Economic & Social Impact Assessment:

a creative momentum project

Västernorrland Creative Sector

Northern Periphery and Arctic Programme 2014-2020
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OÉ Gaillimh NUI Galway

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About *a creative momentum project*

A three year (2015-2018), transnational project co-funded by the EU Interreg Northern Periphery and Arctic Programme, *a creative momentum project* focused on the development of the creative industries sector in regions across Europe's Northern Edge. This report emerged from the 'Intelligence and Influence' aspect of *a creative momentum project.* For information more visit: https://mycreativeedge.eu/

Contents

"It is possible to argue that the longer-term dynamic effects of culture – such as the creation of a favourable milieu that attracts people, companies and investments – are more important than economic impact"

Extract from 'Understanding the value of arts & culture: The AHRC Cultural Value Project', Crossick and Kaszynska (2016) p.99.

1. Introduction and overview

Assessing the value of the creative sector[1] is a complex task. It not only has economic value, which in itself is difficult to measure, but in particular its cultural sub-sectors strongly contribute to social and cultural development. This impact assessment presents key economic estimates, but perhaps more importantly, our analysis goes beyond traditional economic measures to also encompass a wider socio-economic focus. To do this, we combine existing knowledge and statistics, with online survey data and in-depth interviews with creative sector entrepreneurs from Västernorrland[2].

1.1 Creative sector impact

Total direct sales of craft, cultural and creative produce amounted to 217.3 million SEK in 2016. Average company sales differ across the sub-sectors. The creative industries reported average sales higher than that of their craft and cultural counterparts. The creative sector in the Västernorrland totals 2,763 industries and consists of a large number of small and micro enterprises. The average number of employees per firm equals 1.4 persons.

A range of wider socio-economic contributions from the creative sector in the Västernorrland, driven by its distinctive characteristics include:

- **Place-based impacts**
  - The creative sector is locally embedded, facilitating strong local economy value capture. But it is also internationally and globally focused, supporting economic growth.
  - The creative sector can contribute to re-inventing perceptions of peripheral regions as attractive, creative places to live, work and visit.
  - The qualities of creative sector entrepreneurs are an asset that facilitates harnessing of local opportunities, such as from place-based resources like culture, traditions, landscape and heritage.
- **Human and social capital impacts**
  - Inter-sectoral mobility of creative labour, as well as strong knowledge transfer among entrepreneurs, strengthens the human resource capacity of the region.
  - The open and collaborative approach of creative sector entrepreneurs builds a supportive entrepreneurial environment.
  - Creative sector entrepreneurs also contribute to positive social and community impacts.

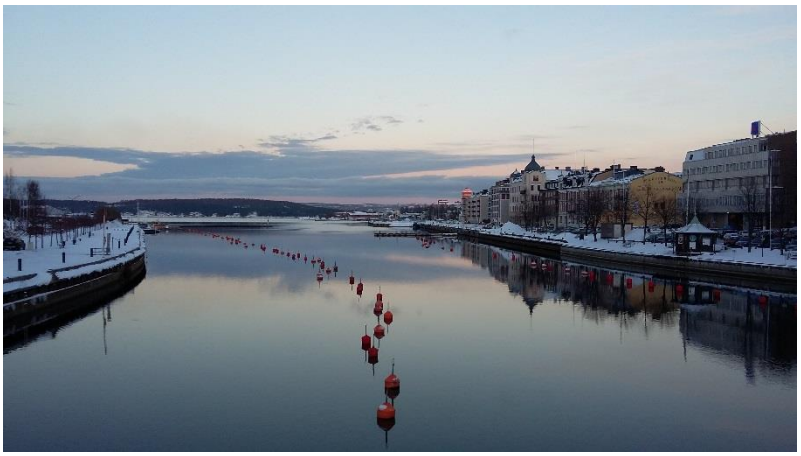
[1] Defined here as the following creative sub-sectors: Advertising, Animation, Architecture, Craft, Cultural Facilities, Design, Film, Games, IT and Computer Services, Marketing, Music, Performing Arts, Photography, Publishing, Radio, Software, TV and Visual Arts.

[2] See Appendix 1 for more details on the methodology applied.

1.2 Västernorrland

Located towards the mid-north of Sweden and on the Bothnian Sea, Västernorrland county has a low population density of 11.3 people per square kilometre. The region's population of 243,897 is concentrated in the city of Sundsvall where 40% reside. Its population is ageing at a faster rate than the national average and over the long term is in decline. Shorter term analysis shows population growth and international migration, such as settlement of refugees and asylum seekers in the county, is thought to underpin this growth.

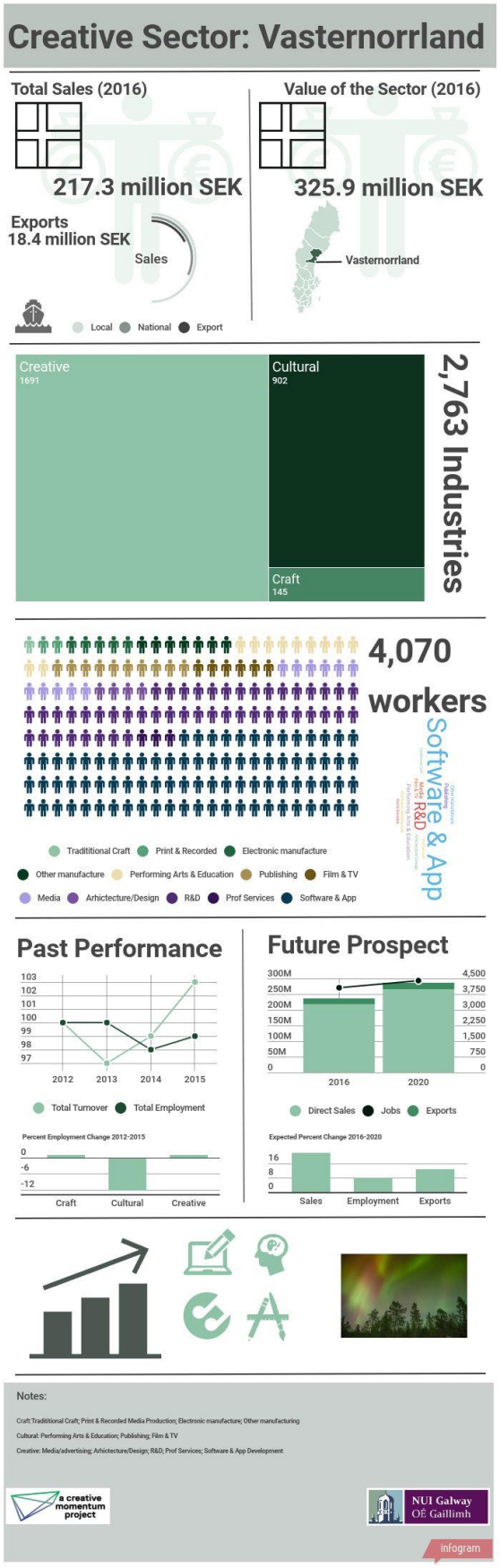
Härnösand, Västernorrland county



The county is largely forested and natural resources provide an important source of economic activity. Västernorrland's economy has a tradition of heavy industry. In recent years it has become specialised in the forestry and processing sector and diversification into new products and markets is increasing its competitiveness. Business services, such as financial and insurance, as well as IT have experienced recent growth. While innovation is higher here than other northern Swedish regions, nevertheless greater levels are identified as important for future growth.

Tourism is a growing sector in the region that can capitalise on its marine amenities, good accessibility and relative proximity to Stockholm. Increasingly efforts are made to develop tourism linkages with other sectors such as agriculture and local food.

Employment is most concentrated in the public sector, followed by wholesale, retail and manufacturing. Jobs are declining in forestry and manufacturing because of slower rates of growth, as well as increased efficiencies and use of digital technology. Youth unemployment is also rising and labour market skills gaps exist in areas such as health, social services, hospitality and transport (OECD, 2017).


Creative Sector: Vasternorrland
Total Sales (2016)
217.3 million SEK
Exports
18.4 million SEK
Sales
Local
National
Export
Value of the Sector (2016)
325.9 million SEK
Vasternorrland
Creative
1691
Cultural
902
Craft
145
2,763 Industries
4,070
workers
Software & App
R&D
Traditional Craft
Print & Recorded
Electronic manufacture
Other manufacture
Performing Arts & Education
Publishing
Film & TV
Media
Arhictecture/Design
R&D
Prof Services
Software & App
Past Performance
103
102
101
100
99
98
97
2012
2013
2014
2015
Total Turnover
Total Employment
Percent Employment Change 2012-2015
0
-6
-12
Craft
Cultural
Creative
Future Prospect
300M
250M
200M
150M
100M
50M
0
4,500
3,750
3,000
2,250
1,500
750
0
2016
2020
Direct Sales
Jobs
Exports
Expected Percent Change 2016-2020
16
8
0
Sales
Employment
Exports
Notes:
Craft: Traditional Craft; Print & Recorded Media Production; Electronic manufacture; Other manufacturing
Cultural: Performing Arts & Education; Publishing; Film & TV
Creative: Media/advertising; Arhictecture/Design; R&D; Prof Services; Software & App Development
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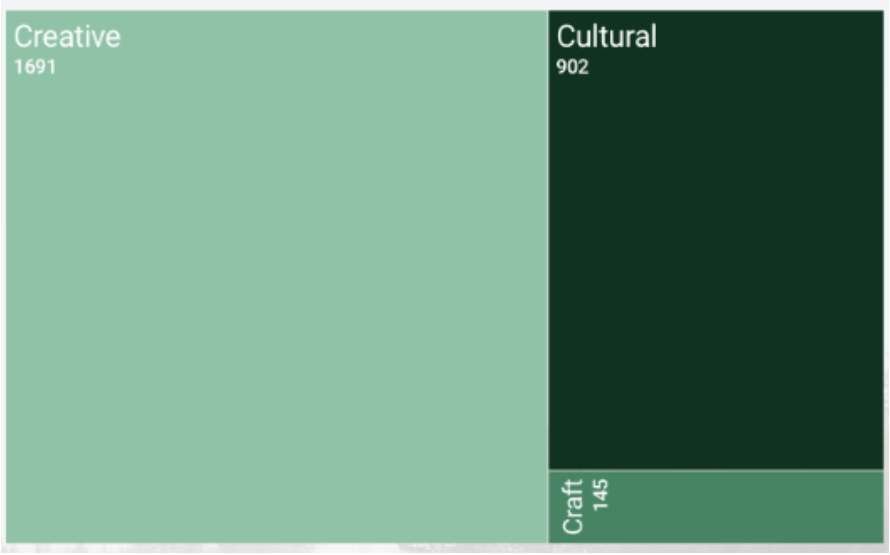
2. Economic impact

2.1 Industry characteristics

The creative sector in Västernorrland totals 2,763 industries and consists of a large number of small and micro enterprises. The average number of employees per firm equals 1.4 persons. This differs slightly between the sub-sectors of craft, cultural and creative industries.

The region's creative sector is also relatively well established; 73% of all operations surveyed have been operating for more than five years. Some 24% of operations have been in existence for more than 25 years. One final defining aspect of the sector is the relatively tight geography of spend. On average, 63% of spend on goods and services by creative sector industries took place locally (a further 25% was spent within Sweden).

Figure 1: Creative sector enterprise numbers in Västernorrland



2.2 Sales

Total direct sales of craft, cultural and creative produce amounted to 217.3 million SEK in 2016. Making use of a multiplier to derive the total value of the sector to the region we see the value of the creative sector to the Västernorrland region of Sweden as 325.9 million SEK. Average company sales differ across the sub-sectors. The creative industries reported average sales higher than that of their craft and cultural counterparts.

2.3 Exports

38% of survey respondents derived a portion of their sales from exports. Across the sector this accounts for 9% of direct sales or 18.4 million SEK. Again there are differences across the sectors, but more notable is the difference in organisation size with smaller and younger companies least likely to export their produce. When questioned as to the main reasons for not exporting respondents referred to the issues of scale and personal ambition.

2.4 Employment

Data obtained from Statistics Sweden indicate that a total of approx. 4,070 people were employed in the creative sector in Västernorrland in 2015. A greater proportion of employment is concentrated in creative (78%, 3,180) rather than cultural (14%, 584) and craft (7.5%, 306) industries. Combining the results of the survey and statistical reports suggest that employment has been relatively stagnant over the past five years. The craft industries grew by 1%, the creative industries showed a growth level of 1.4% while employment in the cultural industries fell by 12% since 2012. With variations at the sub regional level, overall employment in the creative sector remained stable from 2012 to 2015.

Figure 2: Creative sector employment breakdown in Västernorrland

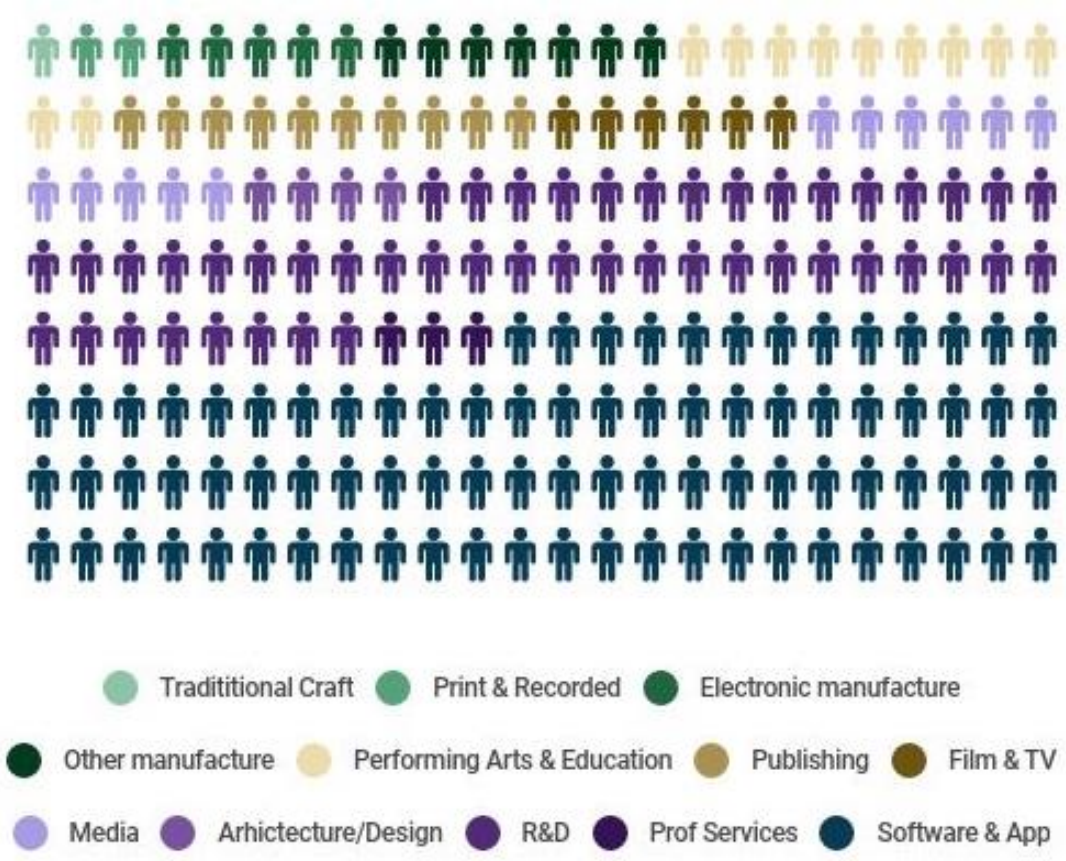


Figure 3: Craft turnover and employment 2012-2015

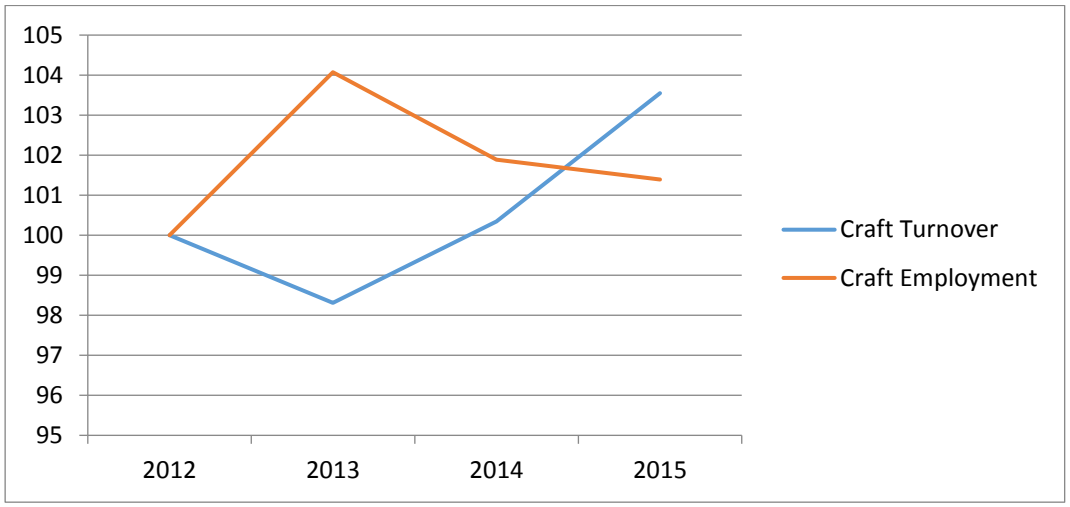


Figure 4: Cultural turnover and employment 2012-2015

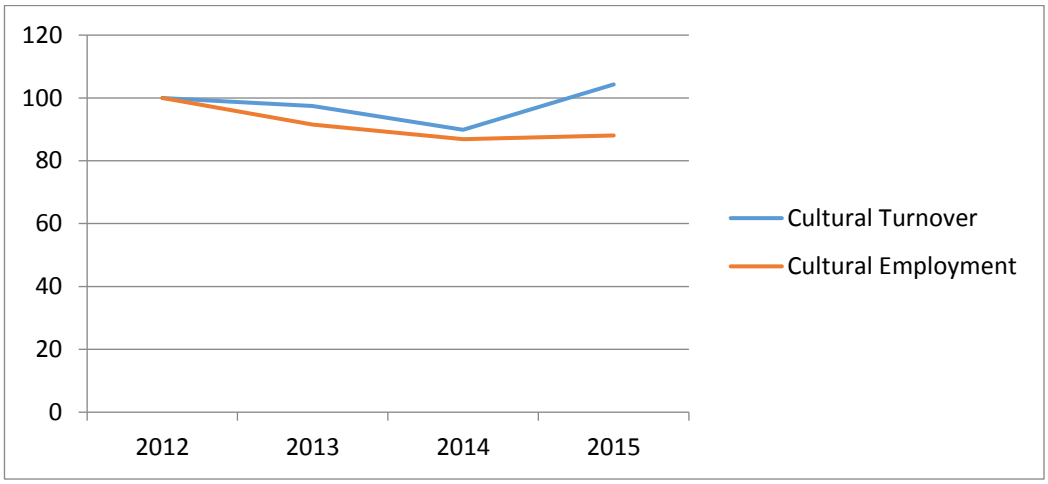
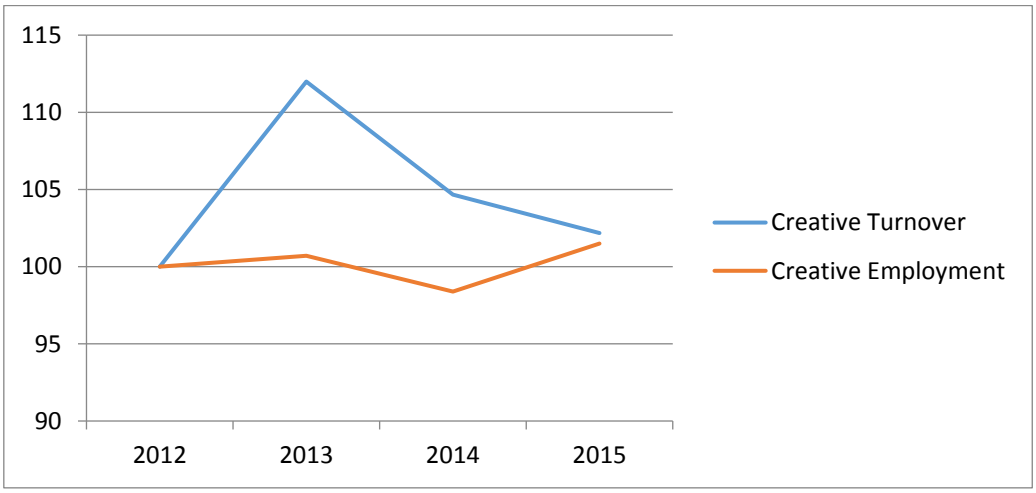


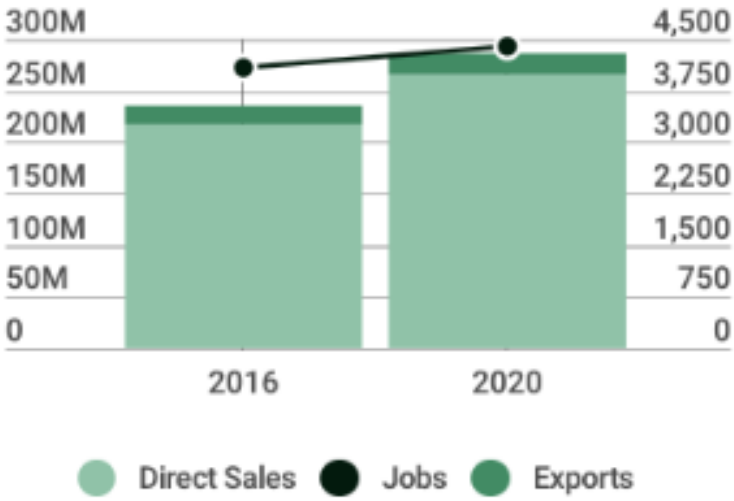
Figure 5: Creative turnover and employment 2012-2015



2.5 Future prospects

Despite the overall relative stagnation in employment figures, the fact that both the creative and craft sub-sectors saw some increases in the time period above holds true for future levels of predicted growth. Future prospects reported by survey respondents predicts rate of growth in employment numbers for the sector of 8% up to 2020. On this basis, employment in the creative sector of the Västernorrland region could reach 4,396 by the end of the decade. Predicted future sales growth reflects a more positive rate of change, reaching 265.1 million SEK in direct sales for the region by 2020 with exports touching 21.4 million SEK in the same year.

Figure 6: Future prospects



SOCIO-ECONOMIC IMPACTS OF THE CREATIVE SECTOR IN PERIPHERAL REGIONS

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GLOBALLY ENGAGED

CO-EXISTENCE OF LOCAL EMBEDDEDNESS AND GLOBAL ENGAGEMENT THROUGH EXPORTS

LOCALLY EMBEDDED

EMBEDDED IN THE LOCAL ECONOMY THROUGH LABOUR SOURCING AND SPEND ON GOODS AND SERVICES

CULTURE OF COLLABORATION

ENTREPRENEUR COLLABORATION STRENGTHENS THE BUSINESS ENVIRONMENT

KNOWLEDGE TRANSFER

TRANSFER OF KNOWLEDGE STRENGTHENS THE HUMAN RESOURCE CAPACITY OF THE REGION

UNLOCK LOCAL RESOURCES

CREATIVE ENTREPRENEURS VALUE, HARNESS AND STRENGTHEN PLACE-BASED RESOURCES SUCH AS LANDSCAPE AND TRADITION

POSITIVE PLACE PERCEPTION

RE-INVENT PERCEPTIONS OF PERIPHERAL REGIONS AS ATTRACTIVE, CREATIVE PLACES

DYNAMIC & FLEXIBLE

ADAPTABLE MULTI-SKILLED ENTREPRENEURS AND WORKFORCE EXISTS IN THE CREATIVE SECTOR

COMMUNITY ENGAGEMENT

ENTERPRISES INVOLVED IN VOLUNTARY ACTIVITIES SUPPORTING SOCIAL AND COMMUNITY DEVELOPMENT

3. Socio-economic contribution

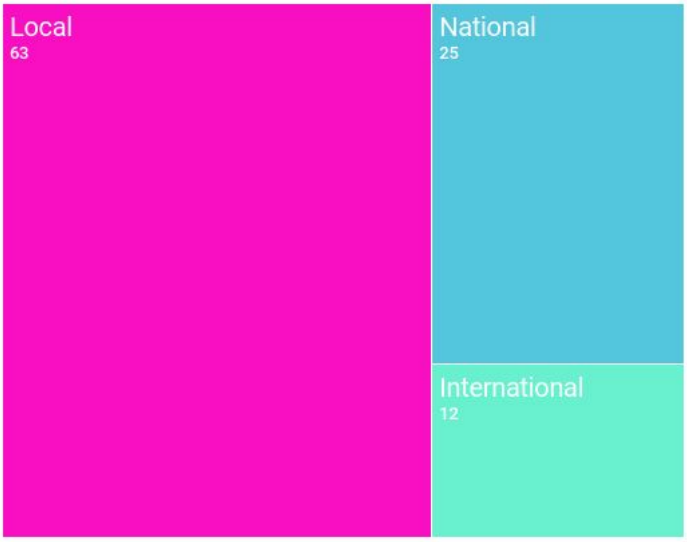
Beyond what is traditionally understood as economic impact, studies have found the creative sector has a range of wider benefits and spill-over impacts (Tom Fleming Creative Consultancy, 2015; Crossick and Kaszynska, 2016). Such benefits are difficult to measure precisely, but our assessment suggests their contribution is significant. These impacts have important positive implications for regional development.

3.1 Place-based impacts

3.1.1 Locally embedded

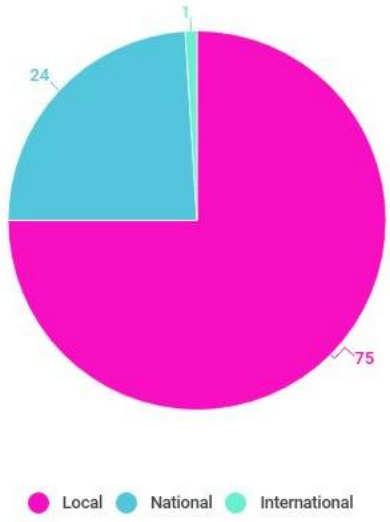
Sectors that have greater levels of embeddedness in the local economy support stronger regional development. Our findings suggest Västernorrland's creative sector is strongly embedded in the local economy. The majority of spend by creative sector enterprises on goods and services is local (see Figure 7). Strong internal connections within regional economies facilitate capturing greater value from the flow of goods and services.

Figure 7: Percentage spend on goods and services (excluding labour costs) by location



Creative sector businesses are also focused strongly on local employment. This observation is supported by our survey findings where the majority of labour is locally sourced (see Figure 8).

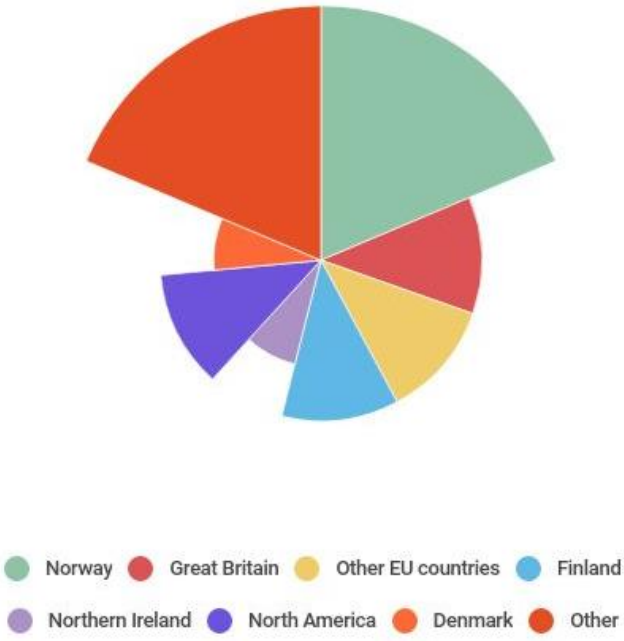
Figure 8: Percentage of labour sourced from different locations



3.1.2 Globally engaged

The co-existence of local embeddedness and global engagement is important for the development of companies in peripheral regions (Dubois and Hedström, 2015). Small local markets limit enterprise growth. Based on our survey findings from Västernorrland it is estimated while 64% of sales occur in the local market, 27% are national and 9% international. Over a third of the creative sector enterprises we surveyed said they exported (38%). Export destinations were diverse, but Norway and the UK were the most significant export regions, followed by Finland (see Figure 9). While most survey respondents (53%) reported no change in exports in recent years, 37% reported an increase.

Figure 9: Main export regions – Creative sector enterprises in Västernorrland county



3.1.3 Positive place perception

Creative sector entrepreneurs view the Västernorrland region positively and appreciate its qualities. Our survey found 96% indicated that both quality of life and the natural environment was either good or very good. Creative sector entrepreneurs can be attracted to live and work in Västernorrland county because of these characteristics. But they also have an important role in shaping the image of the region and value it highly. Interviews with creative sector entrepreneurs further illustrate this, for example:

> *"There is space. It is not crowded with people and…too many creative ideas. It is not filled with things that are done, there is a need for…more art…It is also inspiring because of the environment. Nature, that inspires me a lot…in Sweden…everything in society is centralised to the big cities…everything outside that is in a shadow...there are a lot of artists, singers, in every field here, creating wonderful things of a really high level" (Interview 3).*

The Västernorrland region is already strong in terms of quality of life and natural environment. Creative sector entrepreneurs contribute an additional dimension to this region's attractiveness and help to position the region as a creative place, further strengthening regional competitiveness.

3.1.4 Unlock local resources

Creative, craft and cultural entrepreneurs can harness value from cultural place-based features of the location itself, such as heritage, traditions, landscape and nature, which inspire and fuel creativity. Cultural resources also attract visitors to places that creative sector entrepreneurs can tap into as a market. Interview evidence from the Västernorrland region also finds this pattern.

> *"We have a few products that are linked to the old city…these cups are also designed based on the interiors of the buildings" (Interview 2).*

> *"This local writer…the society that tries to rise her up and keep her memory…they wanted someone to make a dance piece out of this short story" (Interview 3).*

Creative sector entrepreneurs show an ability to change direction and adapt to serve new market demands. They are innovative and try new things, as well as being tolerant of uncertainty and have determination to succeed. Interviews help to illustrate this point:

> *"Something that we are doing today we didn't really know that we were going to do a few years ago" (Interview 5).*

> *"We hadn't done anything like this before…we also thought it would help us a lot to do it all ourselves…to force us to learn…all that you need to know to make a film" (Interview 6).*

Västernorrland region creative sector entrepreneurs are also aware of the importance of building strong relationships to success in the creative sector. Entrepreneurs know the value of being adaptable, personable and reliable. This helps to build new business opportunities and unlock local resources. For example:

"I can work with the computer and Skype and everything but…people want to meet even if we don't have to meet…It is about trust…That is the best thing I think, customers that come back to you and trust you" (Interview 1).

"I need to go out, mingle…but also…complete and deliver a project and then everyone is happy" (Interview 4).

This evidence highlights how the qualities of creative sector entrepreneurs are also an asset that facilitates harnessing of local opportunities.

3.2 Human and social capital impacts

3.2.1 Dynamic, flexible entrepreneurs and workforce

Developing human capital is important to regional development. Based on our survey, the majority of respondents from Västernorrland (58%) indicated that their work in the creative sector was their full-time occupation. However for those (42%) where creative sector work was not a full-time occupation 75% engaged in other paid employment. Other occupations included work in sectors such as education and health professions. The results indicate an adaptable multi-skilled workforce exists in the creative, craft and cultural industries, not reliant on one sector of employment and is flexible with regard to inter-sectoral mobility. Interviews also help to illustrate this point:

"We live from our craft. Some have other employment, just per hour, perhaps in a shop, school or teaching craft" (Interview 2).

"I started giving classes instead for my living and then I developed my own art on the side…I'm also working towards another niche where I have individual clients" (Interview 5).

I had a job…in an insurance company…I started thinking what I wanted to do with design…I quit my job there…and could freelance…I have been into film since I was younger, acting as well" (Interview 6).

Wider research has identified creative industries, and the skills of creative professionals, as an important source of innovative ideas, as well as distinct qualities such as imagination and intuition. Creative workforce mobility is also important to increase the innovation potential within the wider economy (Crossick and Kaszynska, 2016; Kimpeler and Georgieff, 2009; KEA European Affairs, 2009).

3.2.2 Knowledge transfer

Businesses operating in the creative sector actively transfer knowledge to others in Västernorrland county and contribute to skills development. Almost half (46%) of respondents indicated that they were involved in education, mentoring and training activities. The type of activities most common (62%) were giving talks, training or workshops to the public and students. Creative sector enterprises are also engaged with the education sector to help update and shape courses in line with current needs. Based on our findings, 15% are involved in these activities. Entrepreneurs also share knowledge with other businesses and emerging talent. According to our survey, 8% had provided mentoring or advice to other businesses and 8% had provided internships. More than 50 hours were devoted to education and training activities in the past year by 36% of respondents. Evidence from interviews helps to illustrate the impact of knowledge transfer on strengthening the entrepreneurial environment. For example:

"I think it is very interesting to hear entrepreneurs, not talking about their success, it is more interesting to hear them talking about their failures. Don't do that and I have learned that" (Interview 1).

"15 years ago we had almost no knowledge about design in the Sundsvall region. It was a black hole but now we have design education, small businesses that have started …companies in the region have learned about design and they know it is good for their company to work together with designers" (Interview 2).

3.2.3 Culture of collaboration

Cooperative relationships between creative sector enterprises are common in the creative sector and important to its functioning. This culture of collaboration strengthens the business environment for entrepreneurs. Our survey evidence suggests the creative sector in Västernorrland is dominated by micro businesses and self-employed entrepreneurs. This structure appears to facilitate a culture of cooperation among entrepreneurs. For many creative sector entrepreneurs, cooperation seems aligned with the concept of 'coopetition' and working with competitors for mutual benefits. In Västernorrland cooperation appears strong within the local design community. The national organisation Svensk Form has an active local branch here, driven by local design entrepreneurs. More broadly, evidence from interviews helps to further illustrate this point:

"I have been collaborating with artists and musicians…Everyone is open-minded here and open to collaboration…giving and not so competitive...it is so close, so you meet completely different people…it is something I had been hoping for, now it is so easy" (Interview 3).

"…we have a local group...it has given me some jobs and connections for the business…I have always sold myself through networking, not approach it through calling people and say 'please hire me'" (Interview 1).

"We don't feel we are in competition…we work in our companies individually and we also represent the [collective]" (Interview 2).

3.2.4 Community engagement

Västernorrland's creative sector does not just contribute to the local economy, but is also socially embedded in communities. Activities of creative sector enterprises can also cross-over into the community sector. For example the following creative sector entrepreneur's work links to community development involving disadvantaged groups:

"The project with refugees…it was an afternoon workshop…I had five or six participants for several months, it resulted in an exhibition and we had some media attention" (Interview 5).

Findings from our survey show that over a quarter (29%) of survey respondents indicated they were involved in voluntary activities that support social and community development. Voluntary activities were identified in design, visual arts and film sub-sectors of the creative industries. The type of activity most common (33%) was providing support for non-profits through donations or sponsorship. Involvement in projects on a voluntary basis with their local community (22%) also emerged as

important. The amount of time devoted to these activities was also significant – 60% indicated they spent more than 50 hours on voluntary activities in the past year.

4. Case studies

In this section we develop a number of case studies to help illustrate specific impacts of particular activities within the broader creative sector.

4.1 Made in Medelpad

Originating as a Christmas pop-up shop, Made in Medelpad is a collective of craft and design entrepreneurs. It has eight members who operate a retail outlet and exhibition space in Sundsvall. The collective has a range of impacts supporting the socio-economic development of the Medelpad region, an area in the southern part of Västernorrland county.

Collective resources pooled to create a new market channel

Made in Medelpad doesn't employ staff, it is run by members on a voluntary basis. Each member gives their time to staff the retail outlet. Any extra income earned by the collective above this is re-invested in its development. It stocks products from non-members, giving local creatives an additional local retail channel to reach consumers. This approach also helps support the collective as commission earned on non-member products generates income to cover retail overheads.

Capturing value from tourism markets with distinctive, quality regional products

Made in Medelpad is focused on selling products that have clear connections to the region, such as those inspired by local heritage or using traditional skills. This type of product is attractive to tourists and Made in Medelpad targets tourists as one of its key consumer markets. It adjusts stock to tap into seasonal demands, such as from international tourists seeking small souvenirs during summer months, compared to domestic weekend tourists who are more interested in local design products such as winter knitwear. Underpinning Made in Medelpad is a focus on providing distinctive, high quality regional products, as opposed to more generic Swedish souvenirs.

Contributing to enlivening the Sundsvall town centre

The development of an out of town shopping mall, as well as housing moving away from Sundsvall's centre has impacted its vibrancy. Made in Medlepad is part of an organisation of business owners in Sundsvall called 'Stenstan Sundsvall', which seeks to maintain a strong town centre. The shop not only has a retail function, but also symbolically helps to highlight the vibrant craft and design scene in the region.

Supporting and promoting local peripheral creativity

Made in Medelpad impacts the broader development of the local craft and design sector. It supports local business and implements a strict policy of only selling products made in the region, or from makers with a link to it. The collective is composed of start-up and mature businesses. Creatives in the network learn from and support each other. The retail outlet has an exhibition space that hosts temporary exhibitions from local craft and design makers. It also hosts get-togethers in the shop to mark the opening of new exhibitions. Members of the collective are also part of the local branch of

the national organisation Svensk Form, which helps to network and works to advocate for the local design sector.

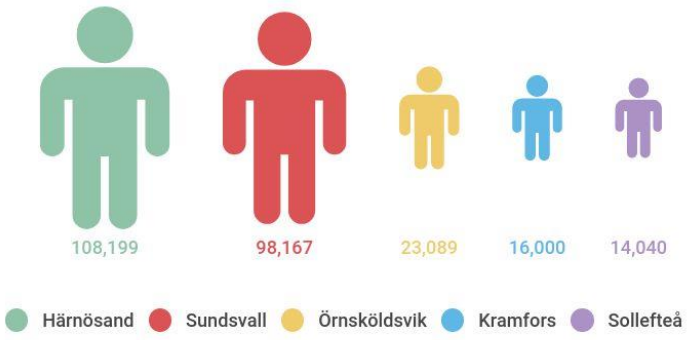
4.2 Tourism growth and cultural assets

Tourism is an economically valuable, growing sector in Västernorrland. More broadly, culture and creativity are identified as important to attracting tourists to a region and supporting tourism growth in recent decades. Broader creativity is expected to become increasingly important as part of cultural tourism, moving away from more traditional manifestations focused on cultural heritage (OECD, 2014).

Growing visitor numbers

Accommodation revenues are used as an indicator of tourism's regional performance and revenue per inhabitant was 1,759 SEK in 2015. Domestic tourism is important in the county, accounting for 85.6% of the total share of tourism in the region. Domestic tourists spent over 1 million nights in the region in 2015, an increase of 3.4% on the previous year. Visitors from abroad spent 172,629 nights in the county, an increase of 41.7% on the previous year, the highest increase in any Swedish region in 2015 (Swedish Agency for Economic and Regional Growth, 2016). Culture and heritage assets attract large numbers of visitors to Västernorrland. Numbers are not widely recorded but where figures are available, they show that almost 260,000 people visited museums in the region in 2014 (see Figure 10).

Figure 10: Visitor numbers to museums in Västernorrland, 2014



The High Coast capitalises on natural and cultural assets

Harnessing local assets to support development can make for more sustainable, resilient growth. In Sweden's High Coast, natural and cultural assets are brought together to support tourism development. A UNESCO World Heritage site, the High Coast area in Västernorrland has a distinctive granite landscape and old growth forest preserved as part of Skuleskogen National Park. Culture and nature come together in a variety of ways as part of the High Coast tourist experience. For example, each year the walking and folk festival the High Coast Hike moves through the High Coast Trail. The High Coast Art Valley was established in 2013 and combines the Herrgårdsparken sculpture park and wider art trail in various locations along the High Coast. Important funding for the project and its continued development has been provided by two local sources, the Jonas Nätterlund Foundation and Mikko Andersson Foundation.

5. Conclusion

Our analysis suggests the creative sector has significant economic and social value in Västernorrland. However, the most important impacts created by the creative sector are perhaps not solely economic, but its interlinked socio-economic impacts that contribute wider benefits to regions. The socio-economic impacts of the creative sector appear to be mutually reinforcing supporting a creative sector ecosystem in the region (see Figure 11). Wider evidence also suggests the creative sector must be understood as an ecosystem, with sub-sectors closely connected and interdependent. The relationships and patterns within the overall system enable it to function (Crossick and Kaszynska, 2016).

Figure 11: Mutually reinforcing impacts build a creative sector ecosystem

The evidence we present here highlights the important role of the creative sector in supporting more balanced, sustainable development in peripheral and rural regions. Its structure, composed of small locally engaged businesses, is also an important part of its value, enabling the creative sector ecosystem to function. Regional competitiveness is no longer just measured on factors such as rent levels, office space and accessibility. The importance of soft factors such as amenities, cultural scene and tolerance levels of the population are increasingly recognised (Bontje and Musterd, 2009). Creative sector entrepreneurs recognise this and play an important role in shaping soft factors influencing Västernorrland's image and competitiveness.

Placing the creative sector as part of a regional development strategy can support a move away from reliance on service and primary sectors and towards a more diversified economy focusing on new sources of economic competitiveness (e.g. as argued by Petrov, 2014). Primary sectors such as agriculture, forestry and fishing are a vital part of the rural economy, but rural areas can improve competitiveness by developing a variety of industry sectors, exploitation of local assets and previously under or unused resources for increased sustainability (OECD, 2012). Synergies between the burgeoning creative sector and other indigenous industry sectors, such as agriculture, the marine and tourism, provide avenues for exploration to support future sustainable growth (OMC-EWG-CCI, 2012). Tourism has been identified to have significant potential, by capitalising on existing tourism markets,

but also generating new tourism demand (OECD, 2014). Our findings also highlight the importance of creative tourism development in the Västernorrland region.

This is a one off report based on limited evidence. Across the EU, available data and the complexity of measuring creative sector value mean impact studies have limitations and likely underestimate value (KEA European Affairs, 2015). Regularly published official statistics measuring key socio-economic indicators of development within the creative, craft and cultural industries by region and creative sub-sector would have a strong value for regional development. Stakeholders need evidence to make comparisons, observe trends over time and design interventions that meet local needs. Better evidence can also help to identify benefits of particular creative sector industry sub-sectors so local agencies can focus on sectors that support and address specific local development needs.

Appendix 1: Methods and data

Our primary research for this report takes a mixed methods approach, using quantitative and qualitative data. This combined research interviews and an online survey of the creative sector. We also draw on relevant, existing statistics and research. This approach allowed us to combine the strengths of both, deriving traditional economic indicators and broad statistical observations, as well as measures of impact illustrated by individual experience. Debate and research is ongoing around methods to evaluate the complete value of the creative sector (see for example: Crossick and Kaszynska, 2016). That said, our impact assessments provide a comprehensive overview of estimated creative sector impacts in *a creative momentum project* regions.

The online survey was carried out between March and August 2017. Respondents were gained through a combination of direct email requests and wider promotion through *a creative momentum project* mailing lists and social media. A request to complete the survey was sent by email to 167 creative businesses in Västernorrland county on March 15th 2017. A follow up reminder email was sent on March 31st 2017. Wider promotion of the survey resulted in 65 respondents engaging with the survey using an anonymous link. The greatest number of observations to any question was 40, but respondent numbers vary across the survey. Low response rates are not unusual in surveys of this nature requiring detailed information. They tend to be low because of this burden on respondents (Bryan et al., 2000).

We do not rely on the survey for our economic impact analysis (section 2) and supplement the survey data with other available statistics from Statistics Sweden. We present descriptive statistics from the online survey in our socio-economic (section 3) analysis. While based on a low number of respondents, these findings include observations from creative and cultural sub-sectors of the creative industries[3]. Interviews with 6 creative professionals to gain insights on the wider socio-cultural impacts of the creative sector in Västernorrland also inform the findings.

[3] Respondents were asked to identify themselves as part of one of 18 main creative sub-sectors (Advertising, Animation, Architecture, Craft, Cultural Facilities, Design, Film, Games, IT and Computer Services, Marketing, Music, Performing Arts, Photography, Publishing, Radio, Software, TV and Visual Arts)

Appendix 2: Multiplier

The multipliers chosen for the analysis stemmed from a review of several analyses and economic impact assessments related to the creative sector in several (both European and non-European) countries. These included:

Bryan et al., (2000) work off of the approach of DiNoto and Merk (1993). This latter analysis examined the economic importance of non-profit arts organisations in Idaho by using the US Department of Commerce's Regional Input Output Modelling System (RIMS II) supplemented by survey-based data from approximately 100 organisations, including general arts organisations, performing groups (both opera and theatre), and visual arts groups, which included museums and galleries. They estimated an arts output multiplier of 1.7, i.e., for a dollar of new output a further 70 cents of output would be required in other sectors through multiplier effects. Gazel and Schwer (1997) also use an input output model approach to estimate the economic impact of a series of theatre performances in the Las Vegas region; this produced several sector output multipliers from just under 1.6 for bars, restaurants, and stadium food and beverages, to just over 1.8 for gifts, souvenirs, and gas stations. Within Europe, Senior and Danson (1998) use a multiplier of 1.25 to estimate the economic benefit generated by a once off convert event in a region of the UK. Bryan et al. (2000: 1398) find that multipliers "vary considerably by arts and cultural sector and reflect the level and nature of direct and indirect local purchases and labour intensities". For various arts and cultural sectors they calculated multipliers ranging from 1.31 to 2.47.

Often in the UK, the multiplier impacts of the arts and culture are estimated using input output models. These can be used to find out which sectors arts and culture industries purchase their inputs from, identifying its economic impact through supply chain relationships. However, the data or resources required to carry out this procedure are limited, it is typical for a multiplier value to be approximated through reference to multiplier values evident in the literature. In this study, we cite several analyses which calculate a multiplier value for the creative sector of a given region. Our multiplier is decided with these in mind. Below is a table of multipliers calculated by different studies. In cases where more than one multiplier value is shown, this indicates a range of different multipliers calculated for different creative sectors in the region.

Study	Country & Year	Multiplier
UK Arts Council Study	UK, 2013	2.43
An Approach to the Economic Assessment of the Arts and Creative Industries in Scotland	Scotland, 2012	1.24-2
Dunlop et al 2004	Scotland, 2004	1.43-2.8
Assessment of Economic Impact of the Arts in Ireland	Ireland, 2009	1.28
Kunin, 2016	Nainaimo, Canada, 2016	1.64
Momer, 2010	BC, Canada, 2010	1.36
Nesta, 2017	Wales,	1.99

For the regions in our study, we chose to apply a blanket multiplier of 1.5. This represents a conservative value but one which is not contrary to the general findings of other studies in the literature. A more detailed input-output multiplier calculation for each region would of course be a superior approximation, but given the capacity for variation in multipliers across time, regions and sectors, a general and conservative aggregate figure, based on several other studies, is a reasonable approach to take.

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