in the last years due to the interest drawn to the area because of the radical changes taking place at least since the announcement of the Olympic project.

However, very interesting scope for future research emerged from this project, for instance, on the character of informal social inclusion practices, the high level of organisations with a social purpose based in HWFI, and the reasons for the high connectivity within the community, which certainly includes geographical features that provide a particular balance between isolation and city-wide connections.

4.0

Findings and analysis



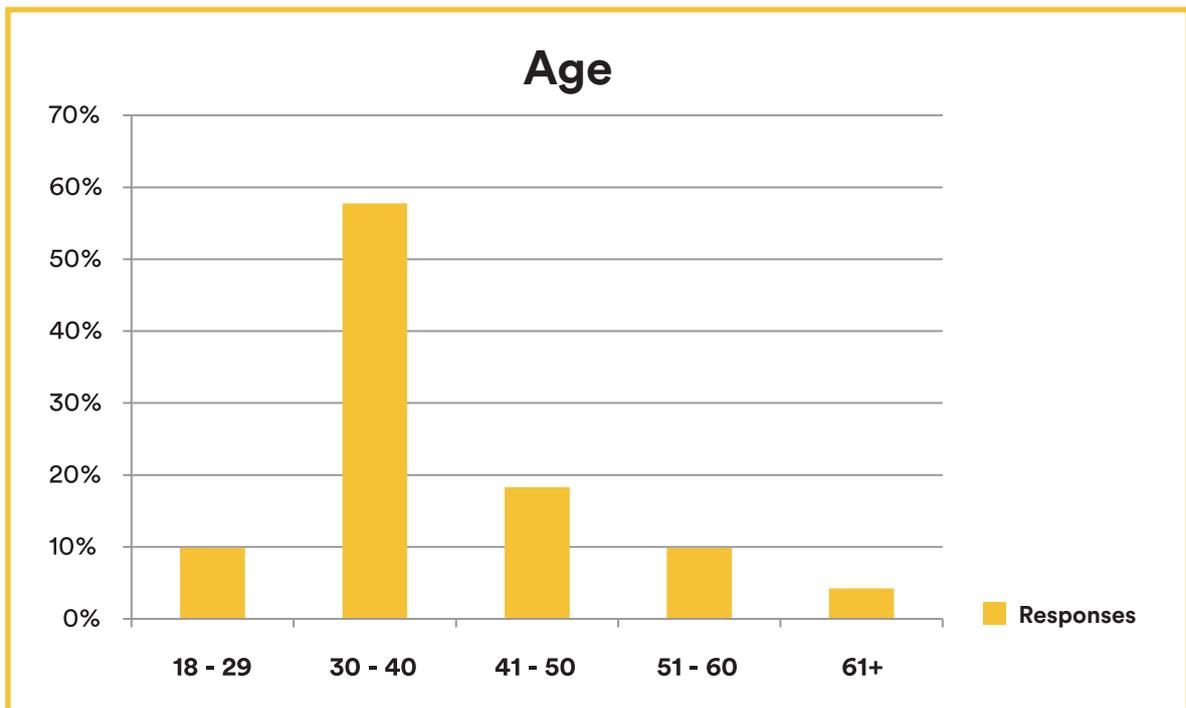
4.0 FINDINGS AND ANALYSIS

This section will: first, give a breakdown of demographic and descriptive data for the creative community in HWFI drawn from the HWFI Social Inclusion Survey; second, it will answer the first research question by outlining the social inclusion practices undertaken by the creative community in HWFI; third, it will answer the second question examining how

the community benefits from SI practices; and finally it will test the two hypotheses outlined earlier in order to establish whether or not there is a statistically significant monotonic relationship between social inclusion (practices and rewards) and sustainability (understood as Business Longevity).

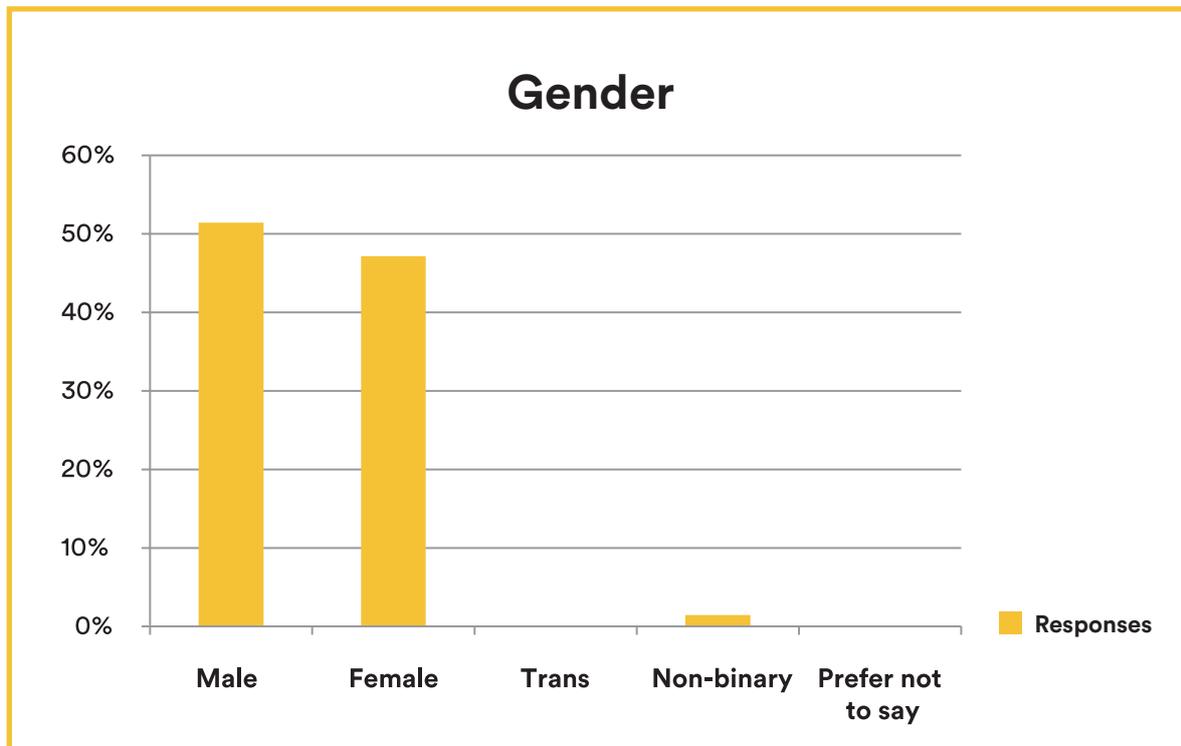
4.1 | Demographic overview of the creative community in HWFI

4.1.1 | Age



18 - 29	9.86%
30 - 40	57.75%
41 - 50	18.31%
51 - 60	9.86%
61+	4.23%
Answered	71
Skipped	41

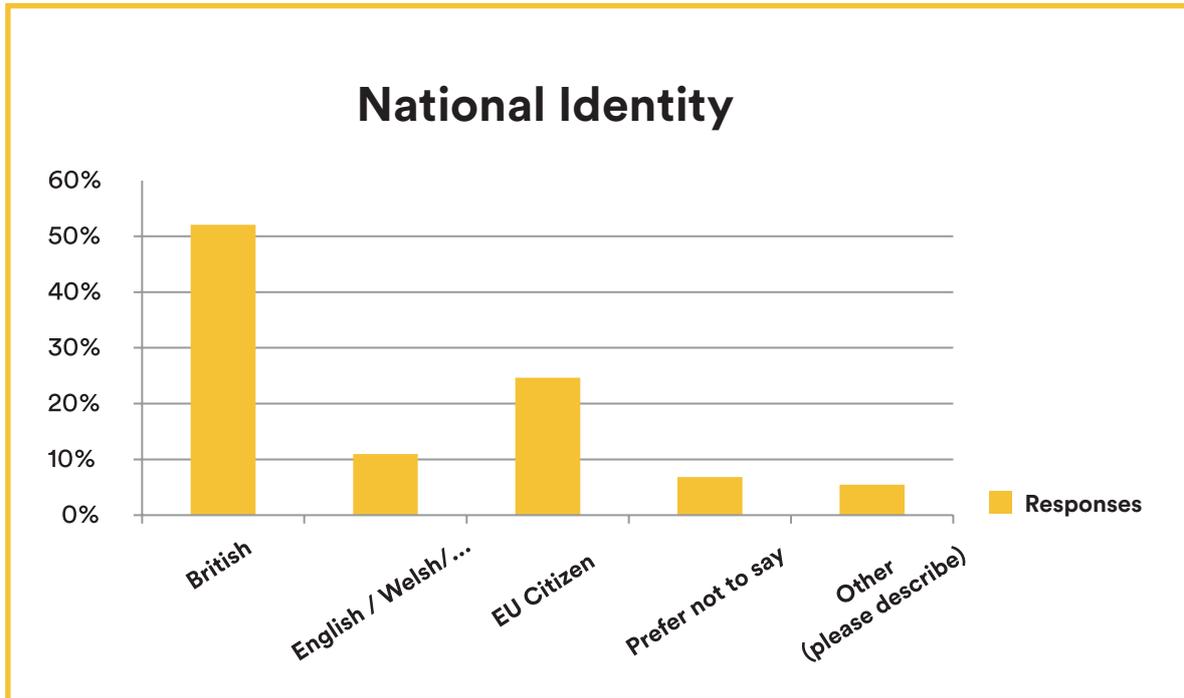
4.1.2 | Gender



Male	51.43%
Female	47.14%
Trans	0.00%
Non-binary	1.43%
Prefer not to say	0.00%
Answered	70
Skipped	42

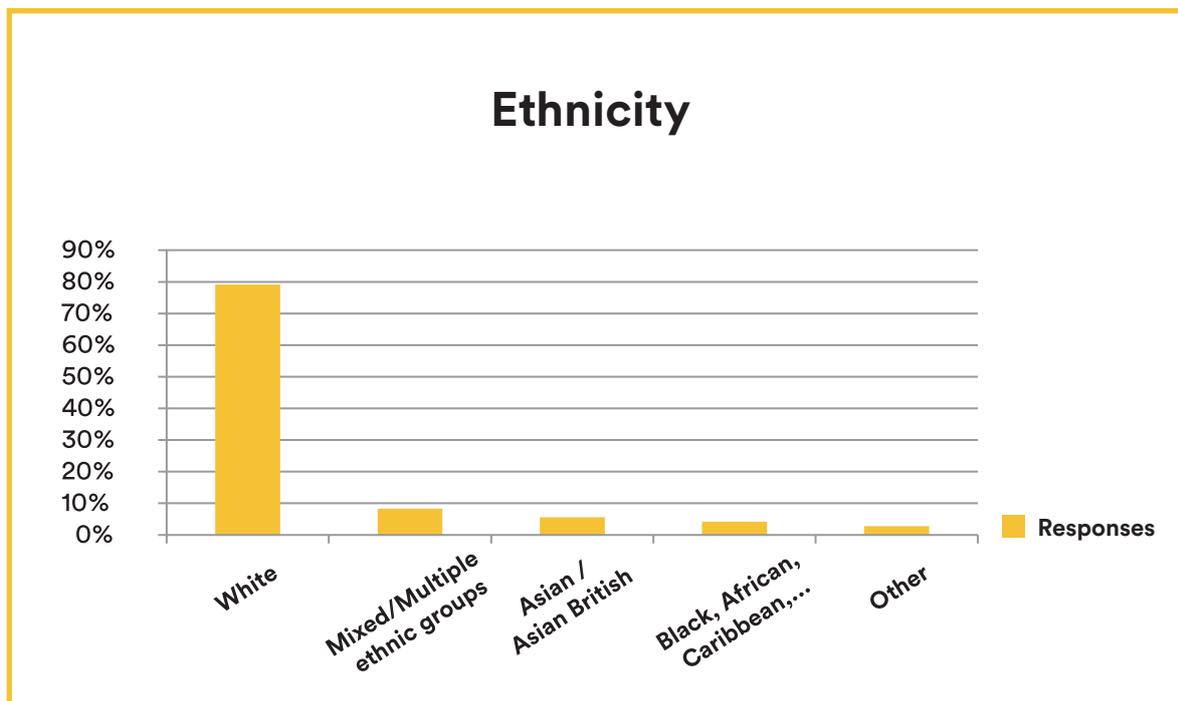
4.0 FINDINGS AND ANALYSIS

4.1.3 | National Identity



British	52.05%
English/Welsh/ Scottish/Northern Irish	10.96%
EU Citizen	24.66%
Prefer not to say	6.85%
Other (please describe)	5.48%
Answered	73
Skipped	39

4.1.4 | Ethnicity



White	79.17%
Mixed/Multiple ethnic groups	8.33%
Asian / Asian British	5.56%
Black, African, Caribbean, Black British	4.17%
Other	2.78%
Answered	72
Skipped	40

4.0 FINDINGS AND ANALYSIS

4.1.5 | Qualification



Secondary	4.17%	3
Post-secondary	33.33%	24
Post-Graduate	55.56%	40
Apprenticeship	2.78%	2
Prefer not to say	4.17%	3
Answered	72	
Skipped	40	

4.1.6 | Summary

As the data shows there is a significant lack of ethnic diversity regarding non-European members of the creative community. This is not a new finding and in fact supports findings from other studies about the lack of ethnic diversity in the creative sector. What is significant here is the number of people who

identify as EU citizens, 25%, showing that there is still a large contingent of European creatives in HWFI. This has implications for the area when the UK leaves the European Union – a study on what plans artists and creatives from Europe have would be recommended, and incentives to stay should be prioritised.

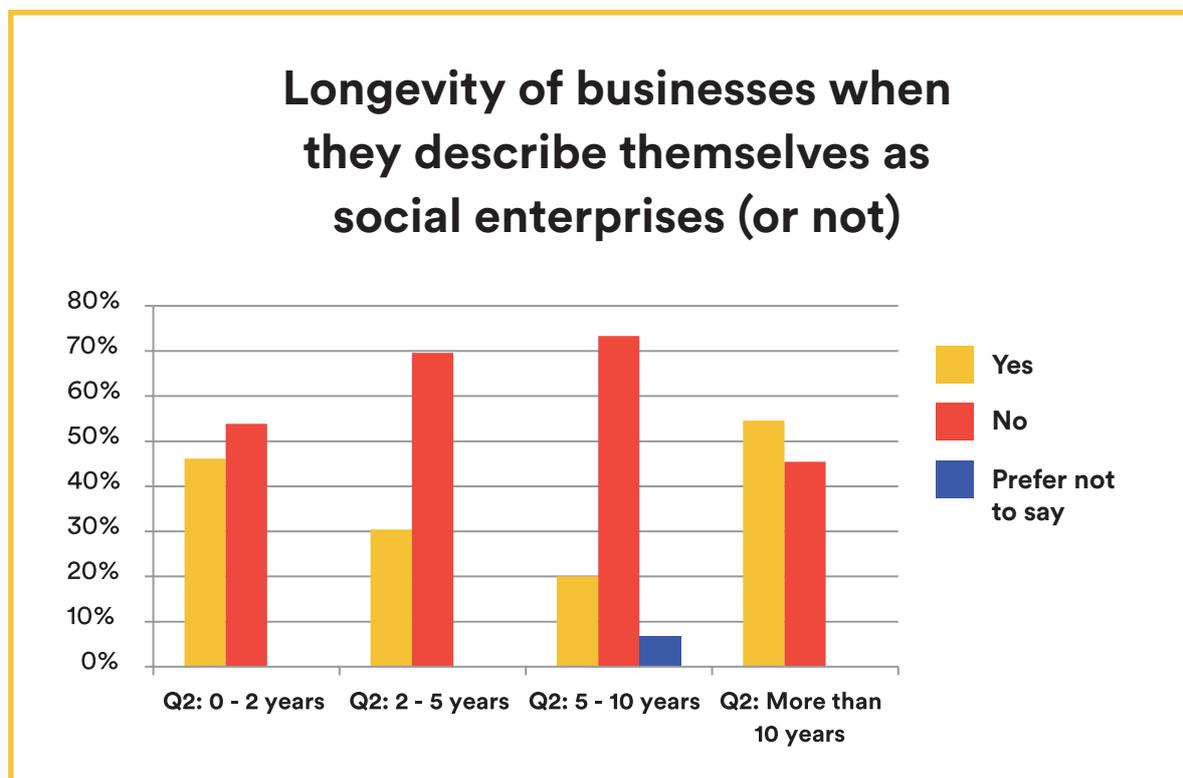
²² Ruth Eikhof, D., & Warhurst, C. (2013). The promised land? Why social inequalities are systemic in the creative industries. *Employee Relations*, 35(5), 495-508.

4.2 | Descriptive statistics

4.2.1 | Longevity of businesses in HWFI by type of registered business, social enterprises

	Company Limited by Shares	Company Limited by Guarantee	Company Limited by Guarantee (non-profit)	Community Interest Company (CIC)	Unconstituted association (21 registered Local members)	Charity	Sole Trader	Partnership	Other	Not applicable	Total
Q2: 0 - 2 years	38.46%	7.69%	0.00%	7.69%	0.00%	7.69%	23.08%	0.00%	7.69%	7.69%	21.31%
Q2: 2 - 5 years	31.82%	4.55%	0.00%	4.55%	0.00%		31.82%	0.00%	9.09%	4.55%	36.07%
Q2: 5 - 10 years	46.67%	0.00%	6.67%	0.00%	0.00%	0.00%	40.00%	6.67%	0.00%	0.00%	24.59%
Q2: More than 10 years	18.18%	27.27%	18.18%	0.00%	0.00%	9.09%	18.18%	0.00%	9.09%	0.00%	18.03%
Total	34.43%	8.20%	4.92%	3.28%	0.00%	8.20%	29.51%	1.64%	6.56%	3.28%	100%
										Answered	61

4.2.1 | Longevity of social enterprises



4.0 FINDINGS AND ANALYSIS

4.2.3 | Social enterprises

Is your practice/business a social enterprise (a business with a social mission)?	Yes	No	Prefer not to say	Total
Q2: 0 - 2 years	46.15%	53.85%	0.00%	20.97%
Q2: 2 - 5 years	30.43%	69.57%	0.00%	37.10%
Q2: 5 - 10 years	20.00%	73.33%	6.67%	24.19%
Q2: More than 10 years	54.55%	45.45%	0.00%	17.74%
Total	35.48%	62.90%	1.61%	100.00%
			Answered	62
			Skipped	22

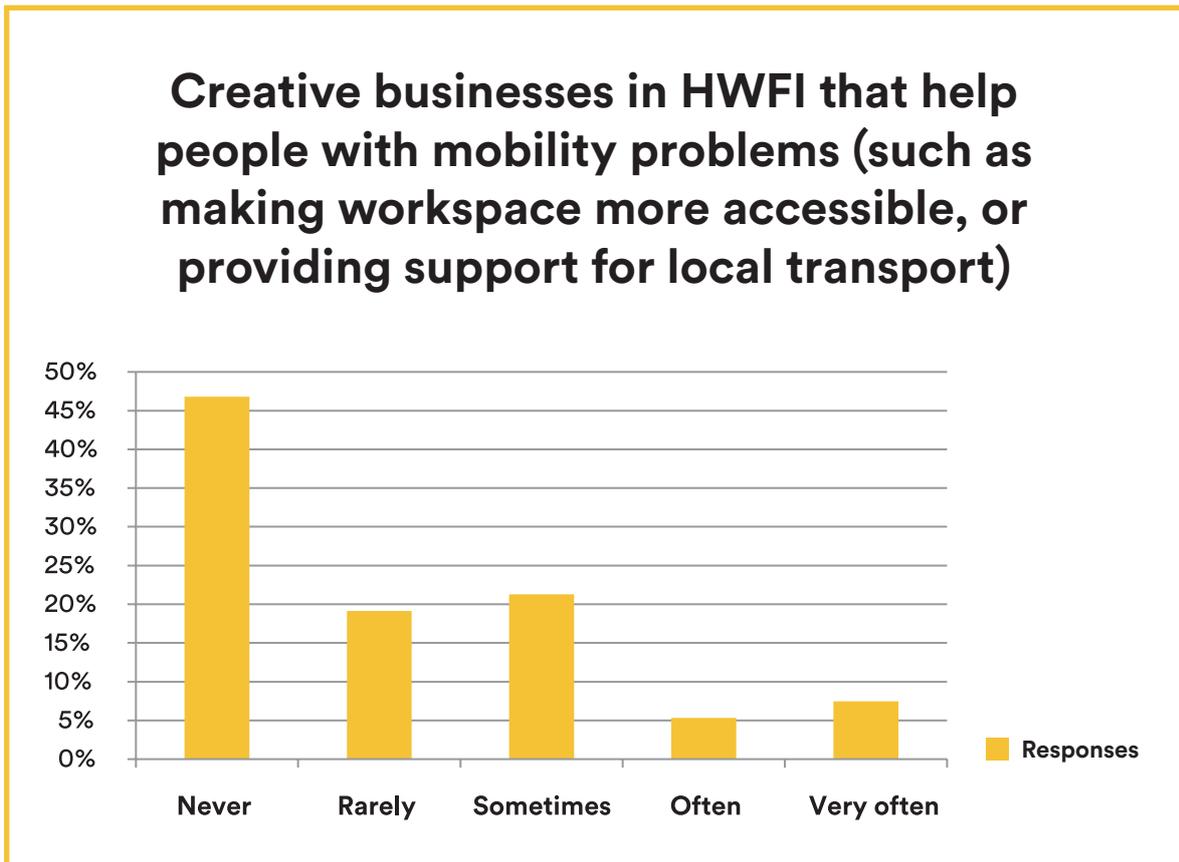
4.2.4 | Summary

Interestingly the above tables show a number of things: first, of the businesses that have been in HWFI the longest (more than 10 years) 54.55% of them are social enterprises; second, of the number of businesses that have set up in HWFI in the past 0 – 2 years, 46% are social enterprises;

third, the businesses that have been in HWFI the longest seem to be Company Limited by Guarantee (for profit and non-profit) as well as Sole Traders. These two also make up the bulk of the types of registered creative businesses that exist in HWFI.

4.3 | Social inclusion in practices undertaken in HWFI

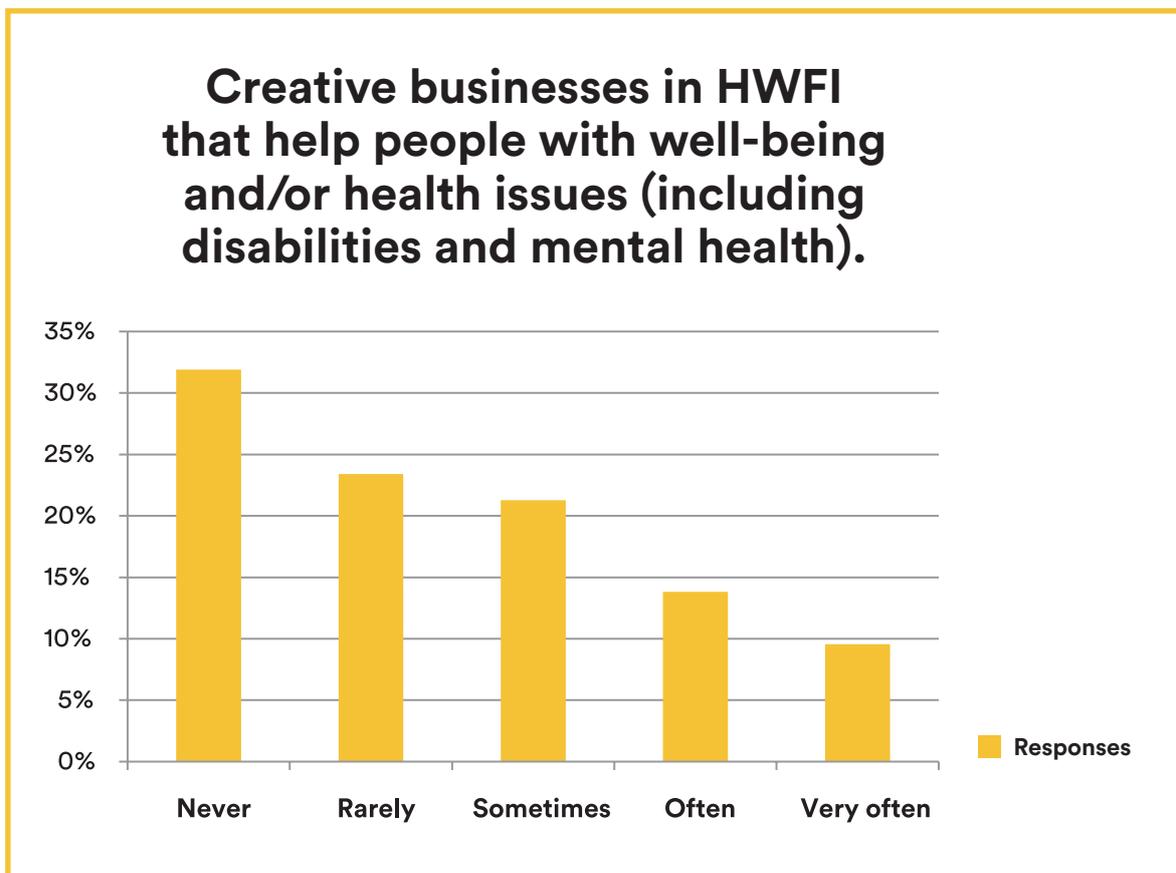
4.3.1 | Mobility



Never	46.81%
Rarely	19.15%
Sometimes	21.28%
Often	5.32%
Very often	7.45%
Answered	94
Skipped	18

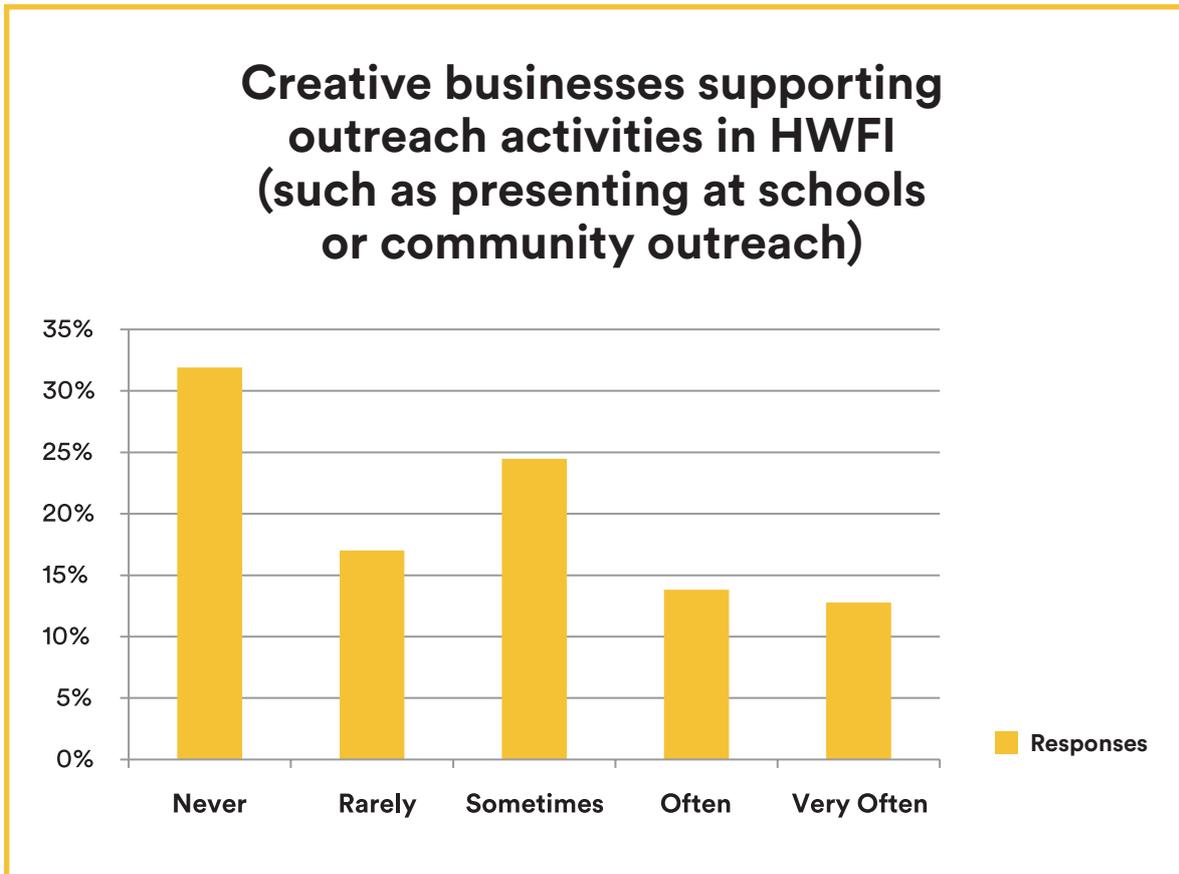
4.0 FINDINGS AND ANALYSIS

4.3.2 | Well-being and health



Never	31.91%
Rarely	23.40%
Sometimes	21.28%
Often	13.83%
Very often	9.57%
Answered	94
Skipped	18

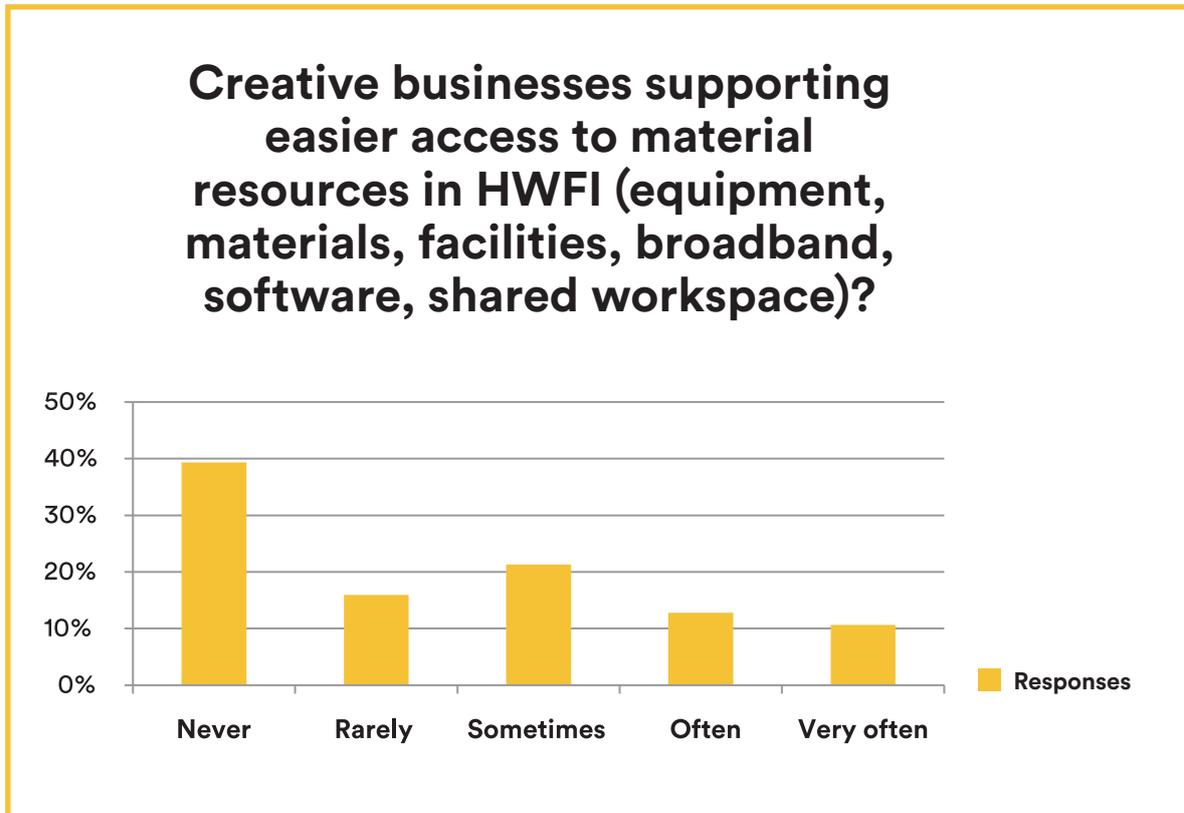
4.3.3 | Outreach



Never	31.91%
Rarely	17.02%
Sometimes	24.47%
Often	13.83%
Very Often	12.77%
Answered	94
Skipped	18

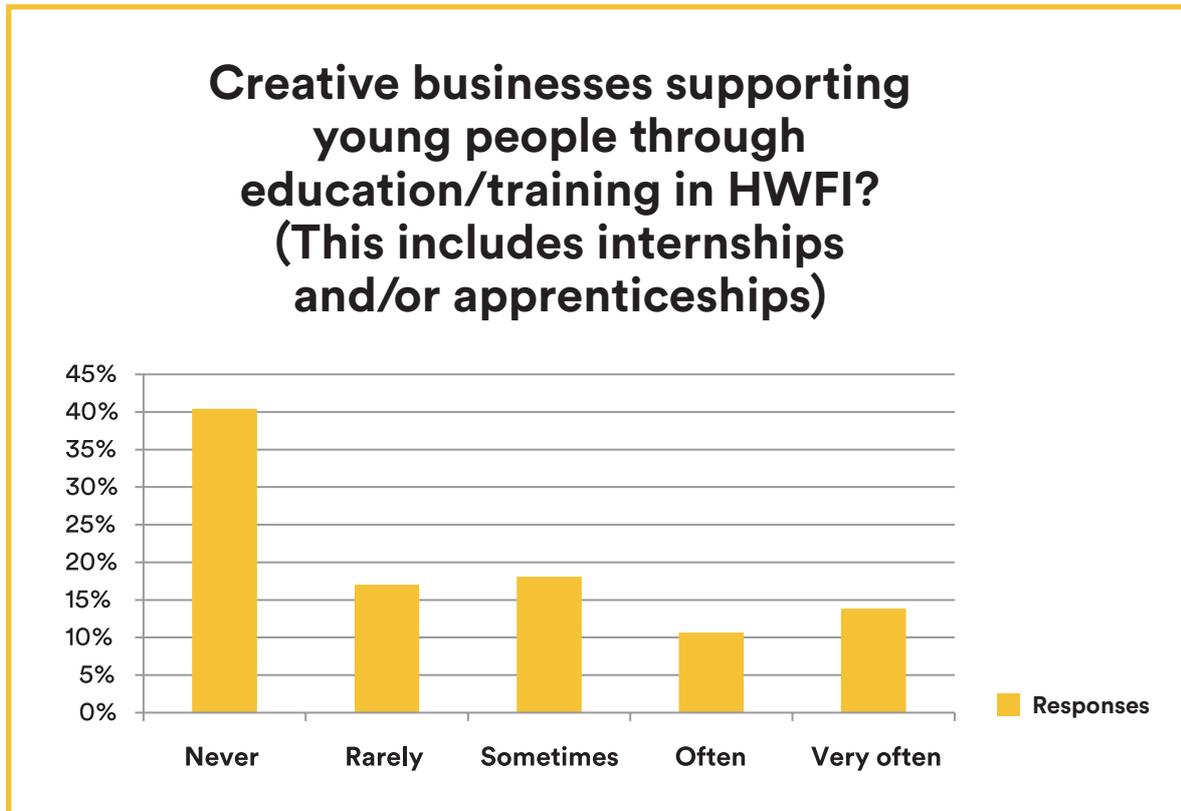
4.0 FINDINGS AND ANALYSIS

4.3.4 | Access to materials



Never	39.36%
Rarely	15.96%
Sometimes	21.28%
Often	12.77%
Very often	10.64%
Answered	94
Skipped	18

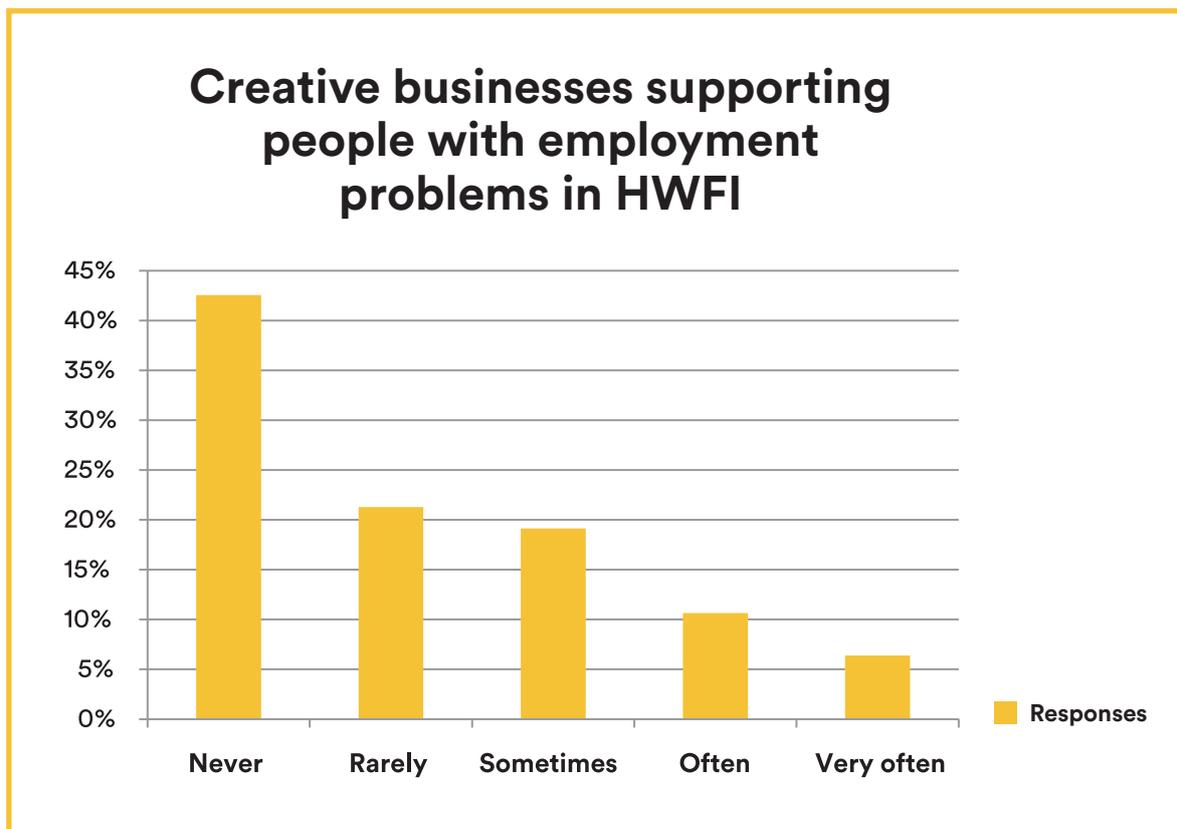
4.3.5 | Training and upskilling



Never	40.43%
Rarely	17.02%
Sometimes	18.09%
Often	10.64%
Very often	13.83%
Answered	94
Skipped	18

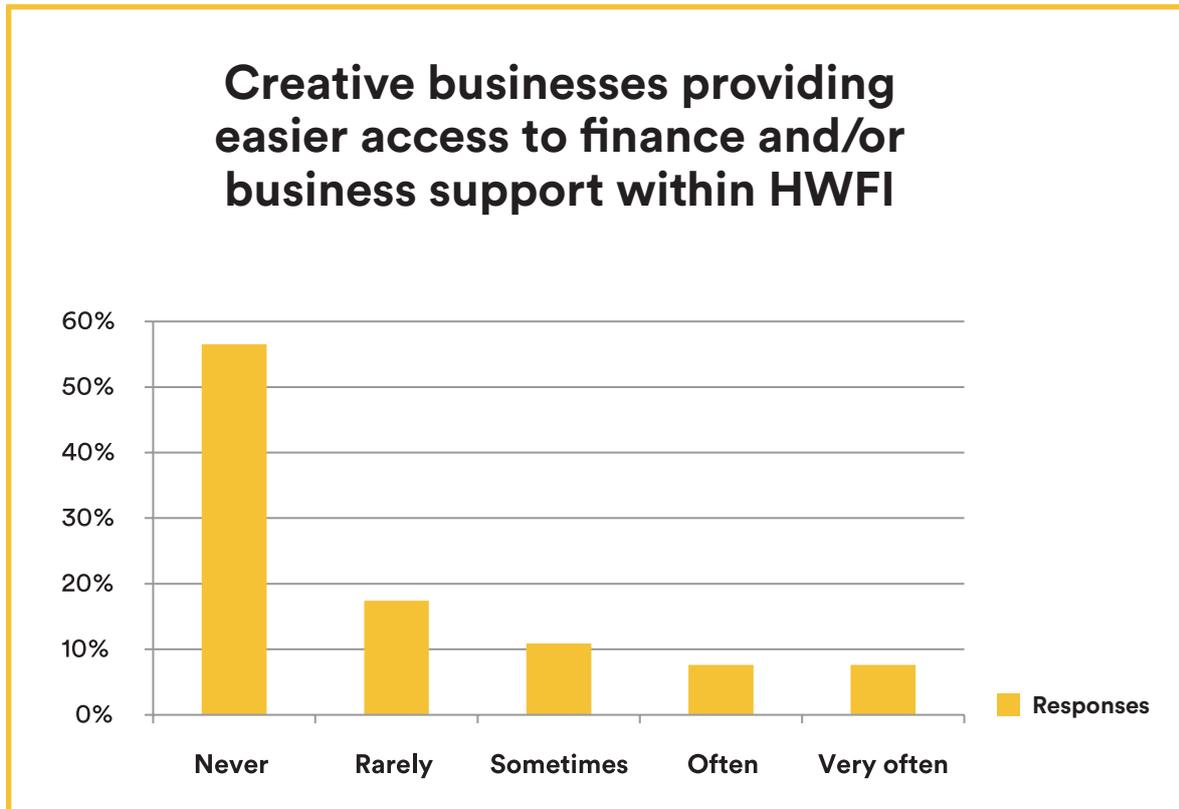
4.0 FINDINGS AND ANALYSIS

4.3.6 | Employment



Never	42.55%
Rarely	21.28%
Sometimes	19.15%
Often	10.64%
Very often	6.38%
Answered	94
Skipped	18

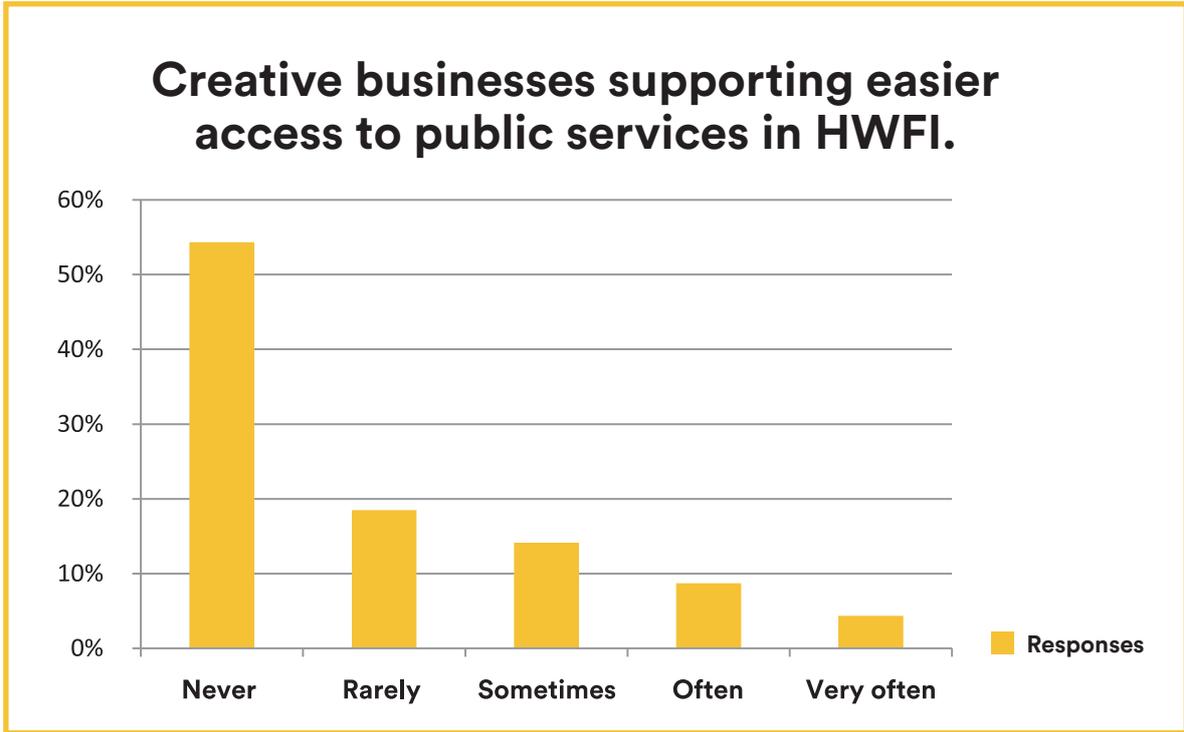
4.3.7 | Access to finance



Never	56.52%
Rarely	17.39%
Sometimes	10.87%
Often	7.61%
Very often	7.61%
Answered	92
Skipped	20

4.0 FINDINGS AND ANALYSIS

4.3.8 | Access to public services



Never	54.35%
Rarely	18.48%
Sometimes	14.13%
Often	8.70%
Very often	4.35%
Answered	92
Skipped	20

4.3.9 | Summary

This section clearly shows the primary types of SI practices/indicators that the creative community in HWFI are involved with/in. The numbers could seem high however there is no data available to compare with – which is a problem. That being said a number of creative businesses in HWFI are involved in a number of social inclusion activities that have been

identified in the literature that has been drawn upon for this report. What does stand out is that the highest percentages of SI practices (those who scored ‘often’ or ‘very often’) occur in two areas: outreach (27%) and the training/upskilling of young people (25%). This is telling and has been reinforced later in this report.

4.4 | Drawing from social inclusion practices

This section will showcase two case studies where SI are at the core of what these organisations do. What is also important is how these organisations benefit from SI practices, in other words it is incumbent on them to continue.

4.4.1 | Case Study: The Yard Theatre and Hub 67

Art needs to have an explicit umbilical cord to the world and social inclusion is that umbilical cord

(Interview with Jay Miller²³)

The Yard Theatre <https://theyardtheatre.co.uk/> is a theatre and music venue in a converted warehouse in Hackney Wick. It was built out of salvaged material by a group of fifty dedicated volunteers led by Artistic Director Jay Miller. In seven years, The Yard Theatre's work has been seen by hundreds of thousands of people. Shows made by them have transferred to the National Theatre, and have been turned into television series and toured the U.K and internationally. The Yard has a social inclusion and outreach arm to their organisation:

The most explicit version of our social inclusion is how we run Hub 67, how we run our local programme for young people. We commission artists to work long-term with young people from the age of 5 through the age of 19. We have five different groups; they learn about theatre, they learn about relationships, they learn about themselves, it is all free and lots of it is run in partnership with schools. And the aim is to do professional art with non-professional people, so the audiences can experience those people's experience of the world. There are no auditions and very quickly we are at capacity.
(Interview with Jay Miller).

²³ The Yard Theatre's founder and Artistic Director.

4.0 FINDINGS AND ANALYSIS

4.4.1 | Case Study: The Yard Theatre and Hub 67

Hub 67 is a community centre, run by The Yard Theatre located opposite Hackney Wick Overground Station. People in Hackney Wick voiced a desire for a space for local residents of all ages and so, in 2014, the London Legacy Development Corporation built Hub 67. Eighty percent of the materials used to build the hub were recycled from the Olympic site. In May 2016, The Yard Theatre took over management of the building and now runs it as a community space with an artistic vision. The hub is a bridge between the theatre and the local community. It is free for a lot of community use such as chair disco for older people, yoga and also used by groups like Films for Food²⁴. It is a neutral space for people to come together.

One of the interesting things that I identify in this area is that there are quite disparate groups that coexist side-by-side but not with massive amounts of flow between them. There is a big creative community that live and work here, there is a residential community, and an incoming community who are quite networked into changing developments. There is some dialogue that happens between these communities, whether successfully or unsuccessfully, and sometimes with animosity between them, particularly between artists and developers. It is interesting how Hub 67 occupies a sort of neutral space between those communities. The building is built and owned by the LLDC, it is run by The Yard Theatre, who are part of that creative community, but it serves the residential community, particularly young

residents in this area. And that is its focus (Interview with Katherine Igoe-Ewer²⁵).

The Yard's social inclusion activities are mainly focused on young people and training in artistic production:

We also work with a committee of young people from the ages of 15 to 19, who are a sort of group of producers, who go around the city seeing work for us, who organise events for us and who we hope will start commissioning artists for us. They are not artists per se or are not practically involved in the making of art but we want to develop the skills that they might work in the arts (Interview with Jay Miller).

The Yard itself is also impacted by other organisations for instance: Gainsborough School, St Dominic's School, Mossbourne Riverside Academy, School 21 in Stratford, which collaborate with their engagement programme. At the same time, The Yard and Hub67 have widened the opportunities available for other groups such as Films for Food, or African churches. One particularly strong partner that has been essential in developing work in the area for young people has been Hackney Quest – a small organisation that has been supporting young people in Hackney since 1988.

Hackney Quest have been here for a long time. We have learned a lot from them. We work quite closely together and it is great. A massive shift was that when we started there

²⁴ Films For Food is a scheme run by the Rainbow Collective, a social enterprise producing documentaries and campaigns. Films For Food deliver film screenings in exchange for food donations.

²⁵ Local Producer at The Yard Theatre.

was quite limited youth provision in Hackney Wick. Now there is youth bus that comes round, there is another youth club that was set up... things are changing and one of the things that we feel is very important is the need to collaborate with other groups rather than set up a competitive framework
(Interview with Katherine Igoe-Ewer).

In the theatre itself social inclusion is about the stories that are told and how they are told. Ticket prices are low (from £5) and the hope is that 99% of the population could, if they wanted to, access them. The theatre runs a live drafts programme whereby anyone can submit an idea and begin a relationship with the theatre:

If we think the programme is for us we will develop it. If we think it is not right for us, but there is quality there, then we will put them in touch with other theatres that might be able to help. An artist who lived in Hackney submitted an idea to us and is now a Hollywood star. She had not made anything before, Michaela Coel, she did her first show here, we developed it transferred to the National (Theatre) and then it was commissioned by Channel 4
(Interview with Jay Miller).

There is a recognition by the theatre in the importance of linking inclusion, cohesion, diversity and localism through outreach:

The recruitment for our local programme, yes, most people are from the local area. In the

local programme we have 100 young people at any one time (more than that per year). And the schools programme who come to see our work it is probably 500. People who live and work nearby get cheaper tickets and drinks. It does have a significant impact on sales and helps us have more engagement – and it does help us have a stronger link with that particular audience. As an Artistic Director I'm influenced by my walk to work. By the people that I meet in the local area. Of course the local area has a huge impact
(Interview with Jay Miller).

We are interested in the civic role of arts organisations, because we believe in this area and the beauty and richness of the stories, and we are of this area. So we are invested because this is our home, but also because of the rapidness of change and supporting people through that where possible
(Interview with Katherine Igoe-Ewer).

The creative force behind The Yard is dependent on many things but also, to an extent, dependant on our social inclusion practice. Art needs to have an explicit umbilical cord to the world. And social inclusion is that umbilical cord. It is a way in which to connect with people who live in the real world. So it is a fuel to our ideas. This theatre could not exist in a less diverse part of the city.
(Interview with Jay Miller)

4.4.2 | **Case Study: Grow as a vital community and cultural hub in HWFI**

Grow - <https://grow-hackney.squarespace.com/> is an independent bar, kitchen and creative space carved out of an old sausage factory by the River Lea in Hackney Wick. It is run as an experiment in ethical and sustainable business and works in partnership with local artists, musicians, DJs and community groups. Their events are free, from live jazz and blues, open deck reggae, open mic and art festivals. According to their website “Grow exists for music, art, food, conversation, community and belonging. Everyone is welcome.” They opened their doors five years ago for weekend events including Hackney Wicked Studios Weekends and Black History Month. In the last couple of years they open from Wednesday to Sunday due to a huge increase in activity which includes one or two events per day – it is a vibrant space. It is a public space, platform for artists to show their work, performance and music. They manage studios on the site, but the only public space is the ground floor including the decked area along the canal. When asked whether Grow is an organisation with a social purpose, Jordanna Greaves (co-founder and artist) answered:

While we try not being fit into a category or label, it [Grow] is entirely for a social purpose. The public space is sustainable via a bar and kitchen but the co-founders ambition was to open a social space where people can come and be together, meet new people, or equally just sit alone, but be part of the community
(Interview with Jordanna Greaves).

Grow is very much a community and cultural hub. It provides and sustains the community in HWFI in many ways and with a strong position on inclusive growth. They provide and are involved in providing a number of important formal and informal services to the community.

These include: Workshops on sustainable projects (sustainable toilets on canal boats, for instance), workshops on mental health, afterschool clubs, informal talks, talks by people from the local community who have some level of knowledge about something of public interest, DIY art markets where artists can sell commission free, Hackney Wicked – Grow is one of the leading venues for the festival -, fundraising events, Hackney Marathon, spoken word events in partnership with Floating Pavilion, and a percentage of the bar donated to local charities. One of Grow’s many strengths is how it reaches out to bring in new people into the community but also being mindful of the existing community:

We reach for new audiences ... we collaborate with partners who will bring new audiences and we do our own marketing as well. We are very open about our programme. All free for the artist who gets a cut from the bar
(Interview with Jordanna Greaves).

Grow is very much an experiment in ethical and sustainable business in the creative economy and how this links to social inclusion practice which can have a global reach.

The idea is that you create the conditions for social inclusion, whether it is work conditions and paying London living wage, and also giving opportunities for the people we work with to showcase their art and music, and that benefits a lot of people who work and spend time here. And they often take that practice elsewhere, and saying that they performed in Grow does open opportunities. People who I met here have gone to put events across the world
(Interview with Jordanna Greaves).

There is also a recognition of the importance of informal social inclusion practice locally:

What is unique in HWFI is the openness and accessibility of informal social inclusion practice. A lot of it is available through the sharing economy. So people can access and get involved in creative practices by just turning up. Unlike institutions where you are first viewing art through a glass or set back in an audience, and you might not have the money... and cultural institutions can be very expensive
(Interview with Jordanna Greaves).

All of this comes down to an ethos that has been developed in HWFI through time and the networks that Grow has created in this period which acknowledge a group of artists and audiences that would be unlikely to have opportunities to showcase their work (or afford experiencing or participating in creative practices) if it were not for the open access and

inclusion policy of Grow's programme:

The community of artists here have grown from the beginning with the idea of working collaboratively. Because we are not profit driven, it means that we can make choices [differently]. There are obviously things we adhere to, like licenses and health and safety. You can make choices that are [about] having events that are inclusive. It is about creating conditions. There are boundaries but it is not fixed. If you feel safe somewhere, nice things will happen. I would say that a lot of people have been exposed to new creative practices that would never have seen (street dance, or met street artists before) and they have had this chance because people are spending time here.
(Interview with Jordanna Greaves)

Grow seems to be one of the main venues where anyone from the HWFI community could start a conversation about delivering a creative activity. This creates a positive cycle of inclusion of artists and audiences in the same space where production and consumption of creative activity is flourishing. Their model of open access and affordability seems to have generated a wealth of knowledge and networks about the local area as well as a significant provision of arts opportunities for local people.

4.5 Correlations between social inclusion and sustainability in HWFI

The Spearman’s Rho statistical test was carried out to investigate whether a relationship between social inclusion practices/rewards and sustainability exists. This is used to test whether our two hypotheses were true or not. Spearman’s Rho is used to test whether or not a monotonic relationship exists between two variables. Monotonic relationships are where one variable increases and the other increases or one variable decreases and the other decreases. In order to do this we collated the social inclusion practices results from section 4.2 and gave it a ‘social inclusion score’ which we then tested against our dependent variable to measure sustainability which is Business Longevity (cross tabulation of Questions 2 and 53 – see Appendix A). Business Longevity is thus understood as synonymous with sustainability – as discussed in section 3.0.

It is apparent from Table 1 below that there was a weak but significant positive monotonic correlation between the variable of Business

Longevity and Social Inclusion Practices. Table 2 below shows a weak but significant positive monotonic correlation between Business Longevity (refined to focus on social enterprises) and Social Inclusion Practices. Significantly, this means that the null hypothesis is rejected and H1 can hold as true. Finally, Table 3 shows that there is a weak but positive correlation between the training/upskilling of young people and Business Longevity which has implications about the type of SI work HWFI’s creative community is mostly engaged with.

H0 Creative communities are NOT made more sustainable through their social inclusion practices

H1 Creative communities are made more sustainable through their social inclusion practices

Table 1: Business Longevity and SI Practices.

Correlations

			Businesslongevity1	socialinclusion1
Spearman's rho	Businesslongevity1	Correlation Coefficient	1.000	.292**
		Sig. (2-tailed)	.	.004
		N	95	95
	socialinclusion1	Correlation Coefficient	.292**	1.000
		Sig. (2-tailed)	.004	.
		N	95	95

** . Correlation is significant at the 0.01 level (2-tailed).

Table 2: Business Longevity and SI practices refined to businesses with a social purpose.

Correlations

			Businesslongevity1	socialinclusion1
Spearman's rho	Businesslongevity1	Correlation Coefficient	1.000	.324**
		Sig. (2-tailed)	.	.009
		N	64	64
	socialinclusion1	Correlation Coefficient	.324**	1.000
		Sig. (2-tailed)	.009	.
		N	64	64

** . Correlation is significant at the 0.01 level (2-tailed).

Table 3: Business Longevity and the training and upskilling of young people.

Correlations

			Businesslongevity1	socialinclusion1
Spearman's rho	Businesslongevity1	Correlation Coefficient	1.000	.240*
		Sig. (2-tailed)	.	.019
		N	95	95
	socialinclusion1	Correlation Coefficient	.240**	1.000
		Sig. (2-tailed)	.019	.
		N	95	95

*. Correlation is significant at the 0.05 level (2-tailed).

4.0 FINDINGS AND ANALYSIS

4.5 Correlations between social inclusion and sustainability in HWFI

It is apparent from Table 4 below that there is a weak but significant positive relationship between Business Longevity and the rewards that businesses get from partaking in social inclusion practices (see Appendix A questions 40 – 46). This has implications regarding the sharing economy. This suggests we can reject the null hypotheses and say that H2 holds true.

H0 Creative communities are NOT made more sustainable due to the rewards that they receive from participating in social inclusion practices

H2 Creative communities are made more sustainable due to the rewards that they receive from participating in social inclusion practices

Table 4: Business Longevity and SI Rewards.

Correlations

			Businesslongevity1	socialinclusion1
Spearman's rho	Businesslongevity1	Correlation Coefficient	1.000	.274*
		Sig. (2-tailed)	.	.030
		N	63	63
	socialinclusion1	Correlation Coefficient	.274*	1.000
		Sig. (2-tailed)	.030	.
		N	63	63

*. Correlation is significant at the 0.05 level (2-tailed).

5.0

Conclusion and Recommendations

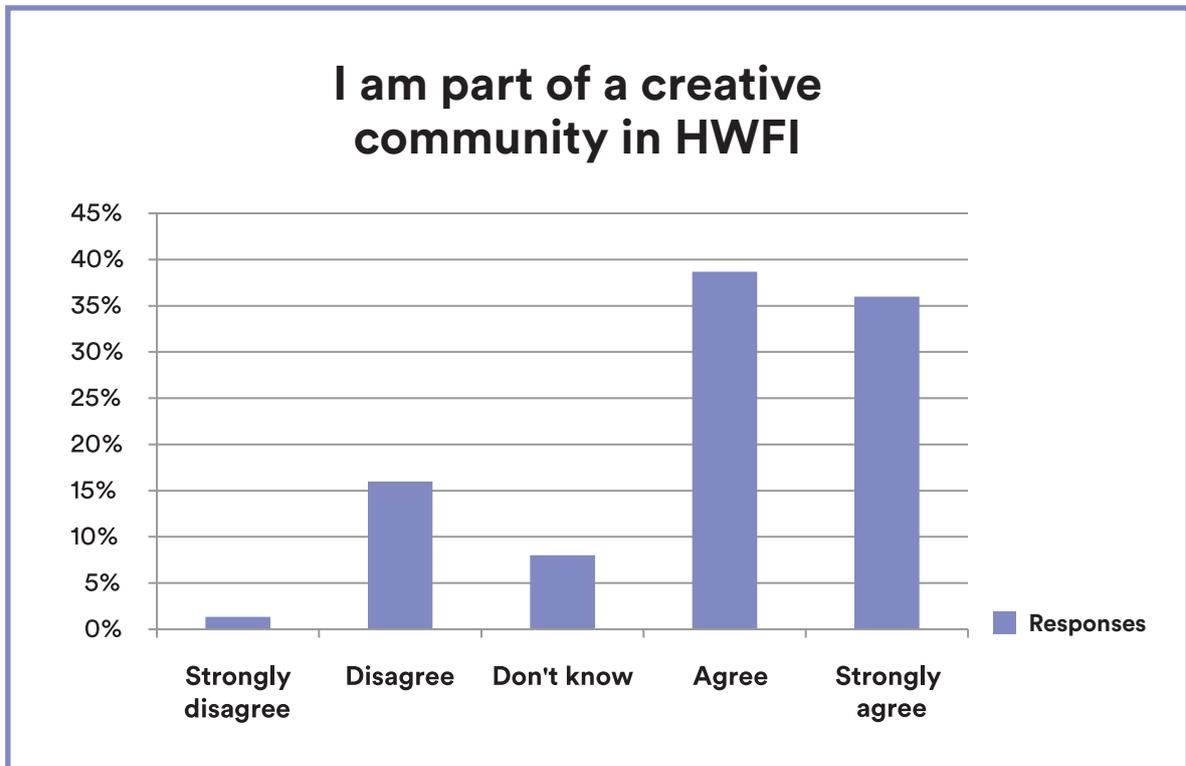


5.1 | Summary of main findings and recommendations

Although more research is needed, this project has shown that there is a strong enough indication that social inclusion practice in HWFI is at a high level and has had a positive impact on creative businesses sustainability. The survey (see table 5 below) and case studies indicate

that one important reason is that the creative community in HWFI has developed a strong sense of belonging and this has an important role in maintaining the level of practices that have local impact, including social inclusion practices.

Table 5: Business Longevity and SI Practices.



Never	42.55%
Rarely	21.28%
Sometimes	19.15%
Often	10.64%
Very often	6.38%
Answered	94
Skipped	18

Both the case studies and the survey²⁶ indicate that supporting young people, outreach activities and practices related to the sharing economy stand out as the main types of social inclusion activities taking place in HWFI. This is another indication that the creative community is highly connected despite of potential divisions in regards to different visions for the future of the area. This high connectivity has grown organically and may be one of the most important assets to be considered in a CEZ programme, given that it has filtered through all types of creative businesses.

Also, these areas are probably the areas to return results more quickly when supported given that:

- Over 52% of businesses participate in the sharing economy
- There is more demand than provision for the best practice observed regarding: outreach activities, support for young people and availability of affordable working and exhibition/presentation space for creatives

We believe that HWFI are in a strong position to receive support and will be able to respond strongly to incentives in a potential CEZ programme, if this support was able to increase instead of disrupt existing networks, making it easier for current practitioners and organisations to remain in the area and augment their provision of activities.

²⁶ Supporting young people through education and training 24.47% (“often or very often”); supporting outreach activities 26.6% (“often or very often”); making skills and knowledge available: 23.91% (“often and very often”); making staff time available for SI activities: 20.66% (“often and very often”); supporting access to material resources: 23.41% (“often and very often”); over 52% participate in one way or another in the sharing economy (swap, trade, give, volunteer or other).

5.0 CONCLUSION AND RECOMMENDATIONS

Table 6: Summary of main findings

Research questions	Main Findings	Recommendations
1) What social inclusion (SI) practices are undertaken by the creative community in HWFI	<p>HWFI creative community is active in a number of SI practices. They are particularly strong in outreach and training young people. Furthermore, over 52% of the survey respondents participate in some way in the sharing economy (swap, trade, give, volunteer or other), indicating that this has a significant role in businesses sustainability.</p> <p>Where affordable spaces for the creative community to practice and showcase use have been open, the demand quickly outpaced capacity.</p>	<p>Young people and outreach are probably where investment will have quicker results given the quality and level of activity currently happening. Equally, recognising the fundamental role of the sharing economy in business sustainability might also bring almost immediate returns since the reliance on this type of activity is very high.</p> <p>Affordable space remains one of the main challenges and where support should be given, the community will respond quickly with increased production of goods and services.</p>
2) How the community in HWFI is rewarded by engaging in SI practices	<p>HWFI has a number of creative and cultural hubs in the area that have SI as part of their identity – Yard and Grow as examples.</p>	<p>They are developing new and effective ways of conducting outreach that should be supported and extended.</p>
3a) Testing H1 Creative communities are made more sustainable through their social inclusion practices	<p>Spearman’s Rho test shows H1 to be true.</p>	<p>If SI practices can be seen to sustain creative communities then the specific practices need to be supported. In this case there was also a strong link to young people.</p>
3b) Testing H2 Creative communities are made more sustainable due to the rewards that they gain from participating in social inclusion practices.	<p>Spearman’s Rho test shows H2 to be true.</p>	<p>This means that the sharing economy and sharing culture and ethos is an important part of sustaining creative communities.</p>

5.1 | Summary of main findings and recommendations

Other significant findings:

There is a significant lack of ethnic diversity regarding non-European members of the creative community. As stated This is not a new finding and in fact supports findings from other studies about the lack of ethnic diversity in the creative sector. What is significant here is the number of people who identify as EU citizens, 25%, showing that there is still a large contingent of European creatives in HWFI. This has implications for the area when the UK leaves the European Union – a study on what plans artists and creatives

from Europe have would be recommended, and incentives to stay should be prioritised. The businesses that have been in HWFI the longest (More than 10 years) are social enterprises; second, that businesses that have been in HWFI the longest seem to be Company Limited by Guarantee (for profit and non-profit) as well as Sole Traders. These two also make up the bulk of the types of registered creative businesses that exist in HWFI. This has implications regarding how to provide business support.

5.2 | International implications

While direct comparisons cannot be made between HWFI and other creative quarters due to a lack of comparable data this research has uncovered important international connections that have the potential to contribute to social inclusion best practice and further internationalizing the reputation of HWFI as a successful creative zone model.

As researchers and policymakers continue the never-ending debate about the definition the so-called “creative economy”, one element that is central to all characterisations of the sector is innovation. Crucial to the sustainability of most (if not all) kinds of businesses, innovation is nurtured through collaboration and networks that offer access to a great diversity of knowledge, skills and technologies that can be incubated in places where change is either welcome or inevitable, or both. The case studies revealed by this research corroborate the notion that HWFI international connections are being drawn as pathways to innovation.

The first very clear example is Stour Space (see Appendix B), which is drawing on an established and well-structured network of European social enterprises (Euclid) to share their model internationally and become more resilient both because of knowledge and support offered by the network, but also by exploring new types of service, like business model consultancy to social enterprises based in the continent. The setup of Rizoma Galleri, in Falköping, Sweden, has been supported by them to establish a business model that would respond to similar challenges (and corporate purpose) faced by Stour Space in HWFI. Showcasing local as

well as international artists, Rizoma Galleri manages a public space available for events and corporate hires, while their programme is catered mostly to the local community in an unoppressive gallery space.

For Stour Space, the Euclid network has been used as a means to finding new solutions to respond to a rapid changing environment, opening dialogue with all kinds of stakeholders and drawing on international experience to become more sustainable. Euclid members are testing and sharing insights about different business structures, exploring private investment through new ways of approaching risk assessment and management, and also discussing new ways via which policy can support innovation for social enterprises that support the creative economy. More organisations based in HWFI seem to have the potential to make a significant contribution to these areas on an international scale. Nurturing the participation of HWFI organisations in these types of networks can potentially open new opportunities for businesses and position HWFI as an international pool of innovation in the creative economy.

The other important example of search for innovation through international networks is connected to the role of universities and research in the creative and social economies. The point in case refers to a research centre based at Queen Mary University, but it is would not be a surprise if other cases were found in further investigations corroborating the notion that creatives across the whole spectrum of the sector are reaching to HEIs

5.0 CONCLUSION AND RECOMMENDATIONS

5.2 International implications

and their international connections to find new partners, adapt international methodologies, fill knowledge gaps with information produced in different contexts in order to find that advantage that takes them to the cutting-edge of their practice.

It was through People's Palace Projects (PPP), an arts research centre based at Queen Mary University of London that The Yard hosted a visit from Marcus Vinicius Faustini and was also welcomed in Rio de Janeiro at Agência de Redes para a Juventude (Agência), the social organisation led by him. Renowned in the social arts sector for their research and innovative practice, PPP ran a number of cultural exchanges between arts organisations based in Brazil and the UK via which Battersea Arts Centre (London) and Contact Theatre (Manchester) connected with Agência and brought their model to the country. Through a partnership with PPP, the innovative methodology of working with young people was here named The Agency and had a radical impact on the UK organisations, transforming their whole model. BAC even changed their organisational mission in light of the project's principles. For its geographical location, QMUL naturally focus on partnerships with organisations in East London and, for that reason, The Yard had been in conversation with PPP when they were looking to build their work with young people, a few years ago. According to Artistic Director, Jay Miller, the work led by Faustini in Rio is the main source of inspiration for their young people's programme. Hackney Quest also recognised the importance of looking to this model in order for their own excellent outreach work to be able to provide more than "work environment skills"

or pre-defined traditional job opportunities for young people. The Agency has attracted both organisations because of their successful methodology of putting arts organisations knowledge, skills and networks into a 7-months programme in which young people build their own initiatives, many of which are now sustainable organisations working in many different subsectors of the creative economy. The Agency is reaching national scale from this September, having secured National Lottery Funding to extend their work in London and Manchester while also starting activities in Cardiff (led by National Theatre of Wales) and Belfast (led by FabLab). The Mayor of London has also recognised the initiative by supporting BAC to extend the activities to Waltham Forest as part of the London Borough of Culture 2019.

As with Stour Space, this international collaboration is taking UK learning back to Rio de Janeiro and further into the UK. Conversations with US, Canadian and Chilean organisations interested in the programme are already taking place. As much as universities have a natural role in informing innovation directly by their own research, there has been a growing movement to open up their networks (including their international networks) to partnerships with non- HEI organisations, as academics in the forefront of knowledge production inevitably start to work more collaborative. The fact that HWFI has found routes to innovate through their closest university is a telling indication of the important role that HEI will have in a future CEZ, especially as more universities set up their programmes locally.

Network^Q

QMUL Centre for the Creative Cultural Economy



PROJECT COMMISSIONED BY

