

CULTURE COMMONS & CREATIVE INDUSTRIES COUNCIL

Devolution: perspectives from the UK's creative industries

INSIGHT PAPER

Oct 2024

Published as part of
**the future of
local cultural
decision making**

An open policy development programme
led by Culture Commons and Partners



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This Insight Paper was produced by Culture Commons as part of the **'the future of local cultural decision making'**, an open policy development programme led by Culture Commons and a coalition of UK-wide partners.

Abstract

This Insight Paper captures perspectives on devolution and increased local decision making from senior members of the UK's Creative Industries Council. These perspectives are clustered together under thematic headings and the implications for policy are drawn out. This Insight Paper will be submitted as formal evidence to Culture Commons' open policy development programme, 'the future of local cultural decision making' and inform a series of policy positions to help create a more equitable and sustainable creative, cultural and heritage ecosystem.

Keywords

devolution; creative industries; investment; competition; cluster; research and innovation; place

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Culture Commons bring the creative, cultural and heritage sectors together with the research community and policymakers to co-design new policy and influence decision making at the local, regional and national levels. We are leading **'the future of local cultural decision making'** open policy development programme.

You can find out more about us at www.culturecommons.uk

Creative Industries Council (CIC)

The Creative Industries Council is a joint forum bringing together the UK Government and the creative industries. It is chaired by Government Ministers with an industry co-chair, Sir Peter Bazalgette.

The CIC focuses on addressing the challenges and opportunities facing the UK's creative industries. As a voice for the UK's creative industries, the CIC helps to drive forward progress on key areas of growth for the sector, including access to finance, skills, export markets, innovation and intellectual property (IP).

The membership includes leading figureheads drawn from across the creative and digital industries including TV, video games, fashion, music, arts, publishing and film.

UK Government data, published in April 2024, showed that the economic contribution of the UK creative industries grew by 6.8 per cent in 2022 to reach £124.6 billion. This growth, which outstrips many other parts of the UK economy, has put the creative sector front and centre as a key industrial sector capable of delivering on the Government's growth ambitions.

CIC is an Observer Partner on this open policy development programme.

You can find out more about the CIC at www.thecreativeindustries.co.uk

The Programme

['the future of local cultural decision making'](#) is an open policy development programme led by Culture Commons and a coalition of partners made up of local governments, the creative and cultural sectors, arm's length bodies, grant giving bodies and leading research institutions.

Together, the partners are exploring how further 'devolution' and/or increased local decision making might impact on the creative, cultural and heritage ecosystem in different nations and regions of the UK.

More information about the programme can be found on the dedicated [digital hub](#).

Open Policymaking

This open policy development programme is based on a not-for-profit and collaborative partnership model. Open Policymaking was described by UK Government in 2014 as a process that ‘opens up the formation of public policy to a wider variety of stakeholders’.

Culture Commons have adopted some of the key principles sitting behind this approach and elaborated on them when designing this programme, particularly the commitment to openness and transparency.

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To cite this paper, please use:

‘The UK’s Creative Industries and Devolution’, Culture Commons, October 2024

Introduction

Culture Commons and CIC co-convened representatives of the CIC for a high-level roundtable designed to explore perceptions, current understandings and the potential impacts of promises for more localised decision making on the creative, cultural and heritage ecosystem as part of an open policy development programme.

The meeting was co-chaired by **Francesca Hegyi OBE**, Chief Executive of the Edinburgh International Festival and Deputy Industry Co-Chair of the Creative Industries Council and **Trevor MacFarlane FRSA**, Director and Chief Executive of Culture Commons.

The members who participated in the session represented a cross-section of the [CIC membership](#) which, in of itself, is made up of leading creative industry firms, national level representatives, arm's length bodies, agencies and others from a range of subsectors, including film, high-end TV, tech, architecture, research and innovation, publishing, music and media.

This provided us with a snapshot of the wide range of objectives and purposes sitting across the bodies that contribute to the 'creative industries': from nurturing the growth of British high-end TV and film, to supporting individual creative professionals, to public bodies and agencies.

We were delighted to be joined by senior representatives, with a considerable combined experience and length of service. Most importantly for the purposes of this programme, contributors had a working understanding of engaging with both regional and local government within and across all four nations of the UK.

Before the session, we sent the contributors the following questions to consider, which we used to guide us through a semi-structured conversation:

- How and to what extent does your organisation currently interact with local government structures (i.e. local, district, county and combined authority) on a day-to-day basis? What is your experience of this?
- Are there locally-led initiatives that support the growth and development of your industry particularly well that you would like to see extended or rolled-out elsewhere?
- What do you foresee the risks to your business/industry might be of increased local decision making associated with the creative, cultural and heritage sectors in the area you are based or operate within?
- Do you foresee opportunities for creative businesses to participate in more decision-making process in local areas alongside the public and cultural sectors?

- What are the main barriers that prevent you from investing and growing your business or supply chains in or with areas outside established 'creative clusters/micro clusters'?
- How might new collaborations between industry and local decision makers help "make the case" for further investment in the creative, cultural and heritage sectors more broadly?

The next section of this Insight Paper summarises the main points raised during the roundtable. We have, where appropriate, redacted information to honour our commitment to the Chatham House rule but have made every attempt to faithfully represent the views of those we talked to throughout. We differentiate direct quotes in **bold**.

The final section of this Insight Paper summarises the potential implications for policy; these are the views of Culture Commons and they do not necessarily reflect the views of the creative industry representatives, CIC as a whole or the wider open policy development programme partnership.

Summary of Roundtable

To start the conversation, CIC representatives were asked how they currently work with local government across the UK. This was to help us baseline some of the existing practice and understanding of how devolution is already playing out across different tiers of government in the four nations.

Current engagement with local and regional decision-making structures

Contributors expressed very different intensities of engagement with local authority structures - from ad hoc project working, to the irrigation of distributed hubs and absorbing local policy priorities into national programme design.

A representative from a sector body working across the UK explained that they have 12 **"regional/national chapters"** that include Scotland, Wales, Northern Ireland and the regions of the England. Through their larger spatial structures, engagement with local authorities is usually achieved on a **"project by project basis"**.

Another contributor explained that, as a multilayered organisation with many live projects and programmes, they often rely on physically located **"hubs"** across the UK to connect with local people and places, as opposed to working with local authorities directly per se. Universities with a strong **"civic mission"** were identified as important interlocutors between large scale investments, including for research and development within the creative industries, and local people and places.

A funding body explained that they are increasingly working to set budgets for programmes that meet both their own organisational objectives, but also respond to local policy priorities in a more direct way.

Across the board, the contributors were acutely aware that devolution is likely to increase in the coming years. Many, but not all, are already considering how the changes that are coming are likely to impact on them.

"...we are seriously thinking about working with the metro mayors. How we do that - city region or the combined authorities themselves - is still up for grabs."

Place Making Mindset

From the wide range of examples given, it is clear that the contributors already have strong connections with local stakeholder groups that sit outside formal decision-making structures.

Whether it be through working in partnership with individual local authorities, establishing and running hubs alongside anchor institutions or developing wider cluster development – the participants demonstrated a significant familiarity with, and commitment to, ‘place-based’ working.

“if you're a national organisation that's trying to change the culture - of creative and economic and social animation in a place - of course you're talking to local government. You're talking to organisations on the ground.”

One participant described how familiarity with place is now widely understood to be a cornerstone of the effective development of the creative, cultural and heritage ecosystem. They proposed that both local creative firms and cultural organisations – including those in receipt of regular public investment from national arm’s length bodies

“...have to have a place making mindset...if you're doing your job, about understanding the creative animation of place and cultural and creative activity, you should be setting up your board to understand those issues. I think that's just the job of good governance and good leadership...”

Challenges of engaging at the local and regional level

It is clear that creative industries firms, national funding and sector support bodies continue to experience challenges and barriers when it comes to engaging decision making processes in local and regional contexts.

One participant expressed a concern with the potential widening discrepancies between local and nationally set policy for the ecosystem:

“...the policies and the regulatory environment for funding in both the national environment and then the local environment clash with one another... do not complement each other, but get in each other's way.”

The participant went on to explain how local governments often has different priorities to national government and, under the current system, this can make partnerships between the two feel **“unnecessarily bureaucratic and difficult”**.

Consistent with many of the stakeholder groups we’ve heard from across the programme, industry representatives expressed a deep and widely held concern about the impact of tightening local government funding on their ability to engage meaningfully at the local level.

“We’re very conscious of the fact that local government doesn't have the level of resource that it might have done in previous times. This kind of thinning out is a challenge.”

This reduction in funding for local authorities was explicitly connected to local government preparedness.

“[there has been] a complete erosion of capability and capacity in local government to make informed decisions about culture, creativity and heritage and economic regeneration. It is profound.”

A senior consultant with experience leading local and regional cultural strategies pointed to the lack of coordinating infrastructure as a barrier to learning lessons and developing the ecosystem.

“We don’t orchestrate the ecosystem at a local and regional level. We have too many partners with their shoulders against the wheel, but no one is asking ‘how is this system working as a set of institutions?’”

A sector support organisation expressed a desire to be able to connect in with local stakeholders beyond the ‘usual suspects’ - including more rural or local authorities in areas outside major city conurbations who have never accessed their support or services before.

“It’s almost like the kind of ‘unknown unknowns’ principle, like people who have no idea what we do and don’t even know where to begin with finding us as an organisation that could help...I don’t feel we quite get beyond that initial group who have worked with us before or attended something with us...We spoke to some representatives from [overseas British Territory] who basically stumbled across us on Google and came into our office and we talked about their sector strategy, but it was almost luck that meant they even found us. So how do we get beyond luck?”

Devolved funding

For national bodies, there are still many unanswered questions about how they might strike a new balance between strategic funding approaches, allocated through competition by centralised ALBs, with more distributed regional approaches.

There were several concerns raised about devolving down proportions of budgets. This was encapsulated by one contributor:

“The thing where I think it’s hardest to see for us...is when you move above [funding] a kind of individual organisations in a particular place to a regional level... We’re not necessarily particularly used as an organisation to simply handing our money over to a regional authority, and in fact, there are some legal obstacles to our doing so. For us, it’s going to be a challenge managing competition versus distribution of funds.”

Participants shared concerns about how changes to how the central funding is distributed could unfairly advantage combined authorities in England. Contributors also noted that there are no such regional bodies in the Scotland, Wales and Northern Ireland at present.

“My concern is...that mayoral combined authorities have a massive advantage that other bits of the country over England don't have. And I'm not quite sure how that would work in the devolved nations. It's not evident that because you've got a Mayoral Combined Authority, you're necessarily the right place to have a particular kind of intervention. I mean, it doesn't follow necessarily. It needs to be demonstrated. Going back to that 'thinning out of capacity', when the money is there, how much of it goes on duplicating functions that we have centrally to distribute cash and administer it... because the local authority has to build all of that capacity, which it has lost over the years.”

One contributor expressed a concern that, **“once you get to a regional”** level of investments, this inevitably requires a **“multi-agency”** approach but that it's **“quite challenging for [our] work”**. A proposal was made that combined authorities could be empowered to take up that funding themselves. However

“A concern I have is of fragmentation. We could run a competition for [a programme] between the metro mayors and make three available at a large scale and run that for a lengthy period of time. But that wouldn't be popular with the mayors who don't want more competition...The more [combined authorities] there are, the less money there is, and less intentional one can be with the funding.”

As we have heard from many other parts of the ecosystem in other sessions, the sequencing of major funding investments from multiple agencies in a regional context was raised as an area of concern. It's a

“...time issue: synchronicity and short termism is really wasting the money we have in the system. The way that the existing money [invested in the ecosystem] could go further would be if we could remove something that is really hard - asynchronous timescales...if you can't coordinate funding for projects in time then people go off on their own...”

The short-term nature of funding from UK Government departments (and others) was brought out by another contributor:

“most of the [funding] timescales are short too. There is enough money to do stuff but committing across a spending review is the biggest thing ever. You can't guarantee money for [projects] long enough to make it matter.”

Several contributors drew attention to the risks associated with devolving funding for culture, creativity and heritage to local authorities – or even regional governance structures like combined authorities – to places that might not be ready for it.

“...the risk is that you open the gates to money before people have assembled themselves in a way that is strategic and talks to strength and assets locally.”

“Some of my fear is that you just push the money out to places that don’t have the capacity and expertise to administer it...”

A contributor with extensive experience in the development of cultural strategies at the local and regional levels put forward a potential solution:

“...the first thing I would ask the new [UK Government] to do is a full review of the skills and capacity of the institutions they plan to work with on cultural devolution and the extent to which they actually have the people inside those organisations to make informed decisions. The biggest risk is hurried, poor decisions that are based on network driven influence rather than long term strategy and data-led assessment.”

The devolved governments

Contributors took some time across the course of the discussion to outline challenges of working in Northern Ireland specifically. As we have heard right across the programme, political instability and **“lack of a functioning Executive”** for large chunks of time have made it difficult for some of the organisations in the room to access considerable financing to get large scale projects off the ground.

[A senior cultural leader based in a devolved administration pointed to some concerns they and colleagues based within the nation.

“One of my fears around the devolution agenda is: what happens in a region or area that doesn’t priorities our sectors - because that’s in their gift. We saw some of this play out when we looked at the Investment Zones and that was their democratic mandate not to [support our sectors].”

“...unfettered devolution doesn’t necessarily bring around the consistency that you want.”

A participant based in a devolved nation felt compelled to intervene in the discussion to spotlight where UK-wide funders might not be reaching all places.

“...that classic ‘we know what’s best’ attitude. That’s one of the issues with [UK funding bodies]. There is already a well-established [sector] agency in [devolved administration] who could manage funding adequately without having to have the involvement of [UK funding body]. When there is already an established infrastructure in a nation, we don’t need to be handheld.”

Participants representing organisations within Scotland, Wales and Northern Ireland expressed frustration about how the capacity and maturity of their locally based creative organisations were often underestimated. They also communicated a concern for the lack of four nations representatives in national level decision making structures:

“From a devolved perspective, the frustration is that we don’t have a voice at decision making at the senior levels...So we need better representation, true representation within these organisations...there is not real equality there. You know, England takes 92% the [sector] commissions, the nations take the rest...”

Another contributor was keen to highlight how important the devolved nations were to the UK’s international soft power. For example

“One of the things I often think about is the UK’s unique diversity and how it is integrated and how creative people work and innovate in that space. We do a lot of delegations we did one from [third country] to [devolved nation] and other projects in the UK and they said that the most meaningful was the visit to [devolved nation] because it was a size and approach that they could relate to.”

Geographical inequity

Many organisations in the room explained how the creative, cultural and heritage ecosystem is characterised by inequalities across the nations and regions of the UK. One of the participants representing a funder shared:

“So there were 35 applications from Northern Ireland, 52 from Wales, and 92 from Scotland, 1080 from England, of which 560 were in London and 520 outside London. So that gives you a picture, just a very brief snapshot of the work that we need to do to...to try and really ensure that there is a fair and equal opportunity across the whole of the United Kingdom.”

One participant was particularly keen to stress the connection between economic growth and devolution.

“If we only use the language of economic growth we will privilege those areas that already have...the reason why metropolitan areas are metropolitan areas is because they are clusters already - they already have agglomeration and the assets that means growth can come quickly. The question for the [UK Government] is: what does an inclusive growth strategy look like?”

Another contributor put it bluntly:

“What is it that we’re growing? ‘How’ is it that we are growing?”

There were, however, examples raised by participants where more regionally directed initiatives were making waves. For example, regional productions were cited as initiatives where the film/high-end TV had started to flourish in regions across the UK, supported by local Screen Agencies and the BFI. However, participants warned about the fragility of these initiatives:

“We’ve seen significant growth outside of London and the south east, driving high-end TV and film...we’ve got a development program, talent development program as well, and we attract high value inward investment to the projects. But you know that still doesn’t make it a sustainable approach, because of the freelance nature of the screen sectors. So I think whilst everyone applauds, there’s more to be done, but also being wary of how that can quickly lose. It can expand and contract very quickly with market forces”

Needs-based funding

Several participants commented on the importance of a more **“data-driven approaches”** to funding, including a better understanding of what type of funding local areas need and want. Participants discussed that in some cases this needs to be genuine capacity funding, to support areas to develop the skills, network and critical mass.

“If you’re committed to doing ‘devo culture’, it means you do needs-led analysis - it has to be data led and stakeholder driven.”

Others highlighted that more strategic approaches like this can have a considerable impact, with smaller, targeted funds generating clear impact over the longer-term.

“We set up an immersive technology lab in the [local] building that we knew was needed which allowed local companies to come in - and local developers and providers to come in - production companies - and explore the use of that technology and demonstrate that to one another. The success of that led [X] city council to spend 8 million pounds building a new building opposite...which is a studio, an empty space which allowed us to house that immersive lab in that space, and then subsequent to that [we] were then able to go on and actually create a whole new virtual production studio inside that space for local use, with local people, which the local screen body described as a game changer. So I think that kind of progressive collaboration, understanding, that you know this, A, this stuff takes time, but B, you know, relatively small amounts of money can trigger confidence to invest further, and that you can build on those that sort of success”

A tension arose between the groups as to whether investment for the creative, cultural and heritage ecosystem should be spread

“...evenly everywhere...or we try and recognise what strengths, needs and particular characteristics are in particular places and develop those...I don’t think

we've ever resolved that comprehensively...Maybe we need to think in a more sophisticated way about that...perhaps supporting 'culture' locally at a not for profit level with community engagement is something that needs to be spread more evenly whereas responding to business needs and being a catalyst for creative companies might be a more specialist area."

"...one of the risks I've seen with local funding for the arts...is it's sometimes not quite flexible enough to work for each of the subsectors, so it might be lots of infrastructure funding to support theatres or heritage, whatever it might be. So I think that's one of the risks, is, if it's going to be devolved, it then has to be devolved with some kind of strategy behind it for what are the key sub sectors in those areas, and who's best to deliver that...how do you give those local bodies that agency to create that ecosystem and not rely on national bodies or local bodies that maybe don't know the industry very well to give out that funding"

A funder proposed that the way to make the most of investments might be for the UK Government to work with industry colleagues to

"Identify a number of interventions which would be relatively limited, possibly in a kind of 'start - growth - scale' ladder. You would need to make some hard choices about which priority bits of the creative industries are - is it a lot of money in IT and software or into craft - or do we need to be a bit more focussed. We could create a strategy around a limited number of interventions in a place and work out what we really wanted to do in a coordinated way."

**"If we had a strategy for creative industries early then there is a possibility we could crowd-in [investment]. Quite a good plan for public money is tackling market failure for the purposes of the sector, as opposed to what is happening at the moment: we spotted it and we throw money at it and hope some of it sticks...
If we decided to do cluster [based interventions] - we [put] money in and that money could be matched with devolved and local funds, and we do that over a longish period of time. We then go the private capital and [secure investment] against one kind of intervention."**

It was also felt that devolving down portions of national budgets, could see policy divergence worsen - leading to fragmentation in local growth across the country.

Participants described this as potentially creating new **"internal barriers and borders"**. One participant shared an example of a combined authority restricting service contracts to applications within their geographic remit to illustrate this point:

"We are literally two miles away from [a combined authority] in one direction and two miles away from another. Because we happen to be based in [Combined Authority X], [Combined Authority Y] insisted that we had to be based in [Combined Authority Y] to deliver contracts...We've tackled that now, but that took our Mayor,

to talk to their Mayor to say, "this is crazy". I mean, I can understand about local provision and things like that, but it just, it was...a ridiculous situation".

A contributor wanted to draw attention to role that arm's length bodies can be reasonably be expected to play in the changing policy landscape.

"Arts Council England has no strategic funds - they are massively misunderstood...One of the things that is not understood about them is how little strategic leverage they have. All of the money goes to the portfolio and they have no ability to deliver big strategic programmes."

As we have heard from many other parts of the ecosystem, the sequencing of major funding investments from multiple agencies was raised as a real concern.

"if you can't coordinate for projects in time then people go off on their own...most of the timescales are short. There is enough money to do stuff but committing across a spending review is the biggest thing ever. You can't guarantee money for [projects] long enough to make it matter. "

"There is a really strong case to say that we don't need 'more money', we just need to use the money better."

A contributor wanted to draw attention to a time when the creative, cultural and heritage ecosystem had access to European Union need-based funding which was broadly

"devolved to the local level...everything was joined at the hip in terms of alignment with economic strategy and delivery and every penny that was spent was maximised [in regions]...when we move away from that to the Levelling Up funds, everything was centralised and the level of local knowledge [from decision makers] and local engagement was very poor."

Building coalitions of opportunity

One of participants suggested an approach that might provide an answer to some of these policy conundrums:

"Venture capitalists tend to invest in teams, however good the proposition is. So actually, if you think about different agencies...as coalitions emerging about a set of people...a coalition of people that are trying to make a difference, including public, private and third sector"

"My challenge would be for local decision making to be supported quite heavily by central - quite macro - policy and development work...bringing the micro and macro together."

The participants discussed that coalition building between strong networks in a place to pull in expertise from a wide range of actors, from national level funders to local government, and to private and third sector companies alike, might be an effective approach to achieve locally led solutions which draw on national strategy and sector based expertise.

“...when we’re thinking about coalitions in place to make informed decisions and needs-based: one of the difficulties is bringing the commercial partners - the micro-business - nine people or less - the freelancers who don’t sit on the Chambers of Commerce and didn’t engage with [Local Enterprise Partnerships] previously. I think we need to do that in a forum.”

One participant described a network- and data-led approach, bringing together the likes of arts councils, UK Research and Innovation (UKRI), grant giving bodies and private sector institutions to break down silos and work collectively on a shared vision for a place. However, they warned, this would have to be more than just individual projects:

“The thing that always moved the dial long-term is when a really interdisciplinary group of private sector/public sector deliverers, all of whom have got stake in the game around the creative industries...what might be that really interesting bridge between cultural participation and animation and forms of economic activity and growth...they come together around a really coherent, long-term ambition.”

The [Creative Industries Clusters Programme](#) and [Media Cymru](#) were both highlighted as projects exemplifying this coalition building; drawing in UKRI funding (and for Media Cymru, an additional UK Government grant) with private sector funding to grow long term place based ambitions for the area. As another participant described this project in their own words

“Who are ‘the people’?...find out where they are and bring them together and get the best minds in whichever region, locality it is to try to have some of these conversations. Now that inevitably introduces a degree of inequality, because not everybody’s having a voice, but you have to start somewhere...forget ‘the organisational’ in a place and think about the ‘people’ - the brains.”

The point of inclusion is an important one here. As another participant picked up, ensuring that small to micro business, freelancers and self-employed workers are included in the building of this coalition is vital to ensure that the same inequalities are not replicated.

Implications for Policy

- It is clear that 'place first' approaches to the development of the creative, cultural and heritage ecosystem are well established and creative industries stakeholders are already deploying them at scale.
- Many of the organisations represented in the roundtable view place-based working as critical to the development of sustainable programmes and activities across a range of subsectors. Place-based approaches are already beginning to see the fruits of targeted projects and investments to address regional inequities coming through. We can use existing structures to deliver against new national missions, and devolution may not always be the answer to every problem faced by the sectors.
- While it's clear from this conversation that leading creative industries representatives view local placed based working as important, there are still concerns about the growing challenges of working with local government. The contributors were extremely clear about the multiple negative impacts that local government funding reductions have had over the last decade. It is particularly powerful to hear this point being made by the creative industry representatives who are responsible for significant investments and programmes that support the wider ecosystem.
- While participants were clear on the significance of place-led working, the group were less certain about the right approach to more regional based decision making associated with the ecosystem. In the case of the English combined authorities in particular, contributors variously expressed anxiety and uncertainty about how devolved funding structures might operate. In the main, sector stakeholders are waiting with bated breath to see what the new UK Government's vision for devolution is - this will aide them in bringing ecosystem into the agenda.
- Participants in this conversation underlined the need for data-driven, needs-based approaches to funding that move away from competition-based models of funding. This was seen as a way to make sure places receive the investments, they need to develop specific programmes rather than a 'blanket' proportional distribution of funding per head. This is consistent with many stakeholders across the programme who have argued for a more sophisticated appraisal of what funding support is needed in different areas across the nations and regions of the UK that avoids waste.
- The potential disadvantage for areas without metro mayors was raised in this session, as it has in many others. Some contributors shared concerns over the further fragmentation that local policy approaches might bring, including

unintended consequence like unnecessary internal borders being drawn around local authorities' jurisdictions.

- The potential for disconnects between local, regional and national policy associated with the creative industries was also raised as a concern. This is an important issue to raise as the UK prepares for the development of an industrial strategy. One proposed solution that seemed to run through the conversation was that national governments could be consistent about the national ambition for the ecosystem with a set of clear 'missions' for both national, regional and local stakeholders.
- Some of the senior leaders we gathered felt that building coalitions of talented people and directing regional investment towards them could be a more realistic and impactful approach than getting bogged down in organisational restructures. The contributors were clear, that in any scenario, partner-led, multi-agency approaches that bring expertise together from the national, local, private and third sectors around a long-term strategic ambition for a place would be critical to making the best of devolution.
- These observations align strongly with other conversations we've held with stakeholders across the ecosystem. Some have stressed the importance of 'mission orientated' partnerships and pointed towards best practice examples that have moved the dial, such as creative industries clusters programmes, Media Cymru, or even more sector focused regional development.
- The discussion has highlighted how important it will be to give better representation to the devolved nations of UK in national level initiatives. There is clearly some way to go in achieving equity across the four nations. New approaches to 'marketing' British content abroad - including more nuanced promotion of the regions and nations and particular subsectors, must be considered as we go forward.

Published as part of
**the future of
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