CREATIVE CENTRAL ASIA ASTANA FORUM 2018
UK UPDATE

A ‘sector deal’ for the creative industries

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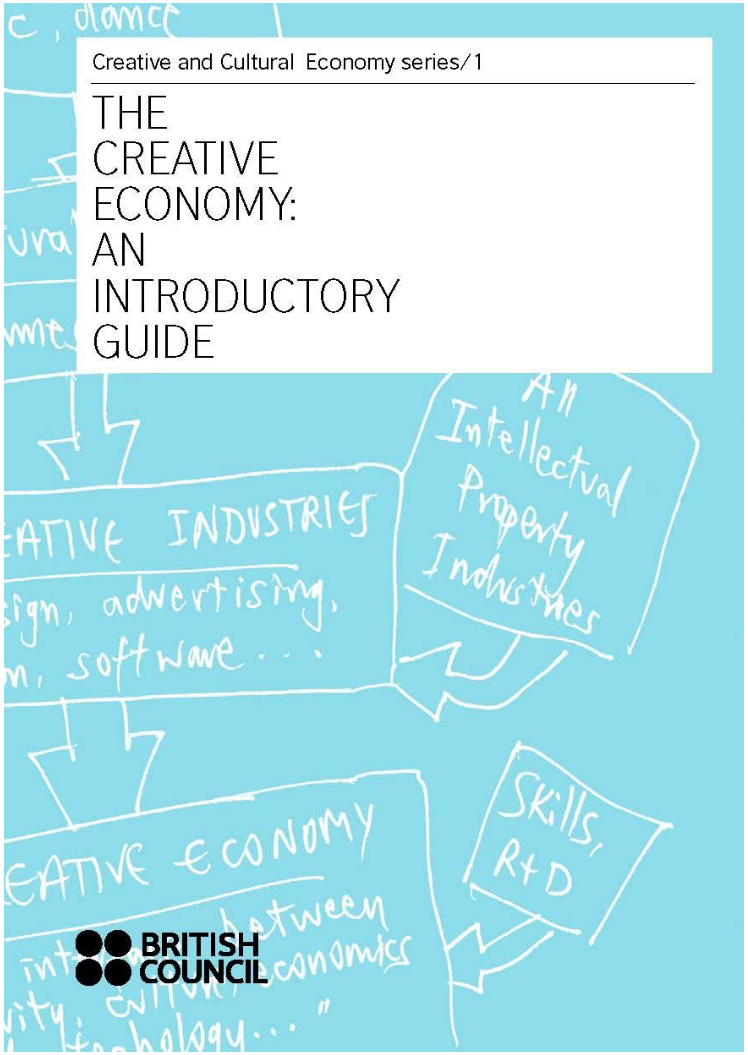
16 November 2018

CHRONOLOGY OF EVENTS IN THE UK 1998-2018

Some key landmarks

- Secretary of State Chris Smith, DCMS and 'mapping' exercises, 1998-2002
- Will Hutton/Work Foundation/NESTA, *Staying Ahead: the Economic Performance of the UK's Creative Industries*, 2007
- Founding of Creative England and Creative Industries Council, 2011
- NESTA, *A Manifesto for the Creative Economy*, 2013
- Founding of Creative Industries Federation, 2014
- BEIS Industrial Strategy/Green Paper/Bazalgette Report/White Paper, 2017
- Formal government commitment to a 'sector deal', Spring 2018

THE EXPORT OF AN IDEA: ROLE OF THE BRITISH COUNCIL, (1) 2010



THE EXPORT OF AN IDEA,

(2) *INTRODUCTORY GUIDE,* UPDATED, 2016

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THE EXPORT OF AN IDEA,

(3) *THE CREATIVE HUBS REPORT*, 2016

Creative hubs are fast becoming a worldwide phenomenon

Section One

Executive Summary

01 Creative hubs are fast becoming a worldwide phenomenon. Most cities in the UK now host a thriving number of creative hubs. They have become a new way of organising creative economy innovation and development.

02 Not all creative hubs are the same. They are often embedded in particular cultural contexts, they support specialised creative practices and develop their own value systems.

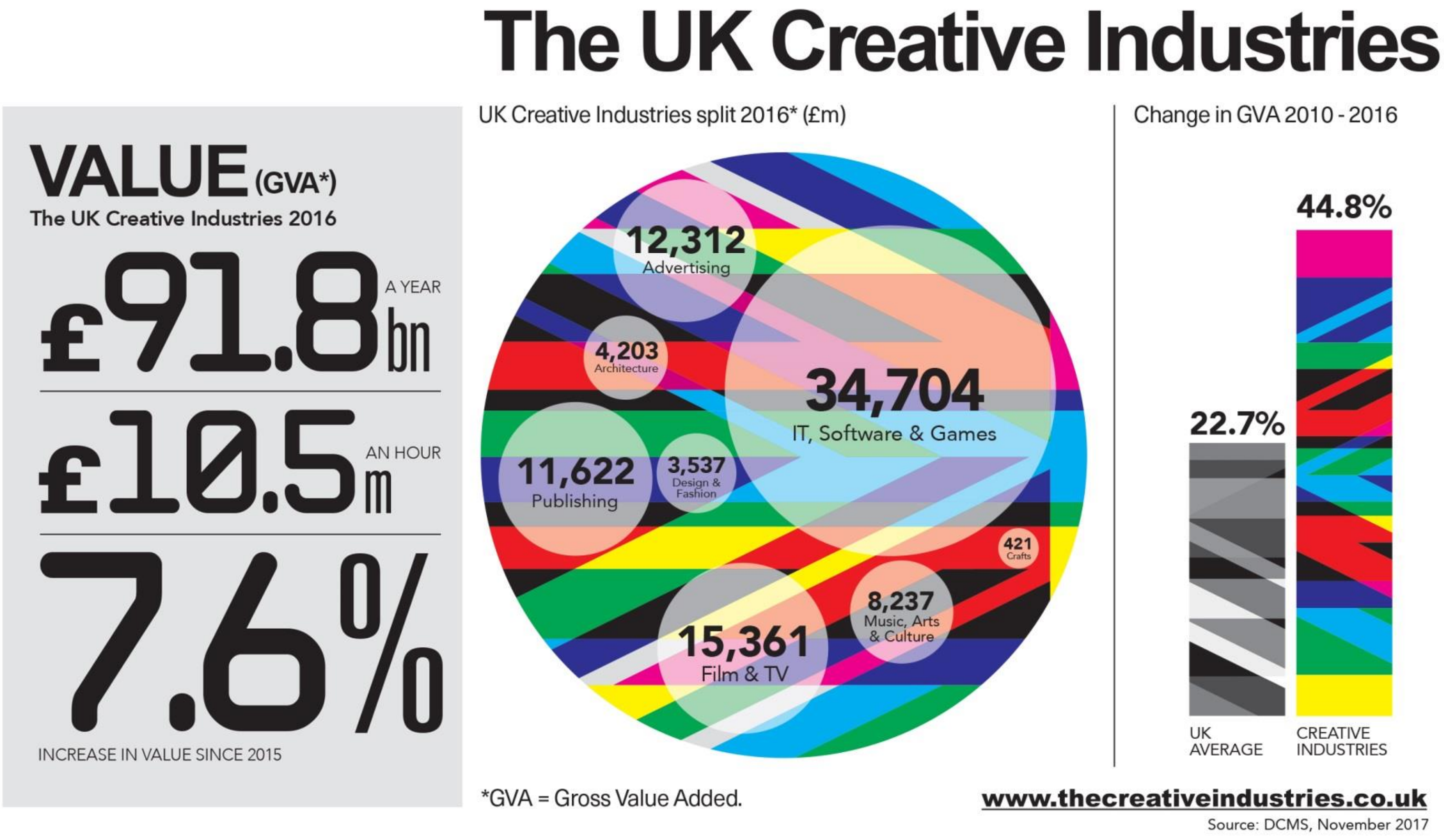
03 Success is not defined in the same way by every hub. Understanding the unique proposition of a hub, and its relation to the local creative community, underpins a successful outcome.

04 The creative hub is more than the sum of its parts. It offers creative micro businesses the chance to aggregate with others in order to access crucial resources such as tools, specialist services, or inspiration to help develop projects and businesses. Hubs represent a collective approach to coping with uncertain social, cultural and economic environments and processes of creativity and innovation.

THE 'DCMS 13' BECOMES THE 'DCMS NINE'

- Advertising and marketing
- Architecture
- Crafts
- Design (product, graphic and fashion)
- Film, TV, video, radio and photography
- IT, software and computer services
- Museums, galleries and libraries
- Music, performing and visual arts
- Publishing

MARKETING AND METRICS: DCMS/CIC



POLICY BACKGROUND: THE CONTINUING IMPACT OF 'THE DIGITAL SHIFT'

- Transformational effect of the 'digital shift' on business and commerce
  - On production
  - On marketing and distribution
  - On art forms and media 'content'
- IP, 'piracy' and the audio-visual industries
- Evolving relationship between technology and creative practice – in art, music, crafts, film and the entire spectrum of creativity
- Technology and creative learning
- The 'indestructible ledger': rising interest in block-chain solutions to payment issues
- **Complex relationship between technology, culture and the CCIs is a live political issue and poses enormous commercial and investment challenges**
- Another neologism: the 'Createch' Summit 2018 - from Land Rover to Dentsu Aegis and Tencent

‘SECTOR DEAL’ NEGOTIATIONS, 2017-18

Tough negotiations

- Bid for creative industries ‘sector deal’ status alongside four other industries: life sciences; ultra low emission vehicles; industrial digitalisation; and nuclear
- Led by Creative Industries Council (CIC)
- Detailed work delegated to CIC sub-groups - on clusters; skills; fiscal measures; access to finance; exports; and Intellectual Property
- Working group leaders asked to demonstrate
  - (a) evidence of need, including justification for sector-specific intervention
  - (b) quantification of expected impact
  - (c) description of the specifics of government and industry contributions, with associated costs
  - (d) plans to secure firm sign-up from industry, alongside agreement from Government.
- Proposal to establish a new copyright, regulatory and enforcement framework to make the UK “the best place in the world to invest in Intellectual Property”

‘SECTOR DEAL’ OUTCOME, 28TH MARCH 2018: MAIN GOVERNMENT COMMITMENTS

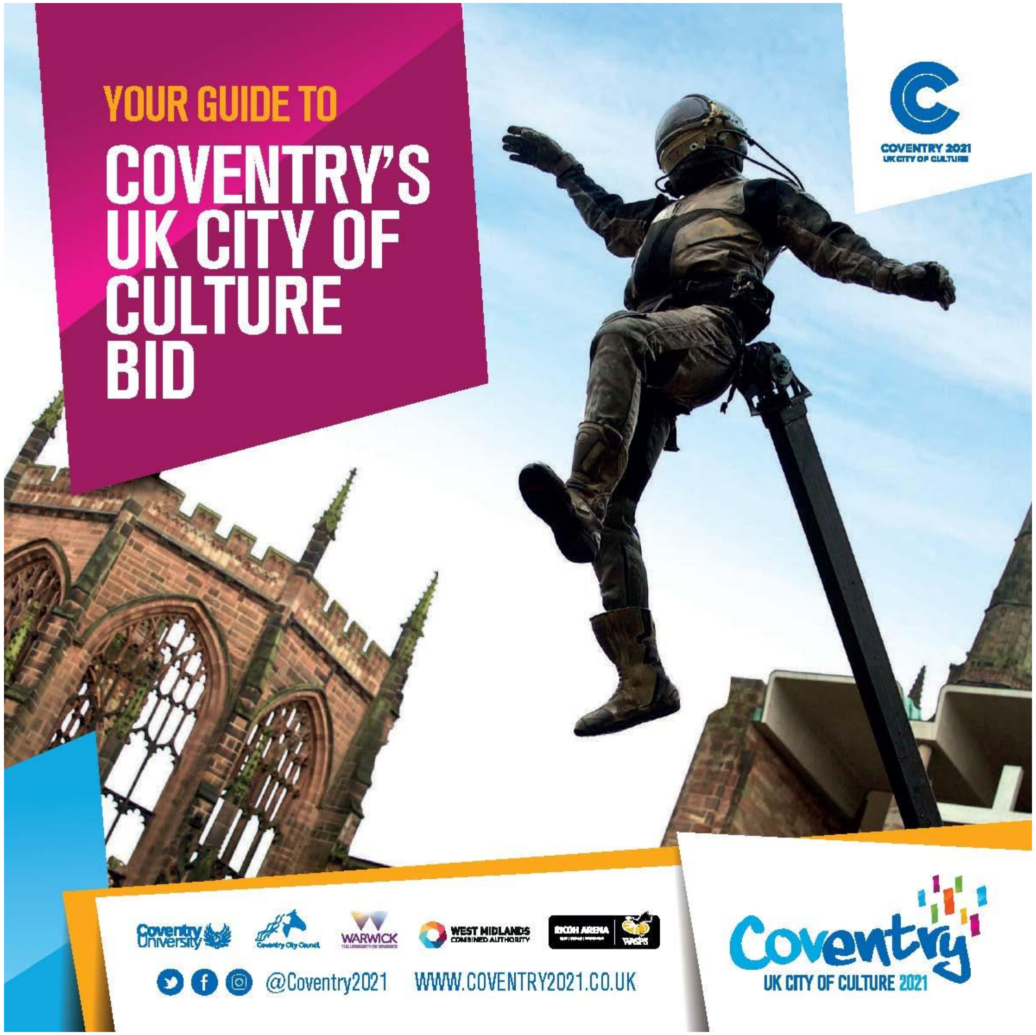
- £20m Cultural Development Fund (cluster development outside London)
- £58m to “harness the power of immersive technologies” (via open competition)
- £64m to deliver nine university-led creative cluster R&D programmes backed by a Policy and Evidence Centre, competition via AHRC/UKRI (via open competition)
- Access to finance initiative via British Business Bank: encouragement of ‘business angels’
- Creation of Industry and government Trade and Investment Board to stimulate exports
- Support for an industry-led creative careers programme in schools
- ***Symbolic significance greater importance than the value of the public money attached***

See https://www.gov.uk/government/publications/creative-industries-sector-deal

WHAT THE 'SECTOR DEAL' TELLS US ABOUT THE DIRECTION OF GOVERNMENT POLICY

- Strategic focus not on 'culture' or 'the arts' but on industries and skills of the future
- Fascination with Artificial Intelligence (AI) is driving the partial fusion of creative and tech/digital agendas
- Signals that any research activity that has roots in relationship between AI and 'creativity' may be funded by government under the heading of 'Industrial Strategy', pulling along the public funders of culture (including DCMS, BBC, ACE) in its slipstream
- Universities will play increasing role as channels of public investment in creative 'clusters' (2018-22)

AND FINALLY..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