



ROUNDHOUSE CREATING FUTURES

Helping a generation
re-build their future

mental health
creative growth
success
future
career
artist
wellbeing

INTRODUCTION

Optimism

by writer and comedian Jack Rooke

All young people strive for outlets. Irregardless of background, identity, class or heritage, developing that key form of expression helps build the foundations of a happy, healthy, resilient, courageous, compassionate, inspiring and optimistic individual.

The creative arts offer many of these outlets. Some inspire young people to meet physical challenges, using their individual bodies to help define collective experiences. Some inspire young people to use their voice, both communal and solo, to sing or speak truth to both the powerful and the powerless. Some inspire young people to pick up a pen and develop the stories and strategies that enhance our collective futures.

I believe the Roundhouse provides the broadest scope of these outlets that you can encounter in one building.

I began at Roundhouse aged 16 in 2010. My black cab driver dad Laurie, used to drive teenage me down the Adelaide Road to go for a Sunday afternoon snoop round Camden Market. He introduced me to the building, each time driving past the box office, recounting a story of a "Kentish Town girl" that teenage him used to kiss by a bus stop. Then, very suddenly at the end of 2008, my Dad passed away of cancer. It completely floored me; stripped me of all that teenage naivety and optimism, leaving a premature understanding of mortality and depression. When I discovered The Roundhouse's creative projects at the start of 2010, I was a heavy, lethargic shell of my former self. My mum knew I needed some sort of outlet, so packed me off with cheese and pickle sandwiches (no crusts) every Wednesday evening to Camden, whilst she went down Bingo for her own personal outlet.

It all started with me writing articles for the Roundhouse online magazine: mostly naff gig reviews that contained numerous grammatical mistakes. Then I just started writing about my dad. I started writing all about grief and how it'd massively affected me. Soon enough I was writing poems, entering the Roundhouse Poetry Slam. Making the final. Meeting other young performers. Writing more poems. Performing each month. Performing each week. Performing three times a week. Writing a one-man show about grief. Researching. Developing. Rehearsing. Meeting a mentor. Putting on a three-night run in the hub space. Then a week-long run in the Sackler Space. Getting support to apply for Arts Council funding. Going to the Edinburgh Fringe. Selling out performances. Word of mouth spreading. Getting reviewed by blogs. Then The Guardian. Then The New York Times. Winning awards. (Sometimes losing awards.) Then selling out London runs. Booking a UK tour. Adapting the show for Radio 4. Signing a book deal with Penguin. Developing the show for TV. Being commissioned by Channel 4 to make the show as a full sitcom series in 2021.

All that, in a paragraph, is my whole Roundhouse journey since 2010. I don't mention it all to show off (although it's quite cool innit) but all of these things came from just one story, born out of one outlet which I developed in that one building.

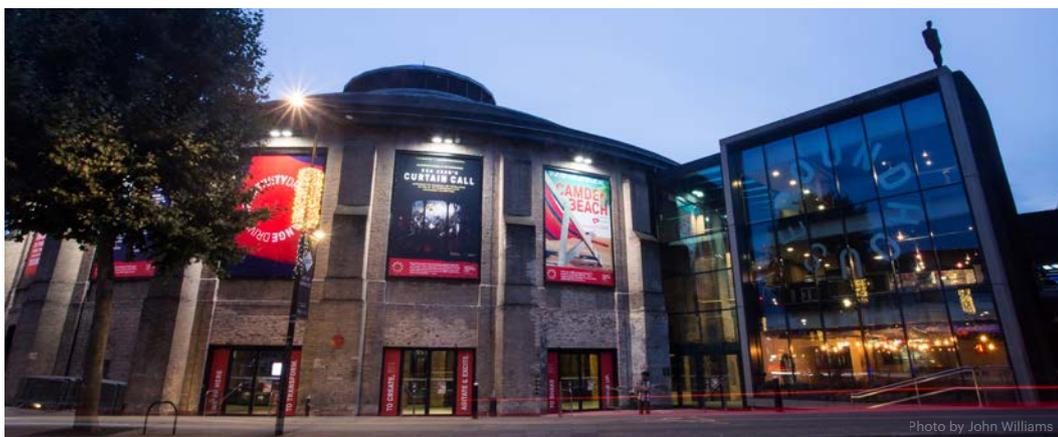
Throughout a decade of feeling like many things were unpredictable in my personal life, the Roundhouse remained my constant. A crucial support in developing a career that ten years ago I would have deemed unfathomable. Roundhouse gave me the space I needed, whether it was a room with a laptop or a theatre full of 200 audience members. It gave me a space to fail, try again, persist and succeed. A space of much-needed distraction, a space to be challenged and a space for sheer determination to come out of adversity. The Roundhouse gave me optimism. And by investing optimism in the individual, you can end up inspiring a whole, wider generation.

At its core, that is the secret of Roundhouse's success. The success is not just in those, like me, who now have creative careers with paid-commissions and the odd award win. But it is in those Roundhouse project youth alumni, who now actually work outside of the arts, and yet invest the same learnt principles of expression, compassion and creativity into their own individual fields.

And perhaps I shouldn't write this for a report about the impact of the arts on young people, but I wholeheartedly believe that this positive impact is completely immeasurable. It permeates throughout our society and culture, enriching communities and our collective self-esteem in ways that spark buckets of hopeful optimism.

And that has to be the remedy for the times we are living through right now. My mum reckons it's the biggest mental health crisis in a century – and sadly I think she's right again. Optimism is in scarce supply. At times, it feels completely vanished. And you can only see a future if you have any sense of optimism. That's what The Roundhouse has given me and countless others, and why it is one of the most important buildings in Britain today.





**Marcus Davey CBE,
CEO and Artistic Director, Roundhouse**

The Roundhouse is a safe haven, a home for the young people we work with. On the surface we might just look like a venue but underneath the main auditorium is the Roundhouse Studios, which sits between education and employment, and is part of the work we do through the Roundhouse Trust. The Roundhouse is a place where young people – the next generation – are building a more positive future for themselves through creativity, and developing skills that can set them up for life. We always knew our organisation had a tangible, dynamic effect and through this report, we can evidence for the first time, the intrinsic role that creativity plays in helping young people to change their lives for the better.

In 2018–2019 we spoke to nearly 200 of our alumni to find out how creativity impacted their future in a positive way. The results are hugely impressive, with **96 per cent of respondents in active, employment, education and training**. A majority credit the Roundhouse with helping them in that next step. **85 per cent of people told us that their confidence improved, whilst 70 per cent also said that their time at the Roundhouse had improved their transferable skills**. This report offers an analysis of that work and outlines how, in light of the challenges we currently face, we are resolute in our desire to evolve and continue to invest in young people and ultimately, to ensure the next generation has a bright and successful future.

However, while in 2019 we welcomed nearly 7,500 young people through our doors, in 2020 the impact of Covid-19 is undeniable. The pandemic has brought about the loss of safe spaces, diminished future employment prospects and increased mental health problems for young people. We have long believed that creativity not only supports young people's positive mental health but develops the transferable skills and resilience that they need for their future. We also know that the Roundhouse provides a place for young people in London to feel safe and listened to.

Like every organisation of its kind, along with the young people we support, the Roundhouse can only truly thrive in an external political, economic and cultural environment that provides us with the necessary tools and resources that we require and a commitment to long-term funding in our sector. We know the importance of the Roundhouse using its voice and experience, to influence and drive positive change where it is needed and we cannot underestimate the collective voice of young people and our sector in making change.

It is clear – and demonstrated here in this report – that our work makes a difference. We are not a mere luxury for lucky young people and our expertise can soon start to be effective on a national basis. Through creativity, Roundhouse provides essential transferable skills and we give young people the belief and confidence to take themselves out into the world. As you read this report, we know you will understand and appreciate the exceptional circumstances that we find ourselves in, but we hope you believe in the exciting, transformative opportunities that could lie ahead if we work together to learn, challenge and reform.



OUR RECOMMENDATIONS

We want the Government, business and funding partners to invest in programmes that are proven to build skills, confidence and resilience in young people because, as opportunities open up again post Covid, we want young people to be fully ready for the world of work. For that to happen we propose:

- Investment in existing and new high-quality spaces for young people, where they can access support, learn skills and gain experience.
- A revitalised creative careers information service that includes advice on self-employment, entrepreneurship and skills development.
- Proactive measures to enable under-represented young people to access entry-level work schemes and support structures.

To get this right, young people's voices must be at the centre of government policy.

1. YOUNG PEOPLE AND COVID-19

The Covid-19 pandemic has disrupted almost every aspect of our lives and has chipped away at the societal, educational and community spaces that we have taken for granted. For young people the impact has been brutal. The impact of Covid-19 on young people's mental health and career prospects are particular areas that are huge cause for concern.

According to the Institute of Fiscal Studies (IFS), young workers today will be hit the hardest with youth unemployment potentially rising to one million young people. The study showed that employees aged under 25 were about two and a half times as likely to work in a sector that is now shut down compared to older employees. The Office of National Statistics (ONS) has also released ethnicity data showing that Black, Pakistani and Bangladeshi people have double the unemployment rate of white people.

The situation in our sector is particularly acute. The Creative Industries Federation have predicted that 119,000 permanent creative workers will be made redundant and 287,000 freelance roles terminated by the end of 2020, with the UK creative industries projected to lose £1.5 billion a week in revenue in 2020.

That means that as many as 1 in 5 creative jobs are expected to be lost – more than nine times the entire workforce of British Airways or almost triple the workforce of Asda in the UK and regionally London is projected to suffer the most.

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“I miss my community, learning from other artists and having a safe, free space in which to work and write.”

Roundhouse Young Creative

“Opportunities have vanished, relationships have been strained, fundraising has become even more competitive and it's really hard to stay hopeful.”

Roundhouse Young Creative

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Even before Covid-19 there has long been economic uncertainty around youth employment. The impact of the pandemic, of intergenerational disparity, digital inequality, globalisation, climate change and Brexit are further exacerbating the fragility of future prospects for young people. They face unprecedented levels of change and uncertainty. Employers will likely take fewer risks on young people, creativity is in danger of being stifled by the preference for productivity, and the imperative for pure fiscal growth will leave many young people exploited and left behind.

The loss of future employment prospects is just one trigger for diminishing mental health amongst young people. The isolation caused by Covid-19 restrictions feeds into the lack of hope and compounds feelings of loneliness.

In the summer of 2020 Young Minds carried out research with 2,036 young people with a history of mental health needs. As many as 80% of respondents said that the pandemic had made their mental health worse and 87% said that they had felt lonely or isolated during the lockdown period.

Covid-19 has exacerbated an already persistent trend. Recent data published in [The Lancet](#) revealed troubling reductions in the mental health of young people, happening against a background, in the past decade, of significant worsening mental health for young people and of young people's mental health services struggling to cope.

Some young people are particularly vulnerable to social isolation and are affected badly by being withdrawn from school. They may lose oversight of their well-being by teachers and other responsible adults, as well as access to regular meals and peer support from friends.

It is vital therefore that we get creative spaces open for young people. Venues such as the Roundhouse give young people a safe space to meet other creatives, have a sense of independence and develop a sense of purpose.

We must not let Covid-19 unravel the proven success of Roundhouse's work. We will adapt in accordance with the needs of young people in light of the pandemic. In looking to the future, we will prioritise their mental health and well-being and focus on restoring the connections, learning and development that they need. That includes building real, transferable skills and capabilities that can equip them for the challenges they will face.

If we can get that right, then we can look to the future with hope for young people and the rebuilding of our industry and the economy as a whole. Young people with transferable skills, emotional intelligence and resilience will be central to that. Not least because the creative industry, into which we feed emerging talent, will be an essential part of the UK economic recovery.

2. THE ROUNDHOUSE WAY

Roundhouse, a unique model: a youth centre inside an international performance venue.

Since 2006 the Roundhouse has worked with thousands of young people, aged 11-25, over the long term. We achieve genuine engagement by building trust and a community. A hub where young people voluntarily choose to spend time, engage with our creative programmes and access support through our on-site Advice Hub and dedicated youth support workers. We welcome any young person, but we work at a grassroots level with over 300 community organisations so we reach the most diverse group of young people. We've pivoted this work since March but our principles have remained the same – to provide creative opportunities to help young people develop their skills whilst offering holistic support through our Advice Base.

HOW DO YOUNG PEOPLE GET INVOLVED IN THE ROUNDHOUSE?

We recruit young people through a range of channels including, local statutory services, schools and Pupil Referral Units (PRUs), community groups, charities and peer arts organisations, marketing or peer referrals.

WHO COMES TO THE ROUNDHOUSE?

In 2019 we worked with nearly **7,500** young people

58% were from areas ranked as the most deprived (measured against the IMD)

31% were from the African diaspora

9% were from the Asian diaspora

1% were Arab

5% were from other ethnically diverse communities

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[Roundhouse] made me realise that I can be myself and unapologetic. I learnt I should be heard just like everyone else.

Roundhouse Young Creative

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WHAT OPPORTUNITIES DO WE PROVIDE?

INDEPENDENT PARTICIPATION:

A programme of projects which include workshops and masterclasses as well as intensive projects for young people not in employment education or training. This includes young people who access the studios and equipment hires.

EMPLOYABILITY AND ENTREPRENEURSHIP PROGRAMMES:

Initiatives including the Self-Made Series, Creative Leadership Programme, Self-Made Accelerator Programme, Co-Working Hub membership.

DIGITAL ACCESS:

Round Your House, in partnership with Bloomberg Philanthropies, our new digital campaign that provides online opportunities to help young people stay creative and connected at home.

PROFESSIONAL OPPORTUNITIES:

Paid performance opportunities as well as our dedicated talent development programme, Roundhouse Resident Artists. We also signpost artists to external paid opportunities and host one trainee and two apprentices on year-long programmes.

CONTINUAL OFFER OF COMPREHENSIVE LONG TERM SUPPORT:

Pastoral support provided by our trained youth support team as well as referrals onto specialist agencies and services.

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Roundhouse helped me to embrace my culture, and who I am by exchanging cultures and traditional styles of music from a diverse group of singers.

Member of Roundhouse Choir

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Our aim is to work with 10,000 young people a year by 2023 and critically we want to extend that reach to those aged 25 to 30 years old. We remain committed to building a state of the art extended Campus building by 2023. It will be a new building on the Roundhouse site for 18-30 year-olds where we will expand on our entrepreneur and employability programmes that help young people hone their employability skills, develop their creativity and learn how to establish and grow their businesses and networks. It will include affordable desk and studio space, and facilities and equipment to help them do this.

We take nothing for granted. While we believe that our work is life-changing we recognise the need to evaluate and listen to young people to ensure that we are truly delivering a positive impact on their lives. This report demonstrates the impact the Roundhouse has on the futures of young people.



Photo by Cesare De Giglio

Roundhouse pilot co-working hub, 2019

3. BUILDING ON PROVEN SUCCESS

Prior to the pandemic we set out to better understand the difference that the Roundhouse's programmes made.

We spoke to 167 people and the results were incredibly encouraging, our methodology can be seen in the appendix.

96% of respondents were in active, employment, education and training

The pandemic will have impacted on those individuals, but their resilience and ability to adapt will have been strengthened by their time at the Roundhouse.

85% of respondents told us that working with the Roundhouse improved their confidence.

91% of respondents attributed their time at the Roundhouse with helping them to go on to employment, education or training.

70% said that their time at the Roundhouse had improved their transferable skills.

We know that creative subjects can develop transferable skills. They nurture abilities that support different areas of life: personally, professional and creatively and provide young people with tools that can be utilised in a range of career choices.

66% of respondents mentioned the benefit that semi-professional or professional opportunities had on their career trajectory.

Professional opportunities (for example, performing live in front of a ticket buying audience at internal and external events, hosting a radio show, live streaming, or teaching) have provided young people with relevant experience, taught them professionalism and supported their progression into the creative industries, as well as being a source of confidence building and positive self-esteem.

We know that being in touch with the right networks is so important for a career in the creative industries and it is something that those from disadvantaged backgrounds find a particular challenge.

68% of respondents mentioned the benefit of the project in creating personal and professional networks.

Our intensive projects, which are six-weeks or longer, are for young people not in education, employment or training. They bring together participants and enable them to build and nurture professional and personal networks from which they can benefit throughout their lives.

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[It] developed my confidence in my own ability, particularly when presenting or performing on stage. Professionally this has helped with public speaking and I've since found myself presenting by myself to a room of 100+ people.

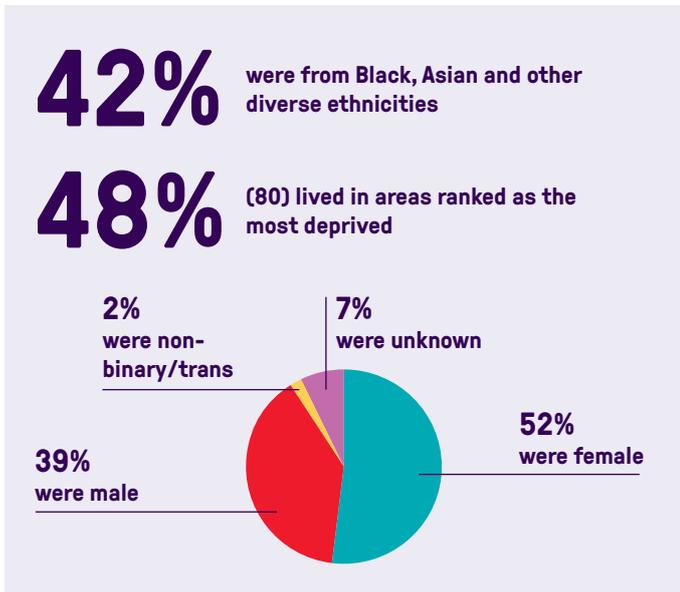
Poetry Collective member

Leadership. Being firm and being sure of myself came from spending two months with strong, powerful and female creatives. My confidence and self-belief developed and made me a better leader.

Roundhouse Young Creative

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Across the 167 respondents:



When you consider that according to the report *Panic! Social class, taste and inequalities in the creative industries*, 4.8 per cent of employees in music, performing and visual arts are from black and ethnically diverse communities and only 18.2 per cent identify as working class, these figures indicate that we have begun to open doors for underrepresented young people in the creative industries.

Our creative programmes welcome all young people but we proactively target those with fewer opportunities, for example those from lower socio-economic backgrounds. Our aim is always to reach as diverse a group of young people as possible because we know that we are in a powerful position to change the face of the creative industries beyond our own doors.

Of those that were interviewed:

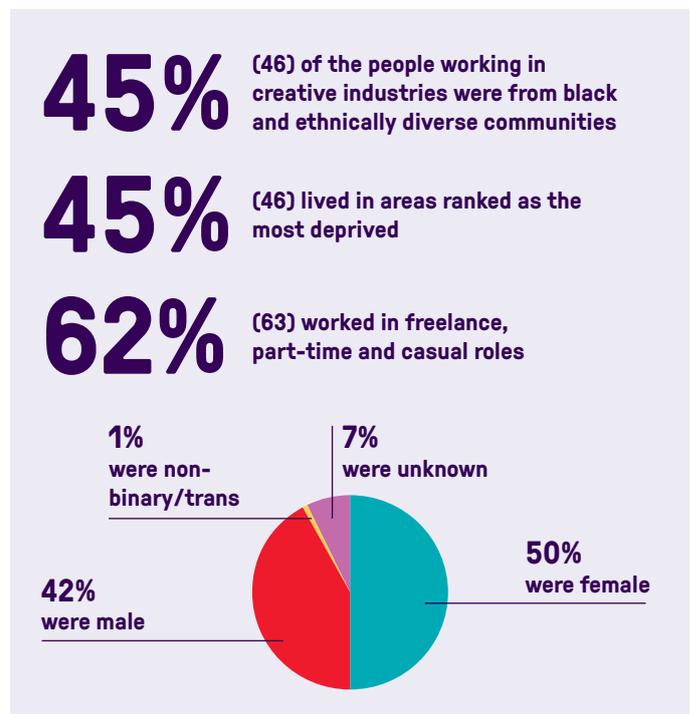


(4 alumni were in work and education – therefore counted twice)

And furthermore, of that 85 per cent (142) who are in work, we found that:



Of those in the creative industries we achieved success in our goals to support a diverse cohort of young people into the sector. We found that:



These figures demonstrate what can be achieved with positive action. However, as will be examined further in this report, it is important to note the high number of people working in a freelance, part-time or casual basis. This is a persistent feature of the creative industries and an area of insecurity that has greatest impact on those without the social capital to gain consistent work or the financial backing to sustain periods without work.



I feel since coming to Roundhouse I have come to meet people from a wide range of backgrounds, and it makes me understand other people.

Roundhouse Young Creative

I've been doing this for a while. I've never had a working space; I've always been working at home, so it's been nice to network with other people and get their input and their ideas, or knowing what I'm doing is the right thing and I can help other people as well. In three months I've been able to articulate more about my business, build confidence, and take that step forward in believing 'yeah I can do this'.

Co-working Hub Participant

I think the fact that it is here [at the Roundhouse], is a real value of it. When you're involved in the Roundhouse you feel that you're bigger than sum of your parts because you have this engine of incredible organisation behind you and the will of the whole body of staff spurring you to succeed.

Co-Working Hub Participant



Since conducting the impact research, and in response to its findings, we developed a new strand of work supporting young freelancers and entrepreneurs aged 18-30. We are committed to building the Roundhouse Campus in 2022 and in advance of this we have started our Self-Made Series which is a series of workshops and opportunities that will help young people develop the tools they need to be successfully self-made, including budgeting, well-being and sessions that cover business skills along with networking.

We also completed a three-month pilot project of a new co-working space where we wanted to get an understanding of what young entrepreneurs would need from a co-working space in the Roundhouse Campus.

Of the 20 individuals (17 companies) who took part:

93% said their confidence improved

73% developed their networking skills

But most importantly:

87% said their ability to articulate their business or idea improved

We know spaces that develop skills and networks will go on to have a positive impact on young people's creative businesses if they are given the right environment and holistic support.

4. ROUNDHOUSE STORIES

Sophia

Wax Lyrical clearly changed my life, in terms of finding my voice as a writer and artist. But joining the Roundhouse Youth Advisory Board (RYAB), gave me so many amazing opportunities. I joined RYAB because I wanted to continue my journey as a young creative and I still had a lot more growing to do. I also believed in our ethos that creativity can transform lives and that everybody has a voice. RYAB allows young people to realise they can speak up, make change and that our voices matter. This definitely gave me a purpose. One of my responsibilities of being part of RYAB is to ensure that young people continue getting the same opportunities that I did and keep empowering the next generation. This is something I take pride in and hold close to my heart.

I've definitely found my voice as a writer again. And that was a very big deal for me, because I was song writing for such a long time, I didn't think I was going to be able to come up with any material that wasn't connected to melody. So to be able to come up with deep written material that could stand up on its own was amazing, because I did start off with creative writing in the first place. So, I've now come full circle and am fully connected to all elements of my craft.

I've had so many opportunities and so much work has come through connections and networking at the Roundhouse. Working with the development team has really taught me that relationship building and maintenance is key and that planning, preparation and passion for what we believe in is what we need to execute everything and anything. Be it a fundraising event, a dinner or performance. We always have a plan, a backup plan and a clear vision of where we want to go and our steps on how we're going to get there. I now try to apply this to my everyday life.

The Roundhouse definitely helped restore my confidence as a person. Gave me a wider knowledge of life and opportunities. But, most importantly, it kind of just gave me a second home and I have friends everywhere in that building. So yeah, it's just a really safe space, to just be me.



Photos by Cesare De Giglio



Ray

I started coming to the Roundhouse around three years ago. I remember coming to my first radio drop in session and not believing that I was paying £2 for three hours of quality sessions with studio equipment and a tutor and other really driven individuals!

Because of the Roundhouse, it allowed me to identify parts of my interests which I would have neglected. From not believing in myself as a radio host or as a producer to identifying myself in external environments as that, it's a powerful thing. Actually it builds that belief and confidence because you know that you've managed to put this into practice in a safe space.

Through the radio drop in sessions, I also got the idea for a radio show – *Peace of No Mind* – which I've now been able to move into a podcast format. I've done 12 episodes for the first series. The show works as a conversation format which looks at social constructs and facilitates healthy debates.

You need to be able fail in a place where you can identify what went wrong rather than going out into the world and not necessarily having anyone to support or back you up, or not knowing who to refer to.

Ultimately, there's only one Roundhouse in the UK: a place which gives you creative opportunities, networks and a belief in yourself. It's like the building itself holds so much magic, and had I not stepped into its magic, my life would probably be very different. For the scene and for the culture, this building is so important. It allows it to thrive in a safe, friendly and secure environment.

Ray hosts *Peace of No Mind*, a podcast highlighting topics from mental health to alternative sound therapy.

5. CREATIVITY FOR CHANGE

We want to make the case for creativity being a central pillar for the recovery from Covid-19; for individual young people and the wider economy in which they hope to one day work.

Creativity for future skills

Our work supports personal development, helps young people to develop the confidence needed to adapt in an ever-changing world and gives them the ambition to aim for a fulfilling career.

The benefits of a young person immersing in creativity can go far beyond those wishing to work within the creative industries and can directly support and develop organisational skills, innovation and team-work for young people wishing to enter a myriad of professions.

In their report *Talent for Survival*, Deloitte argued the UK would benefit from a workforce with technical skills balanced by more 'general purpose' skills such as creativity, social skills, problem-solving and emotional intelligence. Creativity gives young people the skills needed to adapt to an ever-changing world. In 2020 Roundhouse and Deloitte teamed up to create Blueprint. A group of 18-25 year olds explored the skills they'll need to succeed in the future workplace. Thoughts and findings were shared through short films produced by young people. The education and support that Roundhouse provides enables young people to develop these crucial skills.

There are reasons why the cultural sector has a high proportion of freelancers. Much work in the sector is project-based with weight placed on originality and diverse talents. However, this risks under-investment in skills and the poor retention and sharing of knowledge and learning across the sector, which is particularly detrimental for disadvantaged young people. This situation is compounded by the enormous hit that freelancers took from the huge loss of work due to Covid-19. This is another reason why we are committed to opening the Roundhouse Campus in 2023. Our sector is built on the incredible talents of a large freelance community and we want to ensure that young people are still encouraged to work in the sector via this route. We will need their talent as and when we reopen and therefore, we need to invest in the pipeline of talent, and harbour spaces where they can create and connect with like minded individuals.

In the case of the cultural workforce specifically, this underlines the value of networks for those working in the field. As new opportunities begin to re-emerge it will be crucial to ensure that young people without established networks are able to access this fluid way of working and diversify their income. Often to have a sustainable career, you need to be multi-disciplinary and be able to balance multiple roles, for example, a professional singer might

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My creative journey has been one that taught me to overcome my depression and still be able to deliver a great show. I felt like I was coming across as unreliable due to feeling depressed, but everyone's patience really helped my confidence.

Roundhouse Young Creative

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also be musician, a music event organiser and a tutor. Roundhouse's work will continue to nurture the skills required to work in this way.

Although we have continued a digital offer for young people, we hope to use this to build back a range of support, ideally face to face. However, if Covid-19 restrictions persist we will increase our digital offer for young people. We also recognise the importance of continuing a digital offer so that we can, not only broaden the reach of our opportunities across the UK, but make sure that young people who cannot travel for health reasons, have access to good-quality creative opportunities in their own homes.

Creativity for future mental health

The arts have an important role to play in alleviating poor mental health. Through offering support, promoting well-being and creating a space for social connection, the Roundhouse has always prioritised the emotional welfare of young people.

A report from the Arts All-party Parliamentary Group (APPG) – *Creative Health: The Arts for Health and Wellbeing* found that the arts can help keep us well, aid recovery and support longer lives, better lived. It described the arts as “a way of forming, shaping and holding in front of your eyes something you feel internally. It helps people develop a narrative of their lives and relate to their own experience in a new way.”



Having mental health problems, it helped having Roundhouse as a base and creative outlet. It helped with my anxiety and the support was brilliant.

Roundhouse Young Creative

Having the opportunity to perform helped with my mental health issues as it gave me focus.

Roundhouse Young Creative

I've been given so many opportunities through the Roundhouse which has helped me with my social anxiety. I'm much calmer in social situations now. I think if I can stand up in a room of people and recite a poem, I can talk to someone in a room. It's helped me personally and creatively.

Roundhouse Young Creative



Creativity for the future economy

As we rebuild for the future for young people, we must also be mindful of the need to rebuild our economy.

The World Economic Forum recognises creativity as one of the three most important skills for every nation's future growth. Creative industries in the UK deliver economic, social and reputational value and are a source of global 'soft' power for our country. Until the Covid-19 pandemic they contributed over £100bn to the UK's economy, exported £46bn in goods and services worldwide and were growing at twice the rate of the general economy. The sector employed more than 2 million people and expected to create one million more jobs by 2030. London accounted for almost 12 per cent of those jobs (compared to 4.9 per cent in the rest of the UK).

- The number of jobs in the creative industries has increased by nearly 30% from 2011, faster than the UK's average rate of growth
- The creative industries accounted for 9.4 per cent of total UK exports, contributing a record £9.18 bn to the UK economy in 2016
- The contribution of the UK creative industries rose by 7.6% in 2016, more than twice the average growth rate in the UK economy of 3.5 per cent)

The creative industries are particularly important for the London economy:

- There were 622,600 jobs in London's creative industries in 2016, equivalent to 11.9 per cent of total jobs in the capital (compared to 4.9 per cent in the rest of the UK)
- Looking at the wider creative economy, there were approximately 882,900 jobs in the capital in 2016, up by almost a quarter (24.2 per cent) since 2012
- Just over 1 in 4 jobs (27.8 per cent) across the creative economy are held by self-employed workers, compared to 16.8 per cent of jobs in the non-creative economy

The evidence in Chapter 3 shows how important our role will be in supporting the economy along with the individual people that work within it.

The work will be critical for young people who have been disproportionately hurt by the economic impact of the pandemic. They are more likely to be working in hard-hit sectors such as hospitality, so recovery for them could take much longer. A number of reports from the [Resolution Foundation](#) found that employment among 18 to 29 year-olds will not return to pre-pandemic levels for at least another four years.

As we re-build, there is enormous potential to go even further. Too often creative industries have been under-capitalised, held back by skills shortages and hampered by a lack of diversity caused by unequal access to the opportunities that organisations and individuals need to reach their full potential. While talent and creativity can be found everywhere, access to the money, markets and networks needed to succeed cannot.

To begin to address that, creative education should be at the heart of the school curriculum alongside the provision of sufficient resources to deliver accessible extra-curricular creative activities to students from all backgrounds, as recommended by the [Durham Commission](#).

As things stand, creative industries remain marked by significant inequalities; driven by the social class background of the workforce and how this intersects with other issues, including attitudes and values, experiences of working for free, social networks, and cultural tastes. This is likely to worsen as a result of Covid-19.

As we go forward the creative industries must add this issue to the many challenges it will need to overcome. Like all other sectors we cannot face that alone. We need strategic vision and further investment from the government that recognises that a full economic recovery from the pandemic is unthinkable without the creative industries playing a full part.

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I had no confidence before the course, it changed my life. It made me realise I had the right potential and understand how I could have a career in film.

Bloomberg Broadcast Programme Participant

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For a bunch of working class young people, industry insights were really important – understanding how to be self-employed, how to do your admin, build your business.

Roundhouse Resident Artist

6. CONCLUSIONS

The devastating impact of Covid-19 has thrown a stark light on the existing problems of youth unemployment, isolation and loneliness, and societal inequalities.

Through the recommendations in this report we want to see government, business and funding partners working alongside cultural organisations and their communities to achieve real change for young people.

By preparing young people for the future, through programmes that are proven to build skills, confidence and resilience in young people, we can equip them to take positive steps in their futures. This will require investment, careers advice and entry-level workforce schemes that prioritise diversity, but we believe if we put young people's voices at the heart of this discussion then this can be achieved.

We look forward to working with politicians, businesses, funders and the broader sector to achieve these goals and ensure young people have a positive future.

APPENDIX 1. METHODOLOGY

We know from our previous analysis of project outcomes that the work that we do with young people has a huge, immediate impact on them. As Figure 1 illustrates there is evidence of considerable improvements in confidence and in specific skills.

AIM	RESULT
Average improved confidence	85%
Average improved communication	77%
Average improved teamwork	82%
Average improved creative industry knowledge	91%
15-17s: Average % of Yps who improved one or more skills	85%
18-25s: Average % of Yps who improved one or more skills	90%

Figure 1. Evaluation data from 18/19 youth project cycle at the Roundhouse.

While historically, our evaluations have focused on outcomes (short-term objectives measured at the end of a project), we now recognise the need to move towards an evaluation strategy based on a logical framework that maps our short-term outcomes alongside our long-term impact. We want to know that our work is enhancing opportunities and choices for our young people in a sustainable, enduring way, from the moment they walk out of our building.

To give as full a narrative as possible we conducted a qualitative study of a sample of our alumni. Mindful that we are not able to derive complete impact attribution across all our youth programmes, as participation with us may be just one part of our young peoples’ lives, we aimed to speak to those with whom we had had most engagement.

We collated a list of 410 participants that had completed one of our intensive projects from 2014–2018. The projects that were included were (some people did more than one project with us):

Collectives

Year-long programmes for emerging artists aged 16-25. The aims are to improve skills through a range of professional development and performance opportunities, includes the Roundhouse Choir, Music Collective, Poetry Collective and Audio Collective.

Intensive NEET (Not in Education, Employment or Training) Project

Six week, intensive projects for 16-25 year olds who are referred through community organisations. The aims are to develop creative and life skills and access industry professionals.

Roundhouse Youth Advisory Board (RYAB)

A youth board which enables young people to have an effective voice within the Roundhouse and to be powerful advocates to the wider community, young people spend a minimum of one year on the youth board. The aims are to advise all Roundhouse teams on the development of the organisation.

Resident Artists

A year-long residency programme aimed at developing professional artists in radio, music, spoken word, circus and performing arts.

Trainee or Apprentices

Year-long paid professional development opportunities to enter and progress within the arts sector.

HIVE Young People Professional Performance

A professional paid opportunity specifically for women of colour aged between 18–25 to devise and perform in public performance.

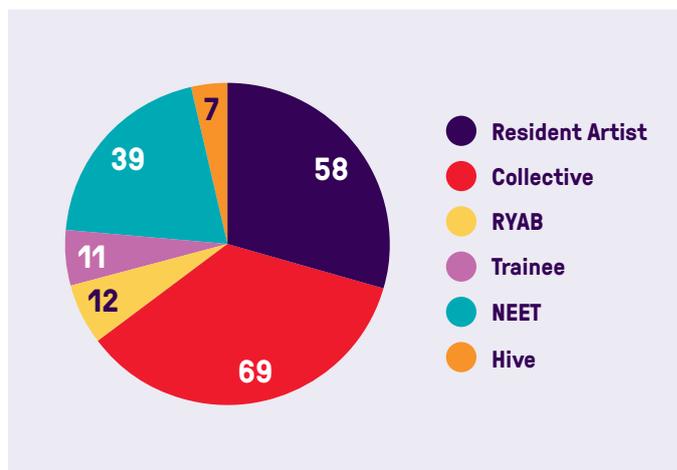


Figure 2. Included projects – note that some people did more than 1 project.

The participants were aged from 16-25 at the start of their Roundhouse project, and therefore, up to age 30 on the date of the phone call. We spoke with 167 young people – a response rate of 41%.

The interview script was designed to allow for some specific examination of our beliefs around our impact and the reality of the participants’ lives after Roundhouse. Importantly, in line with our ethos, we recruited experienced internal youth support staff to carry out the phone-calls.

When analysing the results of the interviews we used thematic analysis, defined by Braun and Clarke (2008) as, “A method for identifying, analyzing and reporting patterns within data.” With this methodology we were able to establish patterns in the responses, giving us themes to report against.



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