Creative Workspace Demand Study: Penzance and Liskeard

Prepared for

Cornwall Council

by

CREATIVE KERNOW

Final report - November 2019

Executive Summary

Evidence of UK Policy driving workspace demand

The continued growth of the creative industries at twice the national average resulted in an early sector deal as part of the Industrial Strategy. Cornwall was highlighted for its strategic support for creative businesses through Cornwall Council, CIOS LEP and the Cultivator programme. However, despite being based on the Bazalgette Independent review of the creative industries which identified flexible, low-cost workspaces as essential infrastructure for growth, the creative industries sector deal has only made provision for investment in workspace through the Culture Development Fund. Cornwall was ineligible for this urban centred fund. If businesses are to grow jobs, they will need appropriate workspaces and until Post Brexit funding is confirmed, ERDF funding may be the last opportunity to secure capital investment for these schemes.

Stakeholder demand

In both locations, there was strong stakeholder demand for the towns to be known for their creativity. The schemes were therefore about making visible and connecting creative practice in order to achieve a range of goals from inspiring the next generation to attracting visitors. There was also evidence of support for the development of spaces which could facilitate cross-sector working which is an important condition for creative business growth.

Demand for workspace

65% of those who responded to the survey were interested in renting a workspace.
Most respondents – 78% - would be interested in renting their own personal space.

- 35 creative businesses expressed definite or possible interest in Penzance.
- 30 creative businesses expressed definite or possible interest in renting workspace in Liskeard.

Over half of the sample (52%) would be interested in an anchor tenancy arrangement whereby reduced rent is offered in exchange for performing management or administrative duties in the workspace.

Existing workspace providers report that they are busy with high occupancy levels and waiting lists for spaces. There is evidence of creative businesses travelling from the Liskeard and Penzance areas to be part of established creative communities.

Reasons for workspace need

Primary reasons given in the survey were the need for improved or larger premises and to join a creative community/work with like-minded people.

In the focus groups, creative businesses talked about the need for professional facilities into which they could invite clients, collaborators and investors for meetings. The need for focus and to not be distracted by the demands of home or family was also cited. Creative businesses also talked about the need to have appropriate specialist facilities which they can't provide at home or in current workspaces eg soundproofing, dirty/messy space.

The central location of both proposed schemes was unanimously welcomed. Creative businesses want to be together in the town and not on the periphery. They want to support other local businesses, be visible and be associated with the regeneration of overlooked areas of their towns.

Creative businesses want to share a hub with other creative businesses. Some could see the benefit of some non-creative businesses being in the same building eg accountants and solicitors but there were concerns that the messy nature of creative practice (dust, spilled paint) might be off-putting for some professions. There was also recognition that it was the informal networking at kitchen or reception areas that sparked collaborations and that this might not be familiar to or welcomed by professional services.

From the focus groups and interviews with existing workspace providers, there was a strong message that the sense of community that so many creative professionals seek, doesn't just happen by building facilities and renting them out – it requires organising. The curation of the mix of different businesses is important and activities which bring the tenants together in communal spaces are vital.

Size and structure of the creative industries in Cornwall

Our data suggests that the visual arts are the most dominant category of creative business in Cornwall. Contemporary crafts, arts facilities and venues are also well represented. However, the disparity between official government records and the engagement of creative businesses in the research process is a problem which has been raised by previous studies and needs addressing as a matter of urgency. It is also important to recognise the difficulty in categorising creative businesses whose practice may crossover different subsectors. Visual art, for example, increasingly employs digital technology in the creative or presentation process and this will influence the types of spaces which artists choose to use.

Contents

1. Introduction

1a Summary of the brief and inception

This study aimed to deliver quantitative and qualitative data relating to the demand for creative workspace in Penzance and Liskeard. We were aware from the brief and subsequent inception meeting that the evidence presented will be used to support applications for ERDF funding for the proposed schemes and would therefore need to be robust, engage with the latest ERDF evaluation requirements and stand up to external scrutiny. It also needed to be in concert with the economic development narrative being presented by Cornwall Council, Cornwall and the Isles of Scilly Local Enterprise Partnership and the Ministry of Housing, Communities and Local Government.

The report provides insight into the size and structure of the creative industries in Penzance and Liskeard and how particular sub categories of businesses are driving demand through their connectivity. An exploration of current provision is included along with insight into the barriers preventing businesses from accessing these spaces and what additional services could be attractive to businesses now, make workspace economically sustainable in the long term, and ensure they can link with the wider network of creative workspaces in Cornwall.

1b. Methodology

A mixed methods approach was adopted to undertake the research, consisting of a primarily quantitative online survey, two qualitative focus groups and a series of semi-structured interviews with current workspace providers and local stakeholders.

The study did not set out to create a waiting list of potential businesses ready to move into the proposed workspaces[i] but was designed to contrast previous studies using official data with insight from a living database of businesses and creative practitioners who were engaged in the research process. The sample of 139 businesses represents a strong response rate to a survey and is over 70% higher than the most recent comparative survey.[ii]

A review was also undertaken of existing intelligence and policy relating to the creative industries and to map national and regional drivers of demand for workspace.

The sampling frame for the survey consisted of the Cultivator database, networks of businesses linked to workspaces and a range of specialist creative industries networks. A full list is given in Appendix 3.

The research was Cornwall wide in its reach and creative enterprises were invited to participate in the survey via email, newsletters, articles and social media channels. 12 interviews with stakeholders were undertaken following nominations by the client and chain sampling.

All percentages are rounded up to the nearest whole number; this is why, where applicable, the percentages presented in the figures do not always add up to 100 per cent. The survey sample has not been weighted.

Two focus groups were conducted in Liskeard and Penzance. A series of in-depth semi-structured interviews were undertaken with 12 stakeholders – organisations that have a vested interest in the schemes because of their connection to place or the creative industries sector – and 7 existing workspace providers in Cornwall.

2. Drivers of Demand for Creative Workspace

The evaluation framework for this study (see Appendix 1) acknowledges that the strategic intent of national, regional and local policy makers plays a role in determining demand for workspace. Policy, together with academic and independent research, underpins investment in the creative industries and the availability of resources to support the growth of the sector, its reach into new markets, ability to house and train staff and find collaborators and customers. This section begins by examining the national context for the creative industries and links to patterns of demand at a regional level in Cornwall.

2a The National Context for the Creative Industries

"The creative industries - including film, TV, music, fashion and design, arts, architecture, publishing, advertising, video games and crafts - are an undoubted strength of our economy; indeed, they are at the heart of the nation's competitive advantage."[iii]

Growing at twice the rate of the rest of the UK economy[iv], the Creative Industries continue to succeed in a challenging political environment. The UK government have recognised the sector as being the driver of national competitive advantage and a priority for an early Sector Deal as part of the Industrial Strategy. The report noted that "joint action by industry and government could unlock further growth, particularly outside their biggest existing concentration of strength in London and the South East".[v]

The phenomena of the creative workspace or 'hub'– "*usually a building or group of buildings, that provides affordable workspace, support and exhibition or sales space for creative entrepreneurs and acts as the central point of a wider network*"[vi]– has its roots in the artist studio complexes of the Renaissance and in the grouping of industries by sector which has been the cornerstone of town and city market places for centuries, if not millennia. Their more recent manifestation has typically been associated with place-based regeneration where derelict or disused buildings attract or are made available to artists who form communities of practice and place. Artist-led projects which catalysed the renewal of urban areas – associated with Richard Florida's "creative class"[vii] - have now been joined by commercial and public sector models as demand for creative workspaces is expanded by both the market and governments wanting to stimulate regeneration through capital investment.

It is the property market and the predominance of the micro businesses within the creative industries – 95% of creative industry businesses have less than 10 employees[viii]- which is inhibiting the trend of creative communities emerging more organically through artists and creatives occupying and redeveloping sites. Making Space[ix] – a report funded by Arts Council England and the Mayor of London – describes how the availability of buildings has become scarcer, leases have become shorter and relocation costs have risen, resulting in a precarious situation for many creative hubs reliant on leasing property and this indicates the need for external support. The use of digital technology within all areas of the creative industries from design to visual art has also created the need for a different kind of workspace provision with fibre broadband and multiple sockets for digital kit being prioritised over natural light and double height space which can't always be easily accommodated in old buildings.

Affordability of workspace and access to the latest digital infrastructure is a priority for micro businesses. The Bazalgette Independent Review of the Creative Industries argued that flexible, low-cost workspaces were essential infrastructure for growth and recommended that local authorities and Local Enterprise Partnerships prioritise digital connectivity so that businesses can benefit from new opportunities[x]. High bandwidth and "always on" connectivity are examples of requirements for subsectors in the creative industries such as video production and architecture and sharing of these services through co-location is another way to create savings for emerging and established enterprises.

Local authorities, as planning authorities and place makers, have access to available funding streams and knowledge of neighbourhoods to create workspace aligned with their strategic vision and the long term principle of sustainable development embedded in the National Planning Policy Framework (NPPF). Examples of LA led creative workspace development include the Leicester City Council Cultural Quarter project and Thurrock Council's High House Production Park.[xi]

A final observation from the literature review is the need to align strategic understandings of growth with how creative businesses wish to grow and which are unique to the sector. Collaboration, partnership and social impact are all ways which creative businesses measure their growth and the provision of workspace provides an opportunity to co-locate businesses together with their local communities to achieve these ambitions. This is reflected in the views expressed by businesses participating in this study summarised in subsequent sections.[xii]

2b Cornwall's Creative Industries

Cornwall and the Isles of Scilly have a proud history of cultural expression from the Cornish language to literature, music to theatre. Strengths in software, IT and digital content are now propelling Cornwall's creativity to new audiences and markets and underpin both the creative and visitor economy. Cornwall's distinctive culture and burgeoning creative industries have been recognised through the investment of competitive European Structural Investment Funds and national funding awards including Arts Council Cultural Destinations, Creative Local Growth Fund and Coastal Communities Funding.

The creative industries contribute significantly to Cornwall's economy accounting for 8% of employment in Cornwall and these are jobs which are resistant to outsourcing and automation meaning they provide sustainable employment. There are around 6,500 creative businesses in Cornwall, approximately 2,000 of which are VAT registered[xiii]. Previous studies have highlighted that official government statistics exclude the many micro businesses and freelancers whose business activities are below the VAT threshold.

Cornwall Council has created a supportive environment for the creative industries through strategic planning, investment programmes and the provision of expertise. The Culture White Paper maps out an ambitious overarching target to be a leading rural region for creativity and culture "where excellence is achieved by keeping in balance community engagement, high value creative industries and cultural distinction". Goal 3 of the strategy is for Cornwall to be a "place to create" with the provision of workspace identified as a core work area.

"Demand for workspace continues to be high and in order to support our thriving creative industries sector we will continue to invest in inspiring workspace projects in Cornwall, with many projects combining a heritage conservation outcome alongside workspace creation."[xiv]

Cornwall has invested significantly in Falmouth University, ranked as the UK's Number One Arts University in The Sunday Times 2016 University league table. By 2030, 8,500 students will be studying off-campus and 6,500 on campus. Falmouth graduates are also at least four times more likely to be running their own business, with 25% self-employed after six months against 5.9% across the UK. Krowji in Redruth already hosts 38 businesses set up by alumni of the University and anticipates continued demand from recent graduates establishing their own enterprises.

Creativity is an increasingly important part of Cornwall's public perception with new creative products and experiences attracting visitors to the region and the creative industries helping to boost out of season visits. In 2014, Cornwall attracted approximately 4.3m staying visitors and 14.7m day visitors generating £2.6bn of business turnover in the county economy and supporting 53,000 jobs[xv]. The synergy between the creative industries and the tourism sector is evident through the high number of visitors who include museums, galleries and heritage sites on their itineraries (with more visitors coming to Cornwall for arts and cultural activity in the shoulder months) and the development of partnerships between accommodation providers and creative producers to meet demand for tailored cultural packages[xvi].

2.c Workspace provision in Cornwall

Our research identified 18 workspaces across Cornwall where significant numbers of creative businesses were renting spaces. These ranged from Tremough Innovation Centre, with up to 70 mixed enterprises accommodated, to small set-ups with studio space for two visual artists. Using the limited time available, interviews were scheduled with as many workspace managers as possible. The following organisations took part in the research:

Ocean Studios, Plymouth
Liskerrett Centre, Liskeard
Krowji, Redruth
The Buttermarket, Redruth
Newlyn School of Art, Newlyn
Trewidden Studios, Penzance
Trewarveneth and Anchor Studios, Newlyn
Porthmeor Studios, St Ives
The Workbox, Penzance
The Workbox, Truro
The Old Bakery Studios, Truro

The workspace providers represent a combination of fine art studios and mixed creative/office spaces. They are predominantly charitable bodies who own the building(s) and use a combination of public funding and revenue from rent to maintain their provision. Only one workspace provider is a purely commercial model. Participants in the workspace provision sample were selected for their proximity to Penzance and Liskeard and also responding to references from the survey, focus groups and interviews – for example workspaces that were recommended for good facilities or approach.

<u>Occupancy</u>

All workspaces were busy and reported 95-100% occupancy rates. Some workspaces talked about running a waiting list whilst others kept a database and contacted businesses when vacancies arose but all were confident that they could fill spaces quickly.

"If we are not at 100% occupancy then we couldn't achieve our tight margins. We've had no vacancies in 15 years." Fine art studio, Penzance area.

One provider who offers a co-working model has seen a growing membership and is now at the point where a booking system will soon be introduced to ensure desk space is available.

Types of tenancy offered

With the exception of the co-working membership model and one very low cost community space, all workspace providers offer a minimum six month arrangement. There was a recurring theme that providers were shifting towards making arrangements more formal and this had resulted in some changes in tenant make-up with more commercially driven businesses moving in and replacing those using the space for storage of equipment or works of art.

Selecting tenants and building community

Some workspaces run a strict selection process involving an application form and requesting evidence of creative practice. This is most common with the fine art studio providers but mixed workspaces also request information in order to understand how the new tenant will fit with the existing community and to be prepared for what their practice will entail and how it will benefit the community and brand.
One workspace provider talked about the importance of diversity and how their selection process was driven by a motivation to be:
"*actively encouraging a range of businesses and creative opportunities for audiences*."
Mixed workspace, Liskeard area

A mixture of different businesses was also important in the co-working setting:

"diversity is what makes our place work"

Noisy and dirty practice was sometimes hard to accommodate in mixed workspaces and even some artists' studios. Stone cutting, sand blasting and using odorous chemicals were cited as the limits for even the most accommodating studio complex. Another workplace has simplified their selection process to only admitting "*quiet tenants who work quietly."*

How business needs are changing

Fine art studios have maintained their original focus but have seen a shift from paint towards ceramics, video, performance and installation art which has impacted on the need for superfast broadband and additional electric sockets in what are typically re-claimed or refurbished old buildings.

A recently expanded workspace saw a huge shift in the make-up of its creative community when it was able to offer purpose-built, professional and presentable units with fibre broadband. Feedback from tenants suggests that being able to invite clients to their offices via a staffed reception was an important motivating factor in selecting this workspace.

Supporting tenants

Dealing with post, rubbish collection, water and broadband were the most cited services offered to tenants and members. Some form of reception is also offered and valued by tenants. Additionally all workspace providers consulted talked of the importance of informal support in the form of signposting to business advice services, making connections and introductions between tenants and other local businesses and sharing their own experiences as professionals. Marketing was seen as a key support that workspaces could offer their tenants and showcasing the talents and skills of their community helped to attract new tenants and media attention.

Future demands

There was widespread agreement that shared communal or collaborative spaces offered opportunities for the workspace providers to develop new strands of activity and/or revenue streams. These shared spaces could provide a means to interact with a wider public through exhibitions, private hire and retail or by tenants using them to deliver creative workshops. Residency space was cited by studio providers as important to developing the practice of young or emerging talent and using this to raise the profile of the workspace through an accompanying programme of events, talks and PR. However, all emphasised that the challenge in making these shared spaces financially viable relied on leadership from either the tenants working together or the workspace itself and that this is a barrier for many of them making better use of their own communal areas. One workspace has consistently been asked for a retail space by tenants but struggles to engage sufficient tenants in loaning a single piece of work to a temporary exhibition.

Connectivity between workspaces

There is good connectivity between the workspaces represented in this study. There are some longstanding and very warm relationships particularly between fine art studio providers which share resources and intelligence. At the other end of the scale where workspace providers are not working directly together, staff have awareness of the different services or spaces offered at other sites and re-direct potential tenants where appropriate. All those interviewed appeared supportive of the proposed schemes in Penzance and Liskeard and welcomed the potential for new spaces. There was, as expected, some direction to avoid doubling up of existing resources where they already exist. This was particularly the case for interviewees in the Penzance area.

"don't duplicate – complement".

Workspace Provider Mini case: Krowji

Since 2005 Krowji has successfully managed 47 workspaces in 2,300 sq. metres of temporarily refurbished accommodation on the site of the old Grammar School in Redruth. In 2015 Krowji opened the ERDF funded purpose-built Percy Williams Building on the site, providing a further 50 studios in 2,000 sq. metres of space. Occupancy rates for the new building rapidly reached 100%. The new space heralded a wave of creative businesses including PR and marketing, visual FX and animation and web designers who were attracted by fibre broadband and the professional looking environment.

A recent tenant survey revealed that 67% of respondents believed their business had benefited from the quality of premises and 55% from the Krowji brand/address. Tenants travel from all over Cornwall to work at Krowji including from as far afield as Liskeard and Lostwithiel to the east and Penzance and St Ives to the west.

As well as offering a staffed reception, managing post and deliveries and the upkeep and maintenance of the buildings, the team provide informal business support to tenants through signposting, professional advice and facilitating introductions. They organise tenants' meetings, skills share sessions and work closely with other local creative networks to ensure tenants are aware of opportunities for paid and voluntary work in Redruth.

3. Penzance

Penzance is a historic port and the most westerly town in the UK. It is the gateway to the Land's End peninsula and the town and hinterland are home to many freelance visual artists and a growing number of digital businesses. Creativity is fused into the history and contemporary culture of Penzance and is celebrated in the annual Golowan Festival, a year round contemporary exhibition and community programme at the Newlyn and The Exchange galleries and Penlee House Museum's conservation of the historic Newlyn School works. Despite being recognised as a centre of culture and creativity, the fragmentation and visibility of the creative industries inhibits the wider benefit that the sector could be making to the town. These benefits could include increasing footfall to the town, raising aspirations for young people and improving the public realm.

<u>Size and structure of creative industries in the Penzance area</u>

The Cultivator database was used to create a snapshot of active businesses in the Penzance area. It provides a contrast to official data which relies on HMRC VAT registration records and thus excludes the high proportion of freelancers in the sector. The first table shows numbers by area and whether they are Cultivator clients. The second table illustrates the breakdown of businesses by subsector.[xvii]

	Number of businesses	Number of clients	Number of non-clients
TR17	6	6	0
TR18	51	42	9
TR19	36	34	2
TR20	19	16	3
Total	112	98	14

Sub sector	**Number of businesses**	**Percentage**
Visual Arts	53	47%
Digital and design	16	14%
Performing Arts	18	16%
Graduate start up	5	5%
Museum	6	5%
Unknown	14	13%

Further analysis is provided in the survey data in Appendix 2.

Strategic importance of the creative industries

The creative industries are one of Penzance's key sectors and one of the few which produces high-value economic activity. NESTA and Creative England's report *The Geography of Creativity in the UK* recognises the importance of the creative industries in the Penzance Travel to Work Area, identifying it as one of the key Creative Clusters in the UK with their analysis identifying 162 businesses (6.2% of total), 1,259 employees (7.45% of total, the 4th highest concentration in the UK) and delivering 9.7% of the area's GVA[xviii]. The research revealed a high concentration of businesses in the Film, Radio and Television sub sector. The density of this particular cluster is further recognised in NESTA's *Creative Nation* Report[xix]. This sub-sector is recognised as being one of the UK's most innovative and fast-growing and one of the most competitive in the global economy.

Penzance is recognised in the Cornwall Local Plan[xx] and Cornwall and Isles of Scilly Local Enterprise Partnership Vision 2030[xxi] as one of Cornwall's leading creative industries and cultural centres. This reputation has been voiced clearly through the emerging Penzance Neighbourhood Development Plan and is central to the Future High Streets fund bid which will be submitted in April 2020. Penzance is the only town in Cornwall to have been shortlisted for this opportunity.

Current workspace provision

Workspace providers in the Penzance area include the three historic artist studio complexes run by the Borlase Smart John Wells Trust including Porthmeor Studios in St Ives, Newlyn School of Art, Trewidden Studios and the contemporary co-working space, The Workbox. A high proportion of creative businesses in the area are based at home or their own studio/office spaces - 58% with west Cornwall postcodes gave this response in the survey. Other options include The Penwith Centre (owned by Penwith Community Development Trust), commercial office space or empty retail premises.

The Bottletop Factory, a derelict former manufacturing site in neighbouring Newlyn, had been identified as a creative workspace development project and had been approved for ERDF funding. The site was to be run by the management team of the Newlyn School of Art and Trewidden Studios and following a publicity drive, over 100 expressions of interest from fine artists, contemporary craft and other creative practitioners had been received[xxii]. Unfortunately, the owners of the site decided in early October 2019 that they could not continue with the project.

Stakeholder perspectives

As with all aspects of the data collection, the time constraints of the study have prevented more widespread consultation but those who took part in interviews gave a unified response to why the project would be valued by and benefit Penzance despite their different interests in the project. The aim for the interviews was to document what representatives of different stakeholder groups expected from the Causewayhead proposed creative workspace, their understanding of current and future demand and how they felt it would benefit the groups they represent and the town more generally.

Interviewees represented the following organisations/networks:
Penwith College
Penzance Business Improvement District (BID)
Cornwall Council – Local member, Future High Streets Project Manager
Creative media network - local creative media business owner
Penzance Regeneration Board
Local social housing association

Expectations for the proposed creative hub

Accessible, affordable accommodation to enable the further development of the creative industries in West Cornwall was the collective expectation for the scheme. Interviewees were keen on the cross-fertilisation of different creative talents through co-location. The provision of a meeting space which could open up the facility to the public and be used by a variety of different groups for formal and informal networking was also much discussed. All the respondents said that they or their organisation struggled to find appropriate meeting spaces in Penzance.

The location of the workspace in the centre of town was important as this gave more opportunities to make links between other businesses, to enable creatives to travel to work sustainably and to increase footfall into Penzance. There was an expectation that the new building would be "inspirational" or "cutting edge" in design but would also respond to concerns from local people about the retention of the historic wall.

There was discussion about an additional workplace scheme in Penzance with three interviewees voicing their support for two distinct but linked creative workspaces. Causewayhead was envisaged as a mix of design, contemporary craft, visual art, performance with some digital businesses sharing the space. The other scheme could be a focussed creative tech hub including film and games type of businesses. Krowji was mentioned by these interviewees as the potential management for both hubs.

"Penzance has a lot of creative people all hidden away and not visible. To have two creative hubs will give Penzance greater visibility for the creative industries. This is important for the town and the town's future as it tries to reinvent itself."

It was felt that if the space was designed to be flexible, other sectors could be attracted to the space in addition to the take-up from creative businesses. Stakeholders also expected that the Causewayhead scheme, through a clear identity and focus, would not duplicate other workspace schemes in the town or surrounding areas but would provide a complementary offer.

Benefits for stakeholders

The workspace would support the delivery of a number of linked ambitions for the organisations represented. It was hoped that the creative practitioners and businesses of the future currently studying at Penwith College would have a close relationship with the Causewayhead hub. The College offers a large portfolio of creative programmes including A-levels, higher level courses and a very popular part-time offer. It is also, through the Truro College campus at Carnon Downs, the only FE/ HE establishment offering a Foundation Course in Cornwall, which is well attended by students from Penwith College. The proximity of the new workspace just 5 minutes away from the Penwith campus offered "*live inspiration*" for students and opportunities to connect with practitioners who could be offered teaching opportunities. It would also provide CPD opportunities for staff teaching on creative courses.

The aim expressed by representatives of the business community were that the workspace would firstly retain and support the creative cluster identified by NESTA and prevent businesses from relocating or choosing other locations for their base:

“We have so little workspace or creative space, we are reaching a point where as a town we are losing potential businesses who go elsewhere.”

There were also hopes that new creative businesses would be encouraged into the town centre and that this would impact on existing enterprise. Causewayhead offers a range of independent shops, galleries and cafés which could all be supplying the tenants and their visiting clients. Professional services like solicitors and accountants would also benefit, interviewees anticipated.

As previously stated, there were hopes that the shared space in the creative hub could provide a range of networking and showcasing opportunities. These ranged from the public being able to attend workshops to regular industry specific gatherings. The emphasis was on this being a much-needed creative space where collaboration could happen:

“The problem across Cornwall in general for freelancers and micro businesses - it’s not easy for them to meet each other. The casual meeting of each other is so important.”

There was some disagreement about the need for exhibition space as some stakeholders saw opportunities for empty shops in the town centre to be used for this purpose, helping the regenerative impact to be felt more widely.

<u>Benefits to Penzance</u>

“Penzance has great reputation for food, for tourism and for creative arts and what are we doing to encourage the continuation of that reputation?”

One interviewee talked about Penzance’s “heyday” in the 1980s with a thriving high street and market and felt that communities had struggled since then with high levels of deprivation, social mobility problems, low aspiration and a lack of opportunities. This workspace would respond to the 21st century demands of the town by providing facilities for business which in turn can inspire future generations. The visibility of the town’s creative industries was felt to be important for tourism, for inward investment and to inspire the next generation.

The Causewayhead site was understood to have been chosen for its potential to make a new welcoming gateway to the town for residents from outlying areas and for visitors. The Future High Streets project will support a programme of working with retail landlords to bring vacant spaces back into use, public realm improvements to the pedestrianised areas and a brownfield development will bring additional housing stock to the town centre offering opportunities for creative businesses to live and work in the town.

Causewayhead is currently surrounded by social housing provided by LiveWest who own 2,000 properties in the Penzance area with approximately 1,700 in the town. Two sites under development in Penzance will deliver an additional 200 properties. As part of their localised delivery model on the nearby Treneere Estate, the organisation will increasingly be looking to co-locate workers in central spaces in Penzance. Live West have a track record of using creative practitioners for community projects and expressed an interest in working with tenants in the new hub.

Finally, there was a widespread message that Penzance has been talking about major regeneration projects for a long time but with little visible results.

“There has been a lot of talk and not a lot of action.”

The Creative Business Perspective

Survey data
There were 35 businesses (25% of the total sample) who expressed a definite or possible interest in renting a creative workspace in Penzance. The breakdown by sub sector is as follows:

Visual art	14
Arts facilities/venues	5*
Design (graphic, web, illustration)	4
Contemporary craft	3
Dance	2
Photography (commercial)	2
Theatre	1
Film and video	1
Publishing/writing	1
Marketing	1
Other	1

*the businesses who self-selected this sub category were all working with visual artists.

60% of this segment were looking for larger or improved workspaces. 40% of these currently work from home. Over half (51%) were looking for a small units or co-working space and the monthly budget ranged from £45 per month (co-working) to £600 per month for an individual unit.
24/7 access was an essential feature of their desired workspace with natural light also scoring highly.

A full breakdown of survey data by question is provided in Appendix 2.

Penzance Focus Group
The group included 6 creative businesses representing the following creative sub sectors:
Visual art – 3
Commercial photography – 1
Publishing/writing – 1
Contemporary craft – 1

All the participants worked from home except for one who rents an office space on a nearby business park but who still used their home for their practice. Three artists had previously rented spaces – locally and in urban settings- and were able to comment on their experiences being part of a creative hub.

The advantages and disadvantages of their current workspace

The advantages of working from home were convenience, flexibility, cost and privacy. Being able to work around family and home life was cited as another plus point.

"Peace and quiet"

“Working from home is about making the most of my time.

The disadvantages were isolation and not being able to bring clients, collaborators or community into their home:

“it’s quite lonely!”

“I can’t have professional meetings in my kitchen”

“There’s no way I could invite anyone into the house because it’s just chaos”

The advantages of being in a dedicated workspace ranged from having sufficient space for work and storage to being removed from home distractions

“Focus – you can separate home from work”

Participants with experience of renting workspace talked about the attraction of being close to other artists and creatives but the sense of community was not always a given. This was due to other tenants not using the space so regularly, being anti-social or not being willing to collaborate.

“it was a good space but what I found difficult there was the lack of community”

Some interesting examples of urban creative hubs were given. The V22 Old Biscuit Factory in Bermondsey was perceived as “quite a negative space”. In contrast Jamaica Street Studios in Bristol was an example of a thriving creative community because artists (including one respondent) had led the design of spaces and social and professional activities which brought the collective together. Paintworks Bristol and Ocean Studios Plymouth were also referenced as examples of workspaces with excellent facilities. One local studio complex was discussed where the lack of a communal space and the fine art tenants perceiving they were in competition with one another had contributed to a poor social atmosphere.

<u>Attraction of a creative hub</u>

The group were in agreement that being part of a creative hub rather than mixed office space would be preferable. As well as the opportunities for collaboration and sharing expertise, there was a concern that artists were too messy or noisy to work alongside businesses from outside of the creative industries.

“It would be difficult for it to be mixed economy because artists make a lot of mess and noise”

“The fact you would be working in a place that by its very nature would be filled with colour and creativity rather than just renting a space in the high street where it’s all up to you. You can start working together perhaps in ways you didn’t think you could.”

“There is a sort of intensity at [name removed] where everyone is a painter and all of the pressures that brought about in terms of some people being in galleries, some people are well-known. And I think it would have been great if we could have had ceramicists, jewellers and creative industries there too.”

“It’s cross-fertilisation – it’s artists who use picture framers or sometimes graphic designers and a model where artists are using each other’s services.”

"It's an expertise thing, sharing creative time together."

Desirable facilities and services

"Artists sometimes want a small space, but sometimes want a big space to create something"

The availability of a communal space that could be used for different things caught the imagination of the group with many different uses being proposed. Performance, photoshoots, international residencies, teaching workshops and retail were all suggested.

A staffed reception was not highly valued by the group and there were concerns that a reception area would take up valuable workspace or raise the cost of renting. But there was agreement that a reception service would be helpful for deliveries. One participant had the idea that the communal space could be a retail space that acts as a welcome point, but which is run by the tenants.

Benefits to the town

The group felt that the scheme could bring "huge benefits" to Penzance. There would be the benefits to the artistic community by creating a space they could use but by making areas or activity accessible to the local community and general public there were also ways to create great social impact. Participants linked the creative industries to the visitor economy and felt that the provision of a workspace, even if it were not a visitor attraction, would give greater visibility to creativity in the town. This would also raise aspirations for young people and increase civic pride.

"Visitors don't get a sense of the scale of the creative industries in Penzance"

"*Something to be proud of*"

Sally Crabtree (pictured on right) – The Poetry Postie. Sally's work as a poet and children's author fuses literature with music, performance, digital presentation and community co-creation. Sally attended the Penzance focus group.

4. Liskeard

Liskeard is a market town in south east Cornwall. The town is situated approximately 20 miles west of Plymouth, 14 miles west of the River Tamar and the border with Devon, and 12 miles east of Bodmin. Creativity forms an important part of Liskeard's identity with a year-round calendar of events and activity which celebrate the town's mining and wool heritage. Stakeholders and creative businesses recognised however, that Liskeard's creative industries are dispersed and the visibility of the sector needs improving.

The town population is growing but has been at a higher rate than employment in the area resulting in "many young people struggling to find work, cyclical unemployment problems have been more difficult and wage rates are persistently low'. Evidence shows that 16% of people in Liskeard travel between 20 km and 30 km to work compared to 5.2% in the rest of Cornwall and 5.3% in England.[xxiii]

The Cattle Market, once a hub for the agricultural community and significant footfall into the town, closed in December 2017. Subsequent consultations have shown that there is strong support for redeveloping the site. The Liskeard Neighbourhood Plan 2018 encourages the development of a scheme which accommodates "a mix of uses that support the vitality and viability of the town centre".

<u>Size and structure of creative industries in the Liskeard area</u>

Taking into account the low numbers of creative businesses registered with Cultivator in the Liskeard area and the dispersed population in East Cornwall more generally, we searched for records using both PL14 (Liskeard) and all PL postcodes which creates a catchment area including other towns such as Launceston, Bodmin, St Austell and Saltash and a likely travel-to-work time up to 45 minutes.

	Number of businesses	**Number of clients**	**Number of non-clients**
PL14	5	3	1
PL postcodes (excluding PL14)	98	92	7
Total	103	95	8

Sub sector	**Number of businesses**	**Percentage**
Visual Arts	36	35
Digital and design	27	26
Performing Arts	24	23
Graduate start up	4	4
Museum	4	4
Unknown	7	7

Strategic importance of the creative industries to Liskeard

Liskeard's ambition as a community, outlined in the 2018 Neighbourhood Development Plan is to be a thriving modern market town at the heart of South East Cornwall and a place where people can work in rewarding jobs supporting a vibrant economy.[xxiv] The creative industries are seen as key to this vision and are underpinned by the cultural and heritage strategy being developed by Liskeard Town Council in partnership with Cornwall Council and Cornwall Museums' Partnership.

RIO (Real Ideas Organisation), the Arts Council Bridge Organisation for the South West, are an anchor organisation for Liskeard. They opened a social enterprise hub in Liskeard in 2014 and building on their success in engaging young people who are not in education, employment or training in supported programmes (many of which are linked to creativity and cultural expression) are now preparing to expand their presence in the town by taking over management of Liskeard Library. The scheme will include space for social enterprises and businesses to hot desk in a co-working space and access office space. RIO have managed the Ocean Studio complex at Royal William Yard in Plymouth since 2017.

Liskeard's location on the edge of the Caradon Cornish Mining World Heritage Site combined with its thriving museum and distinctive architecture and heritage character are the assets being promoted through cultural destination initiatives led by Cornwall Council's World Heritage team. These include the Looe Valley Cycle Trail which will bring an estimated additional £3 million into the local economy annually[xxv]. Other areas of the creative economy stand to benefit through commissions for interpretation, marketing and community animation as the project is delivered.

Current workspace provision

Within Liskeard, creative businesses have typically used the studio complex at Liskerrett Centre and office space in leasehold buildings. Through the survey, interviews and focus groups it was revealed that while the majority of artists and creative businesses used their own homes for workspace, others were travelling as far afield as Krowji in Redruth to the west and Plymouth and Tavistock in Devon to the east.

There are two recent workspace demand studies relevant to this research. A study by Amion Consulting for Liskeard Town Council[xxvi] in relation to Innovation Centre provision and a proposed AgriHub study. The Innovation centre study found that there was no evidence of specific demand for such a facility in the area but that there were local strengths in the creative sector and the town's location close to the A38 and a surrounding area of affluence marked it as the "best place" for a centre. The AgriHub study found there was a surplus of office space, however this was deemed to be:
" *all extremely dated and not purpose built modern space. It is all only available on a leasehold basis."*[xxvii]

The themes of availability versus suitability are furthered explored in the qualitative data from stakeholders and potential users.

Stakeholder Perspectives

Interviews were carried out with stakeholders representing the following organisations:

Liskeard Town Council
Liskeard Neighbourhood Plan Steering Group
Real Ideas Organisation (RIO)
Drawn to the Valley Artist Collective
Liskerrett Centre
IntoBodmin
Local social housing providers

Expectations for the Cattle Market scheme

The overarching hopes from the stakeholders were that the creative workspace would attract a good mix of creative and digital businesses under one roof, building on what already exists in the town and creating new, well-paid jobs.

The workspace would link with the other community activities on the Cattle Market site which might include indoor and outdoor markets, exhibitions and other creative events. Other initiatives to encourage creativity within the community to overcome disadvantage or boost self-esteem could also link with participants being taught skills in workshops led by tenants or more generally seeing the new creative hub as an aspirational place of work.

Affordable and professional, it was hoped that the space be managed and offer support to the tenants through marketing and social media which would also benefit the town. There was a hope that the creativity of the contents of the workspace would be reflected in the look and feel of the building and be more than "*just boring office spaces*".

"The more creative spaces in Cornwall the better."

There were largely positive views about the demand for creative workspace in the area with a range of different needs identified. Emerging artists and digital start-ups were particularly highlighted. One respondent talked about the need for theatre development and rehearsal space in East Cornwall. Another referred to the dearth of visual art exhibition space and places where residencies could take place. The quality of existing spaces was a problem. The Liskerrett Centre offered studio space but has no sense of creative community and is in a state of disrepair. Office accommodation was plentiful but not good quality, often in listed buildings that could not be sufficiently altered and its dispersal around the town did not help creative businesses to collaborate or overcome isolation.

One stakeholder provided a contrasting view, querying whether a new building was the best way to build a creative community in Liskeard. Citing the availability of large and low cost buildings for rent, they suggested that was needed was a Community Development Worker to help connect businesses with empty spaces:

"This nice shiny new build might not solve why current buildings are empty."

Creative businesses would travel given the right facilities and sense of community, interviewees felt, as they already do – though currently this is travelling away from Liskeard. The closest creative hub mentioned was Ocean Studios in Royal William Yard, Plymouth.

Benefits for stakeholders

The new creative hub could, if linked up at early stage, provide the next stage in the business development pipeline not just for home-based creatives but for the RIO Liskeard library co-working space. As RIO's Culture Houses project will provide similar provision in other towns including Bodmin, Newquay and Saltash, there is an opportunity for the development of a wider network of emerging and established creative businesses to connect to mutually beneficial effect. Graduates from the many creative programmes based at the University of Plymouth, Callywith College Bodmin and Liskeard School also stand to benefit, as could staff if CPD opportunities were provided in the hub.

There were hopes that a thriving Liskeard with residents and businesses who were culturally engaged would also create footfall, ticket sales and audiences for events in areas outside the town such as Bodmin and Calstock.

Benefits for Liskeard

Creativity was seen as a way for Liskeard to redefine its unique selling point. Interviewees recognised that Liskeard was still a market town and should continue to be a hub for south east Cornwall but believed that it was creativity that really excited local people. They pointed at the yarn bombing and Liskeard Lights Up events as examples of activities which the local creative community led with great success.

In thinking about how to attract people into the town, one interviewee believed that the "same old shops" were not enough. Liskeard has approximately 10,000 residents with an additional 30,000 living in the hinterlands. It was believed that these hinterland communities were more affluent but chose not to visit the town for shopping or leisure because the offer was tired. It was important for all the respondents that the workspace was in the town centre as this would create a new incentive for visitors who could potentially meet and talk to artists and buy from them. It would also help businesses in the town who would benefit from sales to tenants, their staff and clients. A stakeholder in Bodmin confirmed that their working location in the town centre was important.

We've found we've been successful by being in the town, for the town"

Housing provision is being developed as part of the Cattle Market project and alongside other developments by Live West and Cornwall Housing will increase quality housing stock within the town. One social housing provider expressed interest in the opportunities for young people in their Foyer to link with the creative hub through workshops led by creative businesses or by other partnerships which could emerge. The workspace was seen as somewhere young people could aspire to start and grow their own creative businesses.

Creative Business Perspectives

Survey data

There were 30 businesses (22% of the total sample) who expressed a definite or possible interest in renting a creative workspace in Liskeard. The breakdown by sub sector is as follows:

Contemporary craft	7
Visual art	7
Arts facilities/venues	4
Design (graphic, web, illustration)	2
Design (architectural/interior)	1
Design (product)	1
Dance	1
Theatre	1
Film and video	1
Publishing/writing	1
Museums	1
Music	1
Other	2*

*other businesses were a watersports provider and community creative childcare

57% of this segment are looking for larger or improved workspaces. 53% of these currently work from home.
60% were looking for their own individual space and the monthly budget ranged from £40 per month for a small unit to £500 per month for large unit.
24/7 access was the most cited essential feature.

A full breakdown of survey data by question is provided in Appendix 2.

Focus Group discussion

9 Creative businesses attended the focus group representing the following creative sub sectors:
Visual Art – 3 (including one digital artist)
Software – 1
Theatre – 1
Arts facilities/venues – 1
Commercial Photography – 1
Product Design – 2

The advantages and disadvantages of their current workspace

Most of the participants spend some time working from home. The advantages of this set up were cost, space for equipment, having everything to hand, a warm and clean environment and 24 hr access with no commute.

I run (business name) out of what used to be my son's playroom – Product Designer

"I'm very portable and I go where the money is" – Artist/Community workshop facilitator

One artist currently works at home and from Spike Island VR Lab in Bristol explaining *"that's because I can't find the resources down here to work with."*

A change in creative or business practice was cited by some participants as being a catalyst for changing space requirements. The move from working digitally in design phase to prototyping for two design professionals was creating a need for bigger spaces. Creating workshops for the public was also cited as a reason for needing more space for either delivery of sessions or storage of associated equipment. Storage was a much-discussed issue for both home workers and those renting spaces. Specialist equipment, product stock and fragile work all needed space that could not be found at home.

The biggest disadvantage of home working was the impact on focus and productivity. The flow of work could be easily disrupted by household chores or by not having sufficient space to get immersed in a task or project.

In terms of the use of local rented spaces, one participant had an office in Barn Street, another had established a software development team in a leasehold office after feeling that business morale had been "drained" by being located on a peripheral business park. Reference was also made to use of the Mount Edgcumbe House office units and one artist shared a studio in the Liskerrett Centre.

"I needed space to have all my equipment…I'm starting to run workshops from the studio space"

"We are pretty much booking everything within a ten mile radius"

<u>Attraction of a creative hub</u>

"…*you don't want a hundred photographers."*

The potential for collaboration was discussed with enthusiasm. Influences from different types of creative practice were "*inspiring*" and businesses could make use of services that might be offered by their co-tenants. An artist, for example, could get help with marketing from a digital designer or SEO expert. This could lead to the development of supply chains that could then attract inward investment. Collaboration, the group believed, relied on the management of the space. This would help ensure that a good mix of businesses were represented and provide a presence which helped to foster connections between the different tenants and other creative networks. This post was described by one participant as "*an encumbant producer*". Members of the group who had experienced working in creative hubs were emphatic that support was needed in socialising the tenants and dealing with issues which could act as barriers to the formation of a sense of community. Advice was given to not allow kettles in individual studios as the informal networking that happens in kitchens is invaluable.

The preference of the group was that the hub be just for creative businesses but there was recognition that a mixed economy model could work with careful management and an understanding of tenants different expectations. For example, would professional services interact with "mucky" creative practitioners?

<u>Desirable facilities and services</u>

A staffed reception was discussed. Some felt it would add to the impression of business credibility whilst others felt they could do without it. A receptionist or building manager would “add energy” it was felt. Co-working spaces which could be booked in advance, shared equipment, marketing and communal spaces were all cited. Safety and accessibility for tenants and service users were also important as all of those present agreed they would need to access the building during unsociable hours and be sure that staff and visitors could make full use of all the facilities.

Benefits to Liskeard

Participants were very positive about the use of a town centre location for the proposed workspace. The creative industries were “scattered around” and this was an opportunity to become a “magnet” for business and visitors. Liskeard, the group surmised, had lost its identity as a market town and needed to be known as a “something else town” with other things to offer residents and visitors apart from pubs. The call from the participants was that the best way to overcome the challenge of trying to keep new developments in keeping with the heritage and to communicate the town’s new identity was to be bold.

“It’s ok to be controversial and push boundaries”

There were some concerns about parking which was described as a “big bug bear” for the town. It is expensive to park all day and free parking on residential streets is in short supply.

It was encouraging to note that the intentionally curated mixture of different creative businesses attending the discussion appeared to have created the conditions for collaboration and productive networking. Participants were actively expressing their interest in each other’s work and discussing how being co-located could lead to future partnership.

Old Homes, New Tech – Immersive VR work for Port Eliot House using Hololens by Bodmin-based visual artist Scott Fletcher (Play Nicely) who attended the focus group.

5. Summary of key findings

a. Penzance
b. Liskeard
c. Cross-case findings

5a. Penzance

The survey responses and keen commitment from businesses who wished to take part in the focus group reveal there is strong interest in the creative workspace. With a well-established visual arts community in the town and growing digital content sub sector, Penzance already has a national reputation as a creative cluster and participants in this study were keen to see investment to support making this identity visible to residents and visitors and contributing to the renewal of the town centre.

Penzance has two potential creative workspace projects being considered and these surfaced across the different consultee groups. If successful, these schemes could provide a phased programme of new infrastructure to support the growth of creative businesses. The projects reflect the concentration of creative businesses and freelancers in the area, the importance of the creative industries to the image and reputation of the town and the wider programme of investment in regeneration activities for Penzance being led by Cornwall Council. To demonstrate that there is sufficient demand for both schemes would be exceeding the scope of this study but feedback from stakeholders and workspace providers was clear that each development would need to have a distinct remit, complementing one another and not duplicating and that connectivity and sharing of best practice in the management of the spaces should be encouraged.

Meeting rooms and spaces for communal and community activity were seen as an important asset for Penzance and essential for the continued connectivity of the creative industries with the broader town and business community. The current lack of comfortable and creative spaces was highlighted and multiple potential uses were suggested. Communal space was also highlighted by stakeholders as a means through which their organisations, outside of the creative industries, could collaborate with tenants and form productive ways of working together. This echoed ideas of future practice voiced by interested businesses who cannot currently collaborate or address social impact agendas in the way they would like.

Stakeholder research suggested that whilst there were a concentration of digital and software businesses in the Penzance area, a creative workspace might not be appropriate for these businesses who would either need larger premises or want to co-locate purely with other similar subsectors. Despite best efforts to circulate the survey and invitation to the focus group to a wider range of creative businesses, most responses were from the visual arts, contemporary craft and arts facilities so this remains an untested assumption. See Appendix 3 for full survey circulation list.

The town centre location of the creative workspace was a key selling point for all consultees. As well as visibility and the potential for reaching new customers and collaborators, a concentration of creative businesses in the high street would create spillover benefits for retail, hospitality and professional services, sustaining Penzance's vibrant independent scene.

5.b Liskeard

The survey response and well-attended focus group reveal there is strong interest in the creative workspace in Liskeard. The creative community in Liskeard are dispersed and isolated but the recent Neighbourhood Plan development and the charrette process for the Old Cattle Market have helped to build connections and galvanise businesses towards a clear vision in which they feel included.

The town does not have the long history of artistic practice that has led other towns in Cornwall to be recognised as centres of creativity, but its strong heritage offer - rooted in industrial and agricultural history – provides fertile ground for creativity, innovation and the kind of cross-collaborative working that is particular to the creative industries.

Existing creative businesses expressing an interest in a workspace in Liskeard were prepared to travel further and were keen to overcome isolation they felt being scattered across a large area of south east Cornwall and across the border into Devon. Stakeholder research suggests that Liskeard's engagement with its hinterland will be crucial to the success of the workspace project and growing future demand. Links to creative activity in Plymouth, Bodmin, Saltash and Calstock through key players including IntoBodmin, Callywith College and RIO will be essential for the initial and ongoing marketing of available units. As well as attracting tenants, Liskeard's promotion as a creative town needs to reach this potentially affluent hinterland to develop markets for creative products, services and experiences. The designation of UNESCO World Heritage status on the surrounding landscape is also a significant opportunity for the creative industries to consolidate their role in advancing the cultural tourism ambitions for the area.

The survey and database data reveal a greater diversity of creative practice in the Liskeard area than was evident in Penzance which may be attributable to the dispersal of population and business in the south east of Cornwall and historically the lack of available hubs or workspaces where specialisation can develop.

The town centre location of the creative workspace was welcomed by all consultees. As well as visibility and the potential for reaching new customers and collaborators, a concentration of creative businesses in the town centre would create spillover benefits for retail, hospitality and professional services, create good employment opportunities and contribute to the revitalisation of an overlooked but attractive heritage market town.

5.c Cross-case findings

Collaboration, community and credibility are the three things businesses are looking for in considering a move into a creative workspace. Since for most this will involve a move from home-working, affordability is an important factor but businesses can see how a well-managed space offers added value for money particularly when they can be connected to other networks, markets and partners.

Creative businesses are hard to define. Their work often crosses over between different subsectors of the creative industries and may vary from project to project. A survey can only provide a snapshot of how and where businesses are working and the qualitative data has been essential to understand the bigger picture of creative business practice. We can be confident that the majority of creative businesses in Cornwall are micro businesses, that many are working from home or their own studios/offices and that their isolation and invisibility inhibit the collaborations and supply chain stimulation that they believe would help grow their productivity.

The property market is not keeping pace with demand for quality spaces in Cornwall. Micro businesses, dispersed across wide geographical areas, do not have the connectivity, resources or appetite to undertake the 'occupy and renovate' models which have been associated with the growth of studio complexes and creative hubs in urban areas.

Through strategic support within Cornwall Council, the LEP, Arts Council and the Cultivator programme, Cornwall is developing the essential conditions for the creative industries to thrive and to link to the national picture of a burgeoning creative economy. These projects would cement the region's reputation for creativity and innovation by nurturing and promoting the creative industries in contrasting locations at either end of Cornwall where the local communities are eager to make visible their talents. There will be opportunities for the benefits to spill over into adjacent areas and sectors and for this to stimulate unpredicted demand for workspace as businesses re-locate to take advantage of the excitement and energy that will accompany the opening of these new schemes.

6. Recommendations

Creative business practice is fluid, collaborative and sometimes unpredictable. Flexibility of design in both schemes will be crucial to ensure that the current and future needs of tenants and the wider community can be accommodated. This ranges from making allowances for future developments in digital infrastructure (eg trunking for cables), to considering solutions which allow units to be opened up for co-working or expanded into larger spaces where new commissions or projects command.

It is recommended that both workspaces aim to attract a wide variety of creative businesses rather than specialise in one area of the sector. Whilst both areas have a high proportion of visual artists, those requiring the purely "messy" artist studio space suitable for painting, ceramics or sculpture are fewer in number and may be already served by existing providers. The data suggests that creative businesses are interested in being part of a community and recognise that diversity of practice creates the best conditions for collaboration and friendship to thrive.

Affordability will be key to attracting the high proportion of home-based freelancers into workspace accommodation. Businesses recognised that added value for money could be achieved through facilities and management services which helped them to network or collaborate with other tenants. The management arrangements and how the workspaces will link with other workspaces, community venues and partners needs to be part of ongoing consultation with the creative industries and communicated clearly when seeking expressions of interest from potential tenants. Engagement with the community and their understanding of the benefits of the scheme were very evident in Liskeard where the charrette process and regular communication with residents and businesses throughout the Neighbourhood Plan development process had already piqued interest from creative businesses. Further consultation is recommended in both locations as this will dovetail into the marketing of the new workspaces.

This study has highlighted once again the disparity between official government statistics relating to the size and structure of the creative industries and survey data from businesses and freelancers who are engaged with active networks and business support programmes. The response rates from particular sectors of the creative industries such as visual arts, craft and performance suggest that they are better engaged with Creative Kernow's networks. The relationship between trusted networks and access to real-time industry insight should not be underestimated however and investment in future research should aim to account for why certain sectors of the creative industries are not engaging with data collection and how this can be addressed in a way which benefits the industry as a whole and is meaningful at an individual business level. We believe the necessary but extremely tight timescales for developing this research have inhibited its reach and would be keen to work with Cornwall Council and other partners to build sector and strategic understanding of the infrastructure needs of creative businesses. One suggestion would be to circulate the final report to all those who participated in the study and consider the focus group attendees, who are now familiar with the schemes and the research process, as conduits through which further networked research and consultation could take place. Appropriate budget for reimbursing creative businesses who assist with research and consultation would need to be secured and may also contribute to widening participation in data collection.

END

Appendix 1 - Evaluation Framework

The study aims to synthesise different perspectives on demand. These include external spheres of influence such as the growth of the creative industries in Cornwall and the availability of funding to those which are internal to individual business needs which might include relocation intentions or expansion from home working.

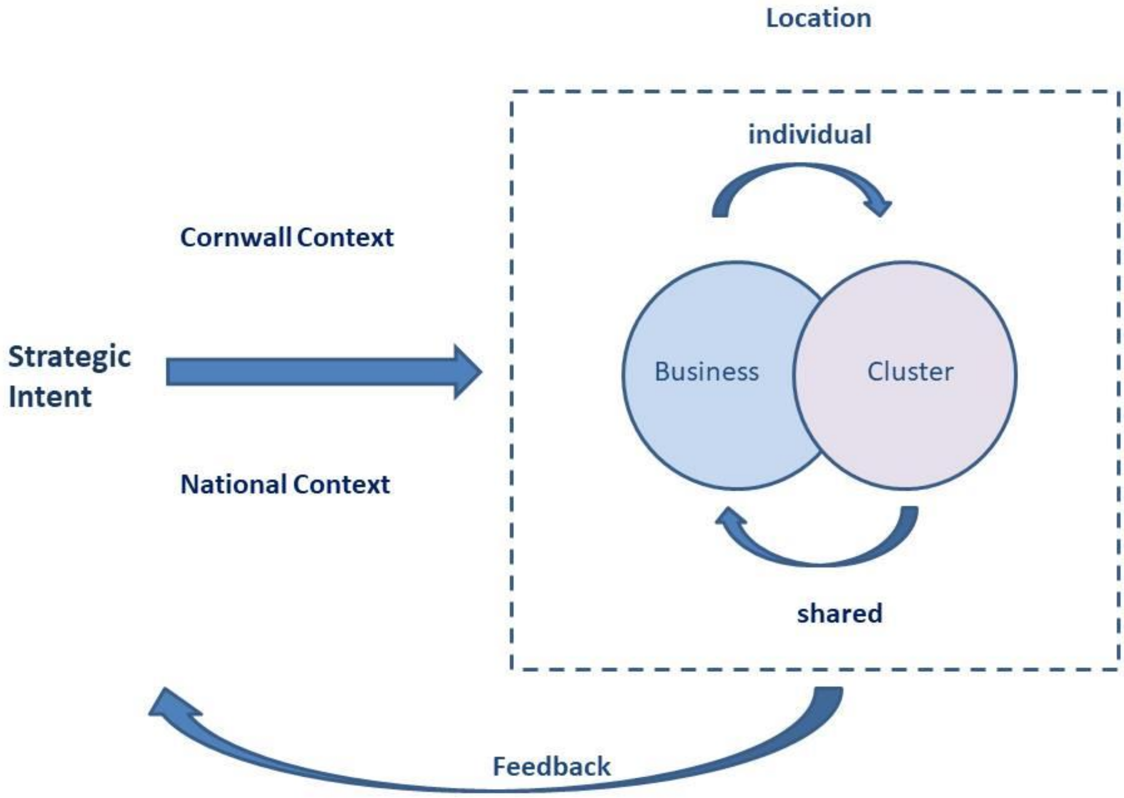
The evaluation framework consists:

- a checklist of demand indicators referenced against the relevant data sources to ensure that research is being designed to support the key aims of the assessment
- a logic model illustrating the connections between the different phases of activity and sources of evidence

Demand Indicator Checklist

Demand indicators	Data Source
Size and scale of creative clusters in both locations	Cultivator Database Provider interviews Stakeholder engagement Anecdotal responses eg Cultivator Creative Business Advisers Survey Previous studies eg NESTA creative clusters, CIOS LEP Creative Economy report
Business' requirements indicate need for creative workspace	Survey Focus group Previous demand studies for other sectors
Documentation of reasons cited for creative workspace need	Survey Focus group Previous demand studies for other sectors
Strategic and location fit of workplace proposals and evidence of long-term support for approach	Stakeholder engagement Policy review
Understanding of workspace desirables that will influence design and future demand	Survey Focus group Provider interviews Anecdotal responses

Creative Workspace Demand Logic model



Appendix 2 - Analysis of survey data

Survey administration and sample size

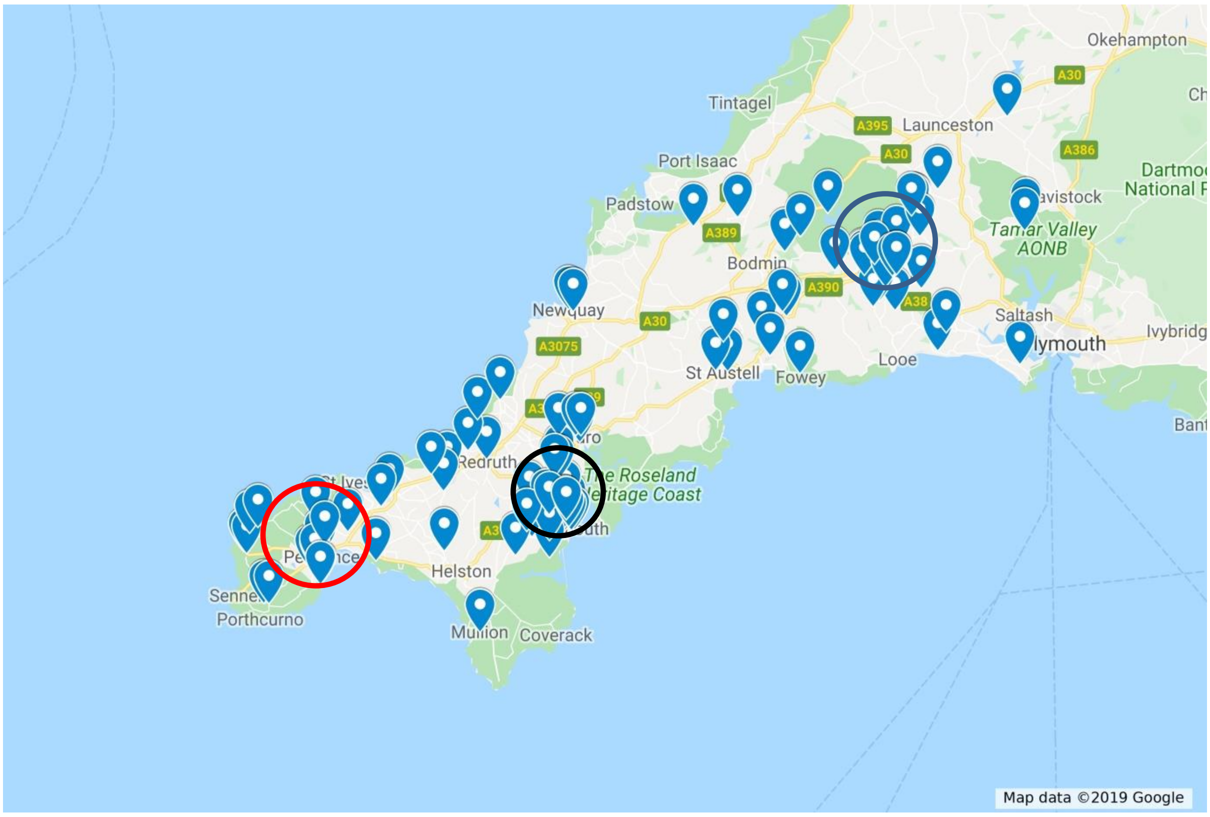
The online JotForm survey link was e mailed direct to all businesses on the Cultivator database. In addition the link was shared through numerous creative industry networks including creative workspaces, artist collectives and creative hubs. It was also posted on a range of social media platforms where it received good engagement. The survey was open for 4 weeks.

139 valid responses from creative businesses were received.

Home location of respondents

Survey respondents were well distributed across Cornwall but with high concentrations in the Falmouth/Penryn area (circled on the map below in black) and in or close to the focussed locations of Penzance (circled in red) and Liskeard (circled in blue). Another concentration of responses came from the Truro area.

Postcode	**Town**	**Number of responses**
TR10/TR11	Falmouth/Penryn	28
TR14	Liskeard	27
TRTR18/TR19/TR20	Penzance	26



Where do they currently work?

At home	76	66%
In a hired workspace	40	34%

31 respondents work from a rented creative/studio space. 9 work from rented office accommodation.

Type of business – whole sample

Category	Number	Percentage
Visual Art (fine art, sculpture)	31	22%
Contemporary craft	27	19%
Arts facilities/venues	18	13%
Film & video	9	6%
Design (product)	9	6%
Design (graphic/web/illustration	9	6%
Dance	6	4%
Commercial Photography	5	4%
Other	5	4%
Design (interior/architectural	4	3%
Publishing/writing	4	3%
Marketing	4	3%
Theatre	3	2%
Games, apps, software	2	1%
Music	2	1%
Museums	1	1%

Size of business

115 responses

Number of employees	Number	Percentage
Sole traders	74	64%
1-10 employees	38	33%
10+ employees	3	3%

How long have they been doing business?

133 responses

Duration	Number	Percentage
Less than 1 year	9	7%
1 to 3 years	25	19%
4 to 9 years	46	35%
Over 10 years	53	40%

Type of business – by location

To give a sense of the structure of the creative industries in the two locations, postcodes were selected to give a sample based on a travel-to-work time of up to 30 minutes.

For Penzance: TR18, TR19, TR20, TR27, TR12 – 35 businesses

Category	Number	Percentage
Visual Art	9	26%
Arts Facilities/Venues	6	17%
Contemporary craft	4	11%
Design (graphic/web/illustration	3	9%
Photography (commercial)	2	6%
Design (Product)	2	6%
Dance	2	6%
Film & Video	2	6%
Design (Architectural/Interior)	1	3%
Museums	1	3%
Publishing/writing	1	3%
Marketing	1	3%
Publishing and Writing	1	3%

For Liskeard: PL14, PL10, PL11, PL16, PL17, PL18, PL22, PL23, PL24, PL25, PL26, PL30 – 46 businesses

Category	Number	Percentage
Visual Art	9	20%
Contemporary craft	8	17%
Arts Facilities/Venues	6	13%
Design (Product)	4	9%
Design (graphic/web/illustration)	3	7%
Film & Video	3	7%
Other*	3	7%
Dance	2	4%
Photography (commercial)	2	4%
Design (Architectural/Interior)	2	4%
Music	2	4%
Publishing/writing	1	2%
Theatre	1	2%

*Other businesses include a mix arts festival, watersports and community childcare businesses.

Interested in renting workspace

91 respondents were interested in renting workspace.

Breakdown by type of business:

Type of business	**Number**	**Percentage**
Visual art	23	25%
Contemporary craft	16	18%
Arts facilities/venues	11	12%
Design (graphic/web/illustration	7	8%
Design (product)	5	5%
Film/video	5	5%
Dance	5	5%
Other	5	5%
Photography (commercial)	3	3%
Publishing/writing	3	3%
Theatre	3	3%
Games/Apps/Software	1	1%
Marketing	1	1%
Museums	1	1%
Music	1	1%
Design (interior/architecture)	1	1%

Specific interest in workspace by location

Interested in PZ	14
Possibly interested in PZ	21
Interested in Liskeard	20
Possibly interested in Liskeard	10

Other destinations nominated:

Falmouth/Penryn	8
St Austell	3
Wadebridge	3

Reason for interest in renting a workspace

This was a multiple choice/multiple answer questions allowing respondents to select a range of options applicable to their situation. Of the 91 responses to this question, two options dominated.

55 people (61%) stated a need for improved /larger workspace

54 people (60%) wanted to join a creative community/work alongside like-minded people

Reason	Count	Percentage
Improved/larger workspace	55	61%
Join a creative community/work alongside like-minded people	54	60%
Increased demand for products and services	12	13%
Other*	9	10%
To be closer to customer base	8	9%

A growing workforce	6	7%

*Other reasons given included reducing commuting time, noise issues in current workspace

Type of tenancy arrangement preferred

The survey asked offered three options for renting workspace – co-working, shared space or personal space. This was a question answered by those who expressed an interest in renting a workspace.

Fixed Term tenancy		**Flexible tenancy**	
Co-working	1	Co-working	14
Personal space	17	Personal space	48
Shared space	2	Shared space	9

Workspace requirements

Requirement	**Count**	**Percentage**
Natural daylight	73	81
24/7 access	65	71
Superfast broadband	44	48
Soundproofed space	22	24
Dirty space eg for ceramics	15	16
High ceilings	15	16
Extra ventilation	15	16
Disabled access	12	13
Lift access	10	11
3 phase electricity (some kilns and machinery require this)	4	4

Size of workspace required

Size	**Count**	**Percentage**
Small (up to 200 ft2)	44	48
Medium (200-400 ft2)	35	38
Large (over 400 ft2	9	10

Monthly budget

The mean average monthly budget for small workspace is £182. The modal range is shown in the table below.

Size of space	Under £100 pcm	£100-199 pcm	£200-399 pcm	£400+ pcm
Small	10	15	12	5

The mean average monthly budget for a medium workspace is £259. Modal range illustrated in table below.

Size of space	Under £100 pcm	£100-199 pcm	£200-399 pcm	£400+ pcm
Medium	6	5	10	6

The mean average monthly budget for a large workspace is £417. Modal averages shown below.

Size of space	Under £100 pcm	£100-199 pcm	£200-399 pcm	£400+ pcm
Large	1	3	1	4

Not all respondents felt able to specify a budget with comments including "depends on the space" or "would have to try it first".

Likely hours of use per week

Up to 10 hours p/w	10-20 hours p/w	20-40 hours p/w	40 hour plus p/w
3	12	54	22

Typical working hours

Most respondents would start work between 8.00 am and 10.00 am and finish work between 4.00pm and 7.00 pm. There were, however, multiple variations with individuals working around family or other work commitments and others stating that it would depend on the project they were working on and the stage it was currently at.

90% of respondents would require access outside of their usual working hours.

Shared resources and facilities

Resource	**Count**	**%**
Parking	84	64
Networking Opportunities	77	58
Exhibition Space	76	58
Communal resources eg printers	70	53
Skills development opportunities/skills sharing opportunities	65	49
Access to creative industry business support	63	48
Refreshment space	62	47
Meeting rooms	50	38
Residency space	40	30
Retail space	39	30
Concierge services	39	30
Dogs allowed	33	25
Maker space	26	20
Childcare	8	6

In terms of communal resources, the most popular listed were printers and photocopiers, kitchen/lounge areas and storage.

Travel to work

Car	56%
Walk	25%
Public Transport	9%
Bicycle	8%
Liftshare	2%

Interest in anchor tenancy

YES	52%
NO	48%

Appendix 3

List of consultees and engaged networks

Survey distribution – responses 139

Cultivator Business Support Programme database
Software Cornwall
Digital Peninsula Network
The Workbox
Newlyn School of Art
Drawn to the Valley
IntoBodmin
Liskeard Town Council
Penzance BID
Creative Kernow databases and social media including Krowji, Cornwall 365, FEAST
Made available on Cornwall Council website

Stakeholder organisations – 12 interviews

Penwith College
Penzance Business Improvement District (BID)
Cornwall Council – Local member, Penzance Future High Streets Project Manager
Creative media network - local creative media business owner
Penzance Regeneration Board
Liskeard Town Council
Liskeard Neighbourhood Plan Steering Group
Real Ideas Organisation (RIO)
Drawn to the Valley Artist Collective
Liskerrett Centre
IntoBodmin
Live West Homes Ltd

Workspace Providers - 7 interviews

Ocean Studios, Plymouth
Liskerrett Centre, Liskeard
Krowji, Redruth
The Buttermarket, Redruth
Newlyn School of Art, Newlyn
Trewidden Studios, Penzance
Trewarveneth and Anchor Studios, Newlyn
Porthmeor Studios, St Ives
The Workbox, Penzance
The Workbox, Truro
The Old Bakery Studios, Truro

References and endnotes

[i] A list of 101 businesses who expressed an interest in learning more about the new workspaces in Cornwall has been recorded and is held securely by Creative Kernow in accordance with our privacy policy.
[ii] TBR/CIOS LEP (2017) *The Creative Economy in Cornwall and the Isles of Scilly*
[iii] HM Government (2018) *Creative Industries Sector Deal*
[iv] https://www.thecreativeindustries.co.uk/uk-creative-overview/facts-and-figures/employment-figures
[v] HM Government (2018) *Creative Industries Sector Deal*
[vi] Newbigin, J. (2014) *Hubs, Clusters and Regions* Creative Economy Guide, British Council https://creativeconomy.britishcouncil.org/guide/hubs-clusters-and-regions/
[vii] Florida, R (2002) *The Rise of the Creative Class* Hachette Books
[viii] Source: Creative Industries Federation website https://www.creativeindustriesfederation.com/statistics
[ix] Creative United (2016) *Making Space - Developing and Sustaining Affordable Artists' Studios and Creative Workspaces* available at:
[x] Bazalgette, P (2017) *Independent Review of the Creative Industries* DCMS p.19 https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/649980/Independent_Review_of_the_Creative_Industries.pdf
[xi] Creative United (2016) *Making Space - Developing and Sustaining Affordable Artists' Studios and Creative Workspaces* pp 38-39
[xii] Creative Industries Federation (2018) *Growing the UK's Creative Industries* pp15-16
[xiii] TBR/CIOS LEP (2017)
[xiv] Cornwall Council (2019) White Paper for Culture Version 2.3/Paper Gwynn rag Gonisogeth Dyllans 2.3 Revised March 2019 https://www.cornwall.gov.uk/media/38059709/white-paper-for-culture-23_web_mar2019.pdf
[xv] Visit Cornwall (2016) *Cornwall Visitor Survey 2016 Quarterly Update Report Summer & Autumn*
[xvi] Cornwall 365 (2018) *Cultural Destinations Phase 2 Evaluation*
[17]NB Cultivator uses sub categories based on organisation of the programme as well as industry categories.
[xviii] NESTA (2016) *The Geography of Creativity*
[xix] NESTA (2018) *Creative Nation* p21
[xx] Cornwall Council (2016) *Cornwall Local Plan - Planning for Cornwall's future Strategic Policies 2010 - 2030*
[xxi] Cornwall & Isles of Scilly Local Enterprise Partnership *Strategic Economic Plan – Vision 2030*
[xxii] https://www.cornwalllive.com/news/cornwall-news/gallery/inside-abandoned-cornwall-factory-untouched-2704464
[xxiii] ACRE (2013) *Rural Community Profile for Liskeard* quoted in Liskeard Town Council/Stratton Creber (2018) *Demand Assessment In Respect of Employment Space & Agri-Hub in Liskeard* p26
[xxiv] Liskeard Town Council (2018) *Liskeard Neighbourhood Development Plan* Referendum version
[xxv] https://www.liskeard.gov.uk/wp-content/uploads/Presentation-to-Liskeard-Town-Council.pdf
[xxvi] Amion/Stratton Creber/Thomas Lister *Demand Assessment In Respect of East Cornwall Innovation Centre* pp38-39
[xxvii] Liskeard Town Council/Stratton Creber (2018) Demand Assessment In Respect of Employment Space & Agri-Hub in Liskeard p26

Report prepared by:

Creative Kernow,
Charity Number 292138. VAT: 923244542
Registered Address: Krowji, West Park, Redruth, TR15 3AJ