

Growth alternatives and the creative Economy:

A Bristol and Bath strategy review

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Highlights

- The pandemic has highlighted the economic fragility of the cultural ecology of cities and the economic models that underpin them.
- Renewal strategies are focused on stimulating growth – whether it be clean, green or Inclusive – but fundamentally they do not seek to rock the economic boat.
- Green and inclusive growth and associated actions are narrowly conceived, largely as decarbonisation and energy efficiency and targeted upskilling schemes for Black, Asian and Minority ethnic groups respectively.
- There are glimmers of opportunity in ideas like inclusive skills training programmes, community asset transfer, repurposing and reanimating town centres through arts and creative technology, tailored training and advice for creatives on green technology, embedding ecological footprints into cultural activities, adding cultural workspaces/ community hubs into new developments, and linking cultural and wider policies for joined up placemaking, alternative financial models enhancing social value. Though in their infancy, they have potential to scale and translate to other contexts.
- While city-level strategy acknowledges the low-tech end of the spectrum of cultural activity, regional level strategy focuses more on the high-tech end of the creative economy and its scope for cross-sectoral innovation and spillover. This will be supported via research and development funding for universities and incubators to improve its growth to be competitive with London and globally.
- Suitable funding, workspaces, and lack of diverse skilled workforces are a limitation.
- Understandings of the contribution of cultural and creative sectors to green and inclusive recovery are underdeveloped, understood in relation to efficiency measures, net zero buildings and events.

Introduction

This report aims to examine the language used in mapping the future economy of the Bristol and Bath region to understand the vision and role that local decisionmakers place on creative businesses. It seeks to establish where economic growth intersects with environmental and social goals, and if and where creative and cultural sectors sit within that from a strategy perspective. Bristol + Bath Creative R + D (hereafter B+B R+D) seeks to support creatives in the region to lead the way in greener and more inclusive futures, for the sector, and society more broadly. A desire from within the creative and cultural sectors to operate in economic and business environments that offer them greater freedom and opportunity to create positive social and environmental change and place value outside of narrow economic measures is becoming more evident, and indeed is a key part of what motivates the sector.¹ Therefore it is important to understand the current 'state of play' and the ideology and driving forces that produce the language used and inform decisions as made operational in strategy documents.

In the wake of the Covid-19 pandemic in March 2020, many local governance organisations reviewed their economic and corporate strategies creating new recovery strategies that appeared to have a renewed approach to the economy. Language around green and inclusive renewal and an increased focus on reanimating high streets took centre stage. The fact that the economy did not completely collapse represented an opportunity to step outside of growth dependency and do something different to support towns and communities to thrive. But how much is this language followed through in the strategies developed and linked across all policy areas, including cultural policy? In the wider UK context, the national government was developing its levelling up agenda, and released a white paper in February 2022. The white paper identifies that the UK has the best public broadcaster and vibrant creative arts sector as its first two reasons as to why the UK is an unparalleled success story. It then does not focus on the creative sector at any point in the rest of the document although many of its funding streams focused on devolving placemaking powers to communities and localities are awarded to cultural projects. It cites the £2bn Cultural Recovery Fund as significant to supporting the sector through the pandemic and the Arts Council is also responsible for its Cultural Investment Fund.²

¹ This has been evident in workshops, surveys and interviews with creative communities in Bristol and Bath conducted by B+B Creative R+D team members. It is also reflected in academic literature around different forms of value, alternative business models and the growth of CICs, B Corps and cooperatives within the creative sector, and in cultural ecologies approaches as more democratic and deliberate modes of cultural delivery.

² This blog by Jones-Hall offers a good review of creative clusters in light of levelling up policy from a national perspective: <https://culturalplacemaking.com/2021/02/09/rethinking-creative-clusters/> This report by the Policy and Evidence Centre also reflects on levelling up for the creative sectors: <https://www.pec.ac.uk/blog/when-policy-meets-place>

This report attempts to interrogate the strategies with a critical eye, looking for depth of intention, consistency across goals, and translation of goals into concrete actions. No doubt all of the following reviewed documents have been informed by stakeholder consultation and are a reflection of genuine and real intent to see improvements in the region; they can only be viewed as a fraction of discussions and aspirations, and as a starting point in a positive direction of travel. But they also represent interests and funding mechanisms across multiple scales, including national level austerity and prevailing global neoliberal capitalist modus operandi.

Inspired by cultural and creative individuals and businesses who work within different value systems, often operating within the quadruple bottom line of cultural, social, environmental, and economic, reflected in their mix of commercial, public-facing and voluntary work practices, we aim to explore alternatives to the growth model which for many creatives does not work for them at all but only produces precariousness. To do this we have drawn from examples already happening in the creative sector and on examples from wider degrowth and post-capitalism debates such as the donut economy idea (see complimentary Literature Review). For the purpose of this report, we will briefly outline some of the problematics associated with growth to contextualise the analyses of the strategies below.

In *Prosperity without Growth: Foundations for the Economy of Tomorrow* (Jackson 2017), several narratives underpinning growth as the most desirable outcome for economic and place-based policies are unpicked:

- *That economies have to be growing to be stable:* many developing countries' economies have been stagnating since the 1970s and experiments using economic models show that government spending would stabilise the economy without leading to or needing growth. Deregulation and debt-based finance to stimulate growth has actually increased its instability.
- *That countries need ever increasing GDP for individual health and happiness:* research shows that past the point of achieving equal access to basic material demands there are diminishing returns!
- *That ever greater efficiency of technology and human labour is enough:* to correct the abuses of dirty fuel, polluting and resource extraction already carried out in the pursuit of growth, carbon emissions would have to be reduced at far greater levels than they are currently to meet agreed global timeframes to reach only carbon neutral.
- *That growth reduces inequality:* through capitalist modes of production and consumption, competition, globalisation and privatisation, the discrepancy between the rich minority and the poor majority increases.

While it is easy to critique growth, it is more difficult to operate outside of it. In her concept of doughnut economics, Kate Raworth (<https://doughnuteconomics.org/>) suggests it might be better to be growth agnostic, instead prioritising that the economy functions in a way that supports social equality and wellbeing and does not exceed environmental limits. Currently the UK creative economy is embedded in the growth dependency created by UK infrastructure, policy, financial institutions and societal norms. Through this report we are looking for the cracks and opportunities (Fig.1) within growth narratives used in current strategies, as well as alternatives to them, which might enable cultural and creative sectors to think and do things more in line with a doughnut economy.

The report now examines current economic and recovery strategies, starting with Bath and North East Somerset (B&NES) and Bristol (Bristol City Council and Mayoral One City), then scaling up to discuss the West of England Combined Authority (WECA) and the Western Gateway. National policy is implicated across these scales but not focused on directly as it is not an operable scale for B+B R+D. A final Summary section (page 21) highlights the points of intersection and opportunities for intervention and broadening the conversation. A summary review table can be found in Appendix 1.

Documents Reviewed

Bath and North East Somerset Corporate Strategy 2020-2024. February 2020. Bath and North East Somerset Council.

Bath and North East Somerset Cultural Strategy 2011-2026. 2011. In partnership with Cultural Forum for Bath Area and Future Bath Plus.

Bath & North East Somerset Climate and Ecological Emergency Action Plan (updated January 2021)
BANES Renewal Programme (and Workstreams).

City of Openness, Imagination and Originators: A strategy for Bristol Culture. June 2017. Tom Fleming Creative Consultancy for Bristol City Council Culture Team.

A One City Economic Recovery and Renewal Strategy. Bristol One City. 2020.

One City Plan 2021: A Plan for Bristol to 2050. Bristol One City.

Bristol City Council Corporate Strategy 2018- 2023

Bristol One City Culture Board web page and full vision statement: <https://www.bristolonecity.com/the-culture-board/>

West of England Local Industrial Strategy. July 2019. HM Government, West of England Local Enterprise Partnership and West of England Combined Authority.

West of England Recovery Plan. West of England Local Enterprise Partnership. September 2020.

West of England Cultural Strategy Phase 1 Regional Evidence Base Summary Report. 2019. FEI.

West of England Local Enterprise Partnership Board. June 2021. Supporting Recovery in the Cultural Sector.

West of England Cultural Pan. West of England Combined Authority. West of England Local Enterprise Partnership and Arts Council England. 2022.

Western Gateway Economic Position Statement. January 2021. Oxford Economics and Hardisty Jones Associates.

Western Gateway Prospectus: Western Gateway: Propelling a greener, fairer, stronger Britain

UK Creative Industries Sector Deal. Available at <https://www.gov.uk/government/publications/creative-industries-sector-deal>

Review of the Cultural Compacts Initiative. October 2020. BOP Consulting on behalf of Arts Council England.

HM Government. Levelling Up the United Kingdom White Paper. 2 February 2022

Bath and North East Somerset

Bath and North East Somerset Council's (B&NES) recovery and renewal approach links to its Corporate Strategy (2020-2024) and its Climate Ecological Emergency Action Plan. The Renewal Programme has three workstreams which reflect priorities laid out in the Corporate Strategy and Action Plan. The corporate strategy has a strong emphasis on improving engagement with local communities, increasing opportunities for them to contribute to decision making. This has led to the creation of a Community Engagement Charter, Community Forums, Community Wellbeing Hub, Parish Charters, A Parish Liaison Committee and Area Forums. This is in part driven by the Climate Action Plan, which also proposes reviewing the value of citizen's juries in the next phase of the community engagement programme. This commitment to community democracy and empowerment seems to be embedded across strategy documents.

B&NES is unique in the degree to which it was economically reliant on high tourist footfall visiting its heritage sites of Bath city, especially, and associated high street (retail and hospitality) activity. Its renewal programme recognises that this meant it was not economically resilient and needs to change. The intention is to do this through creating a 'broader based, greener' economy post Covid 19. Acknowledging how the pandemic improved air quality and reconnected people to nature, its three workstreams for recovery include re-opening high streets that will look different to how they were before, building resilient communities, capitalising on cross-community partnerships that arose out of the pandemic, and recognising the key priority around the Climate Emergency and zero carbon renewal. The nature of the shift towards green economies is not fleshed out anywhere but is implied in the climate strategy's priorities to move towards mass transit and improve energy efficiency in buildings and local energy supply. The Corporate Strategy outlines preparations for the future in terms of a high skill economy utilising new technology, a green local economy including carbon neutral, carbon stores and tree planting, claiming: 'We want to promote high-quality, high-skill jobs, for example in the new green jobs sector and new technologies'. How these intersect is unclear but an Economic Renewal Board is responsible for protecting local firms while working in partnership to make the changes needed to diversify the economy and providing a 'Skills Pod' bringing providers together to give support and advice (although these providers may not be fit for purpose for SME creative businesses, for example).

The cultural and creative industries do not figure largely in B&NES' renewal strategy beyond acknowledging the need to diversify beyond the heritage/tourism sectors. Their cultural strategies sit outside of current corporate strategies as they have not been updated since a 2015 review which looks at the five-year period to 2020. The Cultural and Creative Strategy Review situates B&NES strengths firmly in two camps. The heritage sector and the Creative Industries, claiming the area to be 'one of the UK's creative-digital hotspots, particularly for architecture, publishing, and design, with much potential for wider economic growth'. The Creative economy comes second in ten priority themes, and actions related to that include ensuring superfast broadband, developing high skilled

workforces, and regenerating market towns as affordable and connected places to live for those workforces, as a key opportunity for growth in the area. The previous 2011 Cultural Strategy looking at the period 2011 to 2026 recognises the role of culture in other policy areas such as health and wellbeing, as well as the reliance on the voluntary sector for much arts provision. It aims for more of a mixed economy – earned income, business investment and sponsorship, with less reliance on public subsidy – moving forward and mentions goals for environmental sustainability and climate change, both through carbon neutral design of new cultural venues and using cultural projects to raise awareness of climate issues.

This is very much culture in the service of growth and reflects only the beginning of thinking about more meaningful ways that the cultural sector can contribute to greener and more diverse economies. Where B&NES seems strong is in its active pursuit of more engaged democratic processes, specifically in relation to its climate emergency strategy, which may help direct attention to different values and priorities for the community outside of growth and GVA, which continues to be the economic priority.

Bristol (Bristol City Council and Mayoral One City)

Like Bath and North East Somerset, Bristol does not appear to have a recent cultural strategy although culture is more thoroughly embedded in Bristol City Council's (BCC) Corporate Strategy, the One City Economic Recovery and Renewal Plan (2020) and the One City Plan for Bristol to 2050 (2021). Bristol has a fairly recently formed Culture Board that publishes regular minutes from their meetings.

Bristol's most recent cultural strategy document is a piece of consultancy work commissioned by BCC Culture Team in 2017. Although it obviously does not reference the pandemic, it is far more detailed in terms of creating resilience within the cultural and creative sectors than many other strategies. The result of a series of workshops with key cultural players in the city, it identifies Bristol as a city of openness, imagination and originators. It outlines the case for supporting culture and creativity in the city through flagging its economic contribution as well as the role it plays in health, social cohesion and spillover into other sectors, claiming Bristol's reputation for innovation lies in its fusion of art, science, creativity and technology. The report highlights culture's key role in Bristol's economy, creating jobs and businesses, contributing to cultural tourism, inward investment and through start-ups and graduate retention.

An important recommendation it makes is the need to improve access to culture and creative careers for all parts of the community, finding that the creative workforce does not reflect the socio-demographic profile of Bristol's population. It suggests using culture to more fully address the city's economic and social challenges and points to the relatively informal, organic networks, and attitude of tolerance, inclusion, sharing and environmental sustainability that form the identity of Bristol's cultural sector. It is this sector, comprised of small-scale and independent enterprises that help the fuel high-tech high growth economy. The implication is that the two are interdependent and the former needs to be supported in order for the latter to thrive.

The report makes a number of interesting suggestions about how to diversify the creative economy, in light of decreasing national funding to BCC as a result of continued austerity measures, which means public-funded culture needs to be further supplemented by other income streams. These include: contributions from the private sector in the form of corporate giving, sponsorship, equity investment and in-kind support; embedding culture in planning, for example building in cultural workspaces and hubs into Business Improvement Districts, new developments and enterprise zones; 'cultural back-offices' referring to organisations sharing services like accounting and insurance to reduce costs; bonds (offered to charities and social enterprises to raise large amounts of debt capital) or endowment funds; 'Meanwhile' uses of space and community asset transfers; social investment, social commissioning, new business models valuing social ROIs; Other city-level income streams: cultural prescribing, parking revenue, hotel bed taxes; crowd-sourcing and match funding, such as city-wide pot. In this last example, a Bristol Future Culture Fund is recommended, managed by BCC, which would seek alternative funding through partnerships and using community asset transfers.

We can see some of these recommendations becoming a reality in the other strategy documents. At present there is a new Bristol One City Culture Board who are working together to, amongst other things, support the whole sector, breaking down silos and ensuring culture acts as an enabler, championing projects that contribute to making the creative sector more inclusive and sustainable. There is a focus on young talent (culture in schools, apprenticeships) and as well as holding Bristol's cultural capital and celebrating its diverse stories, it is looking to be outward facing, showcasing to the world, stimulating tourism and enterprises to relocate.

The One City Economic Recovery and Renewal Strategy recognises the role of the creative and digital sectors, claiming that these were strengths for the city pre-pandemic and is one reason Bristol has one of the highest skilled workforces in the UK. The strategy recognises that the pandemic has hit the economy in three ways: for Bristol's people and labour market, for business and investment, and on its places. The strategy points toward a renewed economy that is more sustainable, carbon neutral and ecologically positive. It aims to build a fair, inclusive, successful and competitive economy that supports growth across Bristol's communities. We see language of sustainable and inclusive growth throughout the document, as well as 'a just transition to carbon neutrality'. Green jobs and digital connectivity are key to making this happen. While building in inclusion and environmental factors, the strategy is still very much wedded to growth, competition and productivity as economic indicators of success. Bristol mayor, Marvin Rees refers to values-led renewal in his introduction to the strategy document, the importance of mapping Bristol's plans against UN Sustainable Development Goals and the need to grow back a regenerative rather than destructive economy. While the language is there, some of it does not sit comfortably together or alongside the planned actions.

The Renewal Strategy has a section dedicated to the creative and cultural sectors and outlines its desire to leverage government funding to provide business support and redesign business models and practices (focus on freelancers and events sector), naming the above-mentioned Culture board as an option to centralise and coordinate funding. It states the aim of exploring and promoting alternative financial models for SMEs using peer networks and use flexible workspace infrastructure to continue incubating high growth business. It wants to engage schools, increase work experience and apprenticeships to grow the talent pipeline. There is even focus on where creative and the green economy can crossover with goals to develop toolkits to support environmental sustainability and ecological footprints for filmmaking, festivals and events across the city, and to work with creative venues to reach carbon neutrality. Some of the goals for the green economy may also apply to the creative sectors, for example: improved co-ordination across capital programmes and green projects, making it easier for smaller businesses to undertake work and gain eco grants, grow jobs in low carbon including sustainable architecture, and improve communications and engagement on sustainability, ecology, and climate action.

Also of note in the strategy is the focus on community and local investment including making work easier for everyone such as through targeted community and work hubs and improved digital connectivity in deprived areas, a city-wide approach to affordable community workspaces and childcare provision, and more flexible high-quality part-time roles to support women into work. Local (as well as diverse) purchasing and procurement is explored. Finally, they outline how they will support the use of the city's property assets to deliver community priorities through community right to buy and community asset transfer. So far only one example of asset transfer (Lockleaze Library) is evident in any of the reports (in BBC's corporate strategy). The report has an intriguing section that seems to have been pushed for by partners during consultation about community wealth building and non-standard business models. Community wealth building has five key principles: plural ownership of the economy; making financial power work for local places; fair employment and just labour markets; progressive procurement of goods and services; socially productive use of land and property (Definition from bcorporation.net). The strategy document states that partners emphasised the role of micro-business, employee-owned business, start-ups, social business, B-Corps and other purpose-led business. The report responds to this desire with reference to Bristol City Funds, a partnership which is tasked with investing in social businesses; however, its budget is not large (in 2020 to 2021 it funded £500k worth of awards – One City Plan 2021) and it allows for the responsibility to be placed outside of core strategy rather than embedding these ideas more thoroughly across it.

Certainly, these ideas are not mentioned in the BCC Corporate Strategy 2018-2023 – because it predates it – or in the One City Plan (2021), which makes actionable a lot of the goals in the Renewal strategy. The biggest difference in the Plan verses the renewal strategy is that it aims to shift from measuring against Sustainable Development Goals to specifically aiming to deliver them, which is a positive change in many respects but at the same time allows city planning to operate within the tension that exists in sustainable development as an agenda. An example of this is laid out in the beginning of the report: 'It's often the case that the economy is set against planetary and social responsibility in some zero-sum game.' Instead, the report claims to embed the SDGs, its Climate Strategy and Ecological Emergency Strategy across all economic plans. However the continuing priorities of economic productivity and growth do often sit in direct opposition to ecological needs and this is disguised in the oblique trade-offs of sustainable development. An example of such a trade-off is found in the Culture Board's vision to protect creative heritage 'in balance' with housing and transport needs.

The One City Plan consists of six themes with boards and associated actions. The Culture Board and Climate Advisory Committee have a cross-cutting function. Culture and Technology and Innovation are viewed as enablers for the Economy and Skills theme which seeks to tackle worklessness and boost growth through productivity. It aims to grow strong and diverse sector clusters alongside cross-sector collaboration to stimulate innovation. It makes several references to the creative sector with one being to introduce a regional redundancy plan to support sectors like tourism, hospitality and

culture in retraining in growing sectors identified as healthcare and green economy. Supporting entrepreneurship is another goal, as well as diversifying local centres and high streets by ‘creating new functions such as small flexible workspaces, local leisure options and cultural and night-time activities.’ Like the renewal strategy, it recognises that the creative freelance community, who are a ‘key element of the strength and diversity of our cultural ecology’ have been hard hit by the pandemic. It highlights the knock-on effect to local economies of the loss of cultural events and film and tv production during the pandemic. Another aspect relevant to the creative sector is the reference to digital exclusion and equal access, although no reference is made to 5G which plays a more significant role in West of England level policy. At city-level it is more about enabling citizens to access basic services.

The last half of the report is comprised of a 30-year timeline with associated actions that seem somewhat arbitrary and reveals the real goals for the city. For example, it discloses an aim for 2045 for Bristol to have highest productivity in Europe but only by 2044 will 75% of organisations in the city have committed to circular economy principles and sustainable procurement principles. It has the action of embedding public-private partnerships creating a more efficient public sector that will help ensure in 2040 GVA will have grown to £20bn up from £14bn in 2016. By 2039 the city has an international sports and e-sports reputation (e-sports is only mentioned in passing in the rest of the strategy) and by 2036 Bristol has the highest number of multi-national HQs among UK cities of its size. This begs the question of how much multi-national HQs and increased public-private partnerships will support the local economy which is purported to be a priority in the One City renewal strategy and how much it will enable cultural capital to be held in the city and by the city. Or will economic benefits leave the city, perhaps for offshore locations? This will depend on what types of powers are granted to city or region wide decisionmakers to tax and regulate multi-nationals and hold private companies to account to the degree it can public ones. While the timeline is only indicative it does suggest particular priorities through what is privileged to happen sooner.

The final Bristol-based document to look at is the Bristol City Council Strategy. This has a slightly different tone from the One City documents in that it is explicit in the need for its reduction in services due to national level austerity measures on public funding. Its response to this is to empower communities and replace public funded services with partnerships. As with the other documents it does stress taking a community level approach – ‘asset-based community development’ – as part of this empowerment and even notes that recent research has shown that UK’s existing economy is no longer generating rising prosperity for the majority of the population. Again, the response to this is to be more inclusive. This translates as BCC valuing small businesses, traditional trades, high tech and creative, promoting start-ups and the growth of micro and social enterprises, listing a number of mechanisms such as Bristol Learning City and an Apprenticeship Steering Group through which this will happen. Like One City, it states aims to be digitally connected and keep Bristol as a leading cultural city, with a focus on inclusion in the economy generally and access to culture specifically. The creative and

cultural sectors have a role here, as also stressed in the Culture Board vision, to lever expertise to tell Bristol's complex and diverse stories, connecting people to their city and a sense of belonging, and attracting global audiences and investors.

In Bristol's conceptualisation of inclusive growth, young people, Black, Asian and minority ethnic and deprived areas are being supported in one-off targeted schemes such as employment hubs and networks or apprenticeship schemes but the overall economic mechanisms of the city are not seeing major changes. There is still a normative stance towards productivity, inward investment and relocation, entrepreneurship and start-ups. While the cultural ecology of the creative sector is acknowledged and a large part of that – freelancers – recognised as economically vulnerable, especially within a pandemic, there is no real shift in direction towards creating different modes of financial or business support. Diverse economies here mean different ways to grow rather than different forms of value or modes of sustainability. Some consideration of community development, community asset transfer, and community wealth building are entering into the conversation and it is worth tracking how and where these develop.

West of England Combined Authority

The West of England Local Enterprise Partnership published its recovery plan in September 2020 ahead of the severest period of the pandemic. It outlines a five-year plan with a £500m budget. It builds on the vision of the West of England Local Industrial Strategy and alongside the Joint Green Infrastructure Strategy and the Climate Emergency Action Plan, with its goal to become net carbon neutral by 2030. It gives details of five pillars for rebuilding the economy and region: rebuilding business; getting residents back into jobs; strengthening inclusion; supporting a green economy; and renewing places. One long-term success is viewed as returning economic performance to growth.

The document identifies creative and digital as key priorities for achieving this and has two indicators of medium-term success as retaining high value skills and sectors, building on the region's creative innovation assets, and to safeguard cultural and creative assets, ensuring the region maintains its character and identity. Due to the creative sector being significantly impacted by the pandemic a short-term plan was to build and deliver targeted support and account management to key sectors like the creative industries such as small grants delivered via the WECA Growth Hub for the cultural and creative sectors, including freelancers. This has already been implemented: <https://www.westofengland-ca.gov.uk/extra-support-for-cultural-and-creative-businesses/>. Another suggestion made in the strategy was for a community grant scheme to support disadvantaged communities that might include participatory cultural activities delivered by freelancers.

The West of England Industrial Strategy was produced in July 2019, almost a year before the pandemic, and it provides useful context to understand the Renewal Strategy. This is an 80-page document with a strong focus on increasing growth sectors and businesses and addressing the long-tail of productivity in the SW relative to UK/London. This suggests that companies are not growing as fast as in other parts of the country. Businesses are viewed as underperforming and it highlights programme-level efforts to reduce the tail such as commercialisation and scale-up support. It states that businesses are not taking opportunities to lift their productivity and to spread the benefits of growth to their employees, which means that the long tail is holding back the region's growth, wages and living standards. This has obviously changed by the time of the recovery strategy where there is much less about increasing productivity, but still a strong focus on growth.

The focus in the Industrial Strategy is on clean and inclusive growth generated primarily through low carbon technology and efficiency measures. Its goal is for an innovation ecosystem propelled by cross-sectoral innovation, test centres and incubators, and addressing regional skills gaps to provide the workforce needed. It addresses the productivity challenge by seeking to provide businesses with space, networks and skills needed to boost productivity and to encourage uptake of new technology and management practices. It outlines five foundations of productivity (originating from the national industrial strategy):

- Ideas: investing in Research and Development; Sector Deals, of which Creative Industries is one
- People: address skills shortages, support older workers, retraining, T levels to drive apprenticeships
- Infrastructure: improve physical and digital connectivity, and energy systems
- Business Environment: improve workspace for employees, scale-up programme, work with British Business Bank to help SMEs access finance to grow, Invest Bristol & Bath (IBB) service to support business with inward investment and exports; improve local government procurement to increase access to local and inclusive business
- Places: sustainable, thriving places offering opportunities and quality of life; National initiatives like Future High Streets Fund and Stronger Towns Fund

These reflect a mix of local and national level approaches and funds applied to the regional level. Finally, the WoE Productivity Challenge seeks to encourage all business to improve performance and sustainability, take up modern technology and management practices, drive increased exporting amongst SMEs as well as cleaner business models such as energy efficiency. The Industrial Strategy has a strong outward looking focus on being globally competitive.

One way it seeks to do this is in the intersection of three sector strengths in the region: advanced engineering including aerospace, creative, cultural and digital industries, and financial, business and legal tech services. It claims the West of England has a world-renowned creative sector and is viewed globally as a creative place, encouraging tourism. It recognises that digital connectivity will help creative industries grow in the region, specifically identifying 5G, Internet of Things and AI as transforming all sectors. Skills shortages are found in AI, composites and robotics. This focuses on the 'high tech' end of the region's cultural ecology. It also points to the need for more specialist business advice and workspaces, intensive business readiness support, as well as opportunities to test with customers at scale and pace in real life settings. WoE is a research-intensive region, with high employment and is known, according to the Strategy, for its highly networked, collaborative, open and 'edgy' culture. The Creative Industries Sector Deal will support this via two hubs in Bristol and Bath. Not much detail is given about the Deal. It also references investment opportunities available to the sector in the form of a Regional Angels Programme, Enterprise Capital Fund, and British Patient Capital.

In addition to this, the Renewal plan mentions the developing Regional Cultural Strategy and Compact as part of the Renewing Places strategy. The West of England Cultural Compact launched in February 2022. Cultural Compacts are Arts Council England funded partnerships that seek to expand and add value to existing place-based cultural partnerships through growing cross-sector relationships, creating a coordinated vision for culture-embedded recovery and placemaking, linkages with wider policy and deploying cultural assets in joint priorities. Significantly, a report by the WECA Local Enterprise Partnership Board has a question around how the cultural compact can support creative and cultural sectors in the context of Net-zero carbon future, as one of its three discussion stimuli. In the early stages the Cultural Compact's work was to influence, audit, evaluate and do, at pace. Some of its ongoing outputs seek to demonstrate the role of culture in placemaking and community renewal (in direct response to the pandemic but also in the context of longstanding cuts to public cultural funding); explore cultural prescribing for wellbeing; and pilot ways to 'connect cultural assets and sustainable itineraries for better tourism and heritage' (p.2).

Without any policy powers or funding opportunities, the Compact plays a convening and coordinating role, directing strategic investment and seeking to amplify the role of culture in the region for the economy, for communities and for wellbeing. Its focus is on skills development and creative talent pipelines, supporting freelancers and SMEs, placing culture at the heart of placemaking and regeneration of areas, primarily through capital projects but also through cultural value campaigns and sustainable living hubs, and ensuring residents and visitors can access creative experiences for their wellbeing. Cross-cutting themes include environmental sustainability, digital technology and innovation, and inclusion. The language of the compact is very much around culture for the economy and as playing a role in community development, health, inclusion and homelessness initiatives. It talks about happy, healthy and thriving places as well as economic growth. Culture and creativity help to deliver cross-policy goals as part of its justification for investment. Libraries are a focus of driving cultural access initiatives: as community hubs this seems logical but they are already a dwindling or lost resource in many communities which exacerbates cultural and digital exclusion.

WECA's prior cultural strategy has a slightly different flavour. In line with the Industrial Strategy, it places importance on the region's creative economy and the role of the Universities for driving innovation and partnerships. It recognises the fluidity of the cultural ecology with freelancers 'moving across commercial, community and cultural activity' (slide 7). While there is good business support in the region, the Network for Creative Enterprise demonstrated the need for a distinctive support model (since addressed through targeted schemes such as Creative Workforce for the Future and Creative Scale up Programme). A significant component of the report is the potential for arts and culture to contribute to inclusive growth; however, while best practice exists, it is not even across the region. A desire for more joined up and culture-led development is evident in the strategy with strengths and opportunity noted in re-purposing industrial buildings, arts-led reanimation of town centres, cultural community centres in new developments, and cultural hubs driving wider place-making agendas. Some of this comes into play in the Compact.

The Renewal strategy and Industrial Strategy place a large responsibility on the WoE Growth Hub as a space for peer-to-peer networking, SME skills brokerage service, a network of champions to target priority disadvantaged neighbourhoods, coaching, tailored advice for sectors and business life stages, as a one stop shop. It will be extended into harder to reach groups via pop-up community hubs. Its inclusive and green approach also includes the iSTART centre which will provide digital skills to those from diverse backgrounds, Workforce for the Future will also take an inclusive approach to upskilling and WECA is working with One City to implement a Good Employer Standard (inclusive and local supply chains and apprenticeships), where anchor institutions will lead the way.

Another key function the Growth Hub has is to offer technical support to SMEs on resource efficiency and low carbon. As part of the WoE approach to green recovery it also explores incentivising business towards low carbon business models (no specific programmes are mentioned) and improving regional (and diverse) supply chains. It seeks to integrate low-carbon solutions in a way that boosts growth. Interestingly, the renewal strategy explores the cross over between inclusive and green growth, making the case with the example that new green public transport should also be accessible. Retraining in green sector skills will happen through Government's sector-based work academies. Green recovery is focused on energy efficiency, low carbon, and greening infrastructure. There is an assumption that because of the existing sector strengths in the region that green technology industries will arrive or grow in the region without any extra stimulus or specialist support.

Western Gateway

The Western Gateway is a relatively new partnership which is increasingly being understood as a meaningful economic entity, incorporating Cardiff and parts of South Wales, alongside the West of England area. The WG created a Prospectus as a positioning statement early in its development, and although progress has been delayed by the pandemic, it has taken time to build support and momentum with the partnership. A piece of consultancy research was commissioned in 2021 to review progress. 75 individuals from 45 organisations were interviewed and the report identifies strengths, weaknesses, opportunities and threats and proposes five recommendations, based on taking the Prospectus forward into actions.

The Prospectus makes the claim for the WG to propel transformative, inclusive and greener growth, contributing to Britain's cleaner and fairer future. Delivering this will add more than £56bn to the UK economy by 2030 as well as achieving net zero. The focus is on inclusive and decarbonised economic growth. The WG partnership will do this through collaboration, catalysing and communicating at scale. The Prospectus identifies the region as economically strong already, outperforming the UK average economic output and as having some of the best universities and most skilled and creative people in the UK. The WG has key sectors contributing to economic success including Advanced manufacturing and engineering, Creative, digital and cyber, Finance, business and professional services. It identifies clean energy and low carbon, and health and life sciences as growth opportunities. Three ambitions are outlined in the Prospectus: Ambition 1: Deliver world class physical and digital connectivity, boosting productivity, unlocking housing growth and leading our transition to a net zero future. Ambition 2: Become Britain's gateway to global markets, increasing export and investment-led growth, marketing our industries and expertise to the world. Ambition 3: Spark collaboration and innovation in our distinctive high-tech sectors, universities and R&D assets, making the most of the region's renewable and environmental assets. Within Ambition 3 is the goal to become an internationally recognised powerhouse for innovation in the creative, digital and cyber industries.

The commissioned Economic Position Statement (2021) is a more balanced document informed by stakeholder input. It offers good reflection on the first year of the WG and provides background statistics about the economic and labour situation of the WG area broken down by LEP/CA level and compared to other powerhouses. Because of the timeframe, it also takes into consideration the impacts of the pandemic and identifies that at WG scale impacts have varied markedly by sector and less so by place, with WG GVA declining by 8.6% (versus 10% for whole UK); however, it predicts the WECA area will be especially quick to recover and the WG area will have a 5% increase in 2021 GDP. It calculates £10bn has been lost in the region, alongside 28k jobs with a further anticipated 56k jobs lost when support schemes end. To an extent, the report says, the WG area has been protected by a large number of jobs in the public sector (23%) but it also notes that the creative and digital media sector has been acutely affected.

Alongside the stark context of the pandemic some of the key strengths recognised are the natural assets (contributing to quality of life), the geographical compactness and a highly skilled population and leading universities and research centres. The report's first recommendation is to 'Build on your strengths'. At sector-level, these strengths are seen as cyber tech, compound semi-conductors, defence, aerospace, fintech, life sciences, green economy and renewable energy. Despite being a research-intensive region (only references red brick universities) with research assets in marine renewables, hydrogen fuel cells, nuclear, health and life sciences, like WECA's Industrial Strategy, the report questions the productivity performance of the WG area as only average, and asks whether this is linked to rate of commercialisation of academic research, weak supply chains linked to narrow R&D, networks, low exports and low connectivity? On the connectivity issue, one identified threat is the HS2 project better connecting other Powerhouses to London and each other, while another is lagging ultrafast broadband. It notes the region's dependency on a relatively small number of firms with high productivity. It places a lot of emphasis on universities (especially their engagement teams) plus incubators and catapults to make commercialisation happen.

Randomly, another strength and recommendation is the availability of large brownfield sites which would enable incubators and R&D to be set up alongside manufacturing sites enabling them to be more joined up and commercialise. Due to the stakeholder consultation that this report is based on (weighted towards public and university organisations) the desire to move towards a green economy feels more meaningful and considered in this document, and it identifies that this should involve more than a narrow policy ambition to reduce carbon. WG Partners want the Climate Emergency to be a driver and director of economic ambition. There is a clear linking of natural assets and existing research strengths to consider key green projects such as Severn Tidal Power.

5G and Internet of Things are viewed as an existing strength and also a growth sector. Creative industries are mentioned but not focused on, identified as strongest in their overlaps with digital, with film and television also singled out as more distinctive of the region. A conclusion is that the WG needs a more flexible local ecosystem based on open innovation, which due to IP issues (defence and aerospace sectors) has been limited previously. There is clearly an ambition within the Gateway to be competitive (with London, with the other powerhouses) and that commercialisation is a central goal to improve economic performance. Strangely, despite being a more abstract geographical area and formative partnership, the goals seem more concrete than some of the strategies at more recognised scales. Despite the desire to put Climate Change at the centre there is not a great deal about how the WG partnership would lobby for that, although this is the economic position statement so the focus is understandably economic.

Summary

Despite a few explicit references that existing growth strategies are not really working for everyone and implicit references through acknowledgement of the vulnerability of the economy to the pandemic, there is no real consideration in any of the documents about what an alternative might look like. Even the use of the phrase 'inclusive growth' itself highlights how existing approaches exclude. Marvin Rees (Bristol's mayor) asks for a 'regenerative' rather than 'destructive' economy and most of the reports wish to build sustainable sectors (meaning less precarious, rather than environmentally sustainable). When we look into the detail of specific programmes and goals, what does this all actually mean?

Inclusive growth for most of these strategies translates as targeted upskilling of young and diverse potential workforces through the creation of 'one stop job shops' which offer different levels of support for the unemployed and those wanting to retrain. The WECA Workforce for the Future and Creative Scale Up programmes are already in delivery and show that these can provide tailored support for specific sectors utilising existing knowledge bases in the region, but there is also a danger that the hubs function as generic employment or advice centres. For example, B&NES' website giving climate-led behavioural advice to citizen's and WECA's green jobs advice delivered through its Growth Hub will have been significant investments that allows them to say they are responding to a climate emergency but these tend to place responsibility on individuals and businesses and remains to be seen how well the services are utilised. WECA's Growth Hub offers carbon surveys to SME's and conflates digital with 'clean and green' on its homepage but other retraining and green job advice may be available elsewhere. At Council-level and WECA-level, these hubs, as well as targeted funded programmes for Black, Asian and minority ethnic communities, or 'women in tech' for example, apprenticeships and vocational educational courses, are the way to drive inclusion. The 'growth' part will happen through increased R&D and commercialisation, cross-sectoral innovation, clustering activities (sharing facilities and supply chains), increasing digital connectivity and attracting companies and the visitor economy. At city-level, there is also a focus on diverse economies, which in this context refers to private-public partnerships and other ways to reduce reliance on public (i.e., national government) funding.

Some of these explorations of different financial mechanisms delve into non-growth focussed business models but nowhere are these fully explored. BCC's cultural strategy has the most comprehensive exploration. The One City renewal plan has a section on community wealth creation which it says it will explore in future strategies, but the later-produced One City Plan only has evidence of this in one-off projects. While Marvin Rees suggests that Bristol invests in a value-led economy, the community and charity sectors are often kept as separate themes or departments and are not explored in economic-facing documents. Although B&NES and BCC aim to incorporate more community engagement and community-led development respectively, the former may find that this engagement shifts its economic priorities, and the latter is currently project-based rather than embedded across all council priorities. On the whole, there is no thorough exploration of what a triple or quadruple bottom line economy might look like beyond

reference to 'green renewal' and 'greener and cleaner' economies which primarily focuses on decarbonisation and energy efficiency (e.g., schemes for building improvements), again, placing the responsibility on individuals and businesses themselves. There is some commitment at council level to act as leaders in sustainable and inclusive procurement and supply chains, and whether they actually lead on this will depend on their commitments to a timeframe to make it happen (all are planning for carbon zero by 2030). At most scales of strategy, green growth refers to efficiency measures achieved through technology.

The creative and cultural industries are singled out in almost all strategy and renewal documents as a strength (in contributions to place identity, the visitor economy, high skilled workforces who invest in the local economy) and also a vulnerability (due to the nature of the workforce as self-employed, lacking suitable workspaces, appropriate training and financial support). Recent cultural strategy documents are not available at council level and despite cultural and creative sectors being identified in renewal strategies as particularly hard hit by the pandemic, there is not much in the way specific support (beyond WECA) for the sector, essentially plugging the gap left by national funding and job retention schemes for freelancers. There is little mention of how creative industries as a key and growing sector at all scales can be used to support and expand inclusive and green growth although it is often seen in the service of other policy goals such as health or social exclusion, and which is clearly better for creative and cultural sectors when policy is joined up and sufficiently invested in. B&NES cultural strategy has the goal to ensure all new-build cultural venues are exemplary in sustainable design and that cultural projects raise awareness and debate of sustainability issues. Bristol City Council also aims to work with creative venues to achieve carbon neutrality and also will look at the ecological footprint of filmmaking, festivals and events. Beyond city/council level there is a disconnect between acknowledging that low-tech audience-based cultural activities have struggled during the pandemic to recognising the strength and potential of the high-tech digital/creative cross-over. Within this sector, greening involves further moves to digital, efficiency through technology and business-level carbon reduction.

There are genuine attempts to work towards carbon neutrality within these strategy documents. Further examination of the details of plans for green jobs and green growth is needed. Based on these documents alone, the meaning of this is narrow and not being embedded or incentivised beyond R&D programmes and skills hubs. The work to increase inclusion is evident in programmes already being delivered and in a better level of embeddedness across programmes than environmental sustainability. Community-led strategies differ across locales and scales, meaning anything from increased quality of life through higher productivity and employment, Future of the Region surveys (WECA) to intensive engagement processes including scoping of citizens juries (B&NES), to exploratory pilots of community asset transfer and community-led development (BCC). Within these documents it is evident that there is an assumption that growth will filter down to improve wages and living standards. Past research shows that this type of trickle-down economics only works for a certain period in a country's development and it can then work to exacerbate the gap between the wealthy and poor (Jackson 2017).

There is also an assumption that companies want to grow. Is there a reason why they are not scaling as fast as they could, beyond skills gaps in the available workforce? Creative industries offer an important example of individuals and companies that chose to operate at a particular level and are not necessarily all driven by growth.

The UK government's Levelling Up white paper suggests that focusing funds on 'left behind' areas does not mean there is less pie for everyone else, it just means the pie gets bigger because more places are increasing their productivity and so the UK's growth increases. As we enter into a cost-of-living crisis and possibly further waves of Covid-19 with knock on effects on the economy, just whether or not the pie will be able to grow will become clear as communities continue to bid within and against each other for capital and community facing projects, designed to deliver virtuous circles of strengthening physical, social, financial, institutional and intangible (intellectual property, patents, embedded processes) capitals. The report frequently references the Medici effect, referring to the way that bringing together diverse people and industries in a particular place around a thriving cultural centre drives innovation and economic prosperity. Levelling up is committed to creating new economic clusters in previously underperforming areas. This type of thinking is an important wider context for much of the strategy development for cultural and creative sectors discussed in this report, as well as feeding into localised investment streams through targeted projects, particularly in the last half of the pandemic. Perhaps understandably, the South West, specifically the WECA region, as somewhere that might be comparatively viewed as 'steaming ahead,' does not feature heavily in the levelling up agenda, and has yet to receive significant creative sector investment. A list of projects funded so far can be downloaded from: <https://www.artscouncil.org.uk/publication/cultural-investment-fund-data>.

Having reviewed relevant economic, cultural and post-pandemic renewal strategy documents covering Bristol, Bath and North East Somerset, the West of England and Western Gateway regions, this report sought to dissect the language being used around the economy, the cultural and creative industries and the climate emergency. It establishes the current state of play around the language and associated delivery actions of growth and green agendas, specifically in the context of the cultural and creative sectors, and identifies points of intersection. Through bringing these to the fore, this report hopefully points to opportunities where the conversation can be widened with policymakers at different scales. The report highlights gaps in expertise that would support greater breadth in understanding of what a green, inclusive future for the creative economy might look like. It identifies where creative businesses can seek support and where interventions within current strategies might best be targeted.

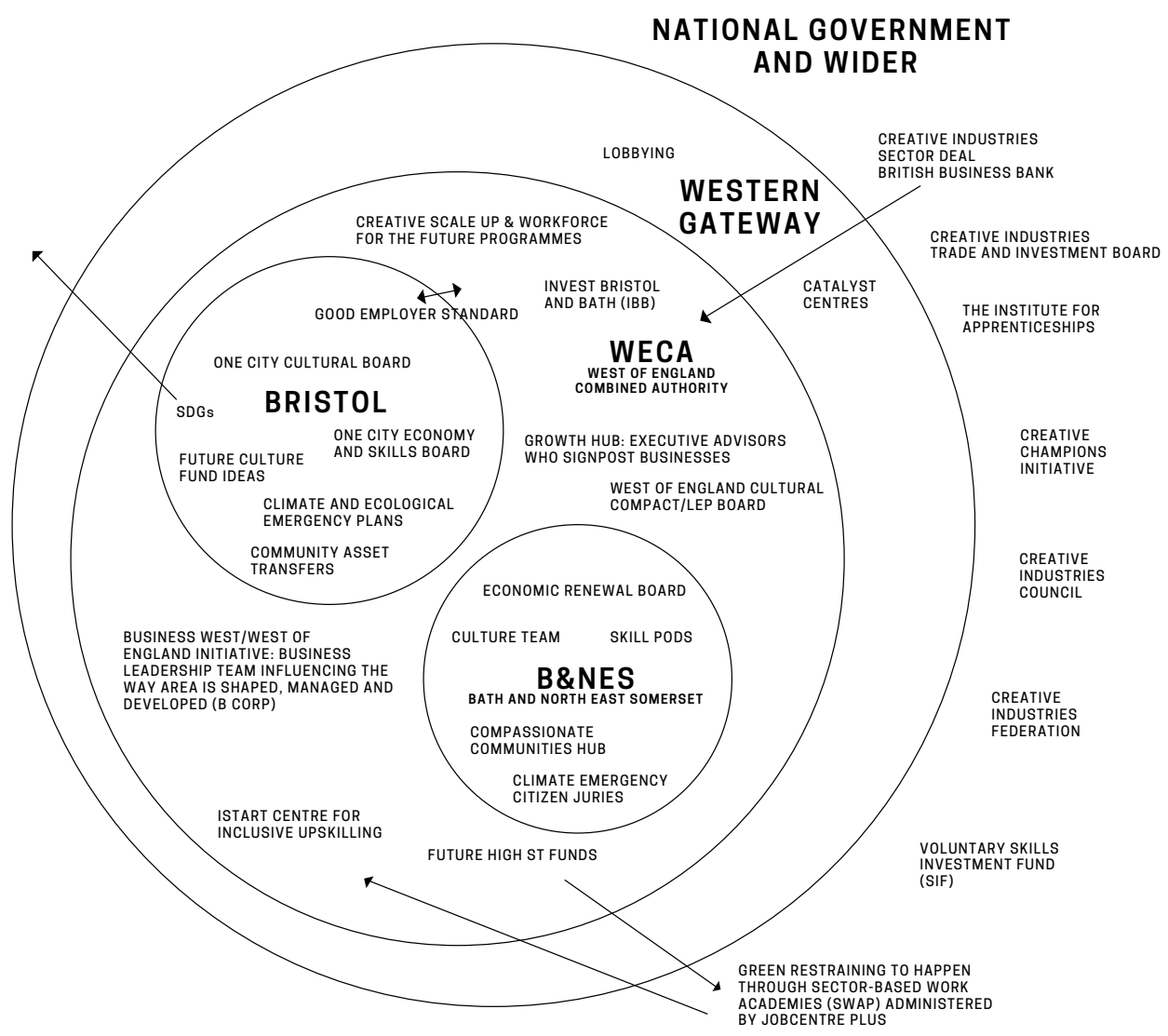


Figure 1: A visualisation of the scales and opportunities for intervention in inclusive, green growth strategies for the cultural and creative industries.

Appendix 1. Summary table of cross-cutting themes in strategy review

BRISTOL	CREATIVE AND CULTURAL FOCUS	GROWTH LANGUAGE	ALTERNATIVE ECONOMY REF.	SOCIAL GOALS	ENVIRONMENTAL GOALS
	<p>One City Culture Board – recognise need for connected approach to cultural capital. Culture as an enabler. Stimulating tourism and inward investment.</p> <p>Culture Board seeks to ensure sector reflects diversity of the city. Making sure everyone can access culture.</p> <p>Recognised as key to economic growth of city (BCC). Supported through Cultural Investment Programme and new spaces (BCC).</p> <p>Use culture to address cities’ economic and social inequality. Reputation for socially driven creative sector. (BCC).</p> <p>Culture and creative economy needs to be built into place-making/planning (BCC).</p> <p>One City aims to lobby for financial support for creative and cultural sector with focus on freelancers and events sector. It will explore and promote alternative financial models for SMEs with a focus on the creative and culture sector using peer networks.</p> <p>To develop toolkits for environmental sustainability in filmmaking, festivals and events and help creative venues to reach carbon neutrality and climate resilience (OC).</p>	<p>Inclusive growth, diverse economy, sustainable growth, fair, inclusive, successful and competitive economy, equitable and just economy</p> <p>Promote start-ups and growth of micro businesses. Incubators.</p> <p>Economic diversification</p> <p>Small-scale and independent enterprises help fuel high-tech high-growth creative economy (BCC).</p> <p>Public-private partnerships (OC).</p>	<p>Wellbeing, resilience, just transition, values-led renewal, quality of life</p> <p>Recognises “the UK’s existing economy is no longer generating rising prosperity for a majority of the population” (BCC)</p> <p>Asset-based community development – community ownership.</p> <p>Use of ‘meanwhile spaces’ (BCC).</p> <p>Culture Team explore alternative finance models for creative sector, from private investment to more community focused.</p> <p>“Growing back a regenerative not a destructive economy” (OC).</p> <p>One City will explore and promote alternative financial models for SMEs with a focus on the creative and culture sector using peer networks.</p> <p>One City to develop city wide approach to affordable community workspaces and childcare provisions, embed flexible and high-quality part-time roles to support women into work.</p> <p>Community Wealth Building (OC).</p>	<p>Sustainable Development Goals (OC)</p> <p>Work with cultural partners to involve citizens in the ‘Bristol’ story and prioritise community development (BCC).</p> <p>Making sure everyone can access culture.</p> <p>Increasing participation in the city and increase cohesion.</p> <p>Cultural prescribing for health and wellbeing outcomes.</p> <p>Help under-represented enter green transition jobs (OC).</p> <p>Reducing poverty, inequality, and social wellbeing are priorities of the One City Economy Board.</p> <p>Develop place focused initiatives and targeted engagement with under-represented groups.</p>	<p>Sustainable Development Goals (OC).</p> <p>Help under-represented enter green transition jobs (OC).</p> <p>Resilience and environmental sustainability is a priority of the One City Economy Board.</p> <p>One city will invest in better employment opportunities in green industries, low carbon tech and practices, and connecting and improving green space.</p> <p>Commitment to making Bristol carbon neutral and climate resilient by 2030 (OC)</p> <p>To develop toolkits for environmental sustainability in filmmaking, festivals and events and help creative venues to reach carbon neutrality and climate resilience (OC).</p> <p>One City Ecological Emergency and Climate Strategies.</p> <p>Climate Leaders Group, Climate communication group and Climate Hub (OC).</p>

BATH

CREATIVE AND CULTURAL FOCUS	GROWTH LANGUAGE	ALTERNATIVE ECONOMY REF.	SOCIAL GOALS	ENVIRONMENTAL GOALS
<p>Goals for creative sector = strengthen community bonds, civic pride, build understanding and friendships, grow economic strength and build capacity in voluntary sector.</p> <p>Goals for cultural provision to serve broader communities.</p> <p>Priorities for sustainable growth, local services, lower carbon lifestyles.</p>	<p>Diversifying economy, green economic recovery, high skill economy.</p> <p>A greener and more resilient economy) post covid.</p> <p>Attractiveness and liveability for economic success of city.</p> <p>Mixed economy for creative sector.</p>	<p>Recognising that culture sustains economic life and so cultural strategy faces same issues as economic strategy. Wellbeing and quality of life contribute to productivity and growth.</p>	<p>Tackling inequalities and working better with local communities are 2 of 4 priorities for B&NES.</p> <p>Skills Pods to help people transition to green economy.</p> <p>Community engagement charter and community wellbeing hubs. Compassionate Communities Hubs (during Covid).</p>	<p>Commitment to net zero by 2030</p> <p>Tackling the climate and ecological crises is one of 4 priorities for B&NES.</p> <p>A plastics pledge.</p> <p>Use cultural projects to showcase sustainable building and debates sustainability issues</p>

WEST OF ENGLAND

CREATIVE AND CULTURAL FOCUS	GROWTH LANGUAGE	ALTERNATIVE ECONOMY REF.	SOCIAL GOALS	ENVIRONMENTAL GOALS
<p>Cultural compact seeks to put culture at the heart of joined up place-making.</p> <p>Building creative skills and pipelines for the region.</p> <p>West of England strengths in creative and digital – goal to ensure it retains this. Aim to make WoE a global demonstrator for digital.</p> <p>Creative Industries Sector Deal support digital companies via two support hubs in Bath and Bristol.</p> <p>Universities have played a key role in growth of sector through investment.</p> <p>Arts-led reanimating of high streets. Bringing cultural and creative into community and planning developments, e.g., hub spaces.</p> <p>Growth areas: inclusive leadership, talent development and cultural participation.</p> <p>Identifies problem that value-narrative of the sector can be confused and under-evidenced, requires more consistent evaluation mechanisms.</p>	<p>Build back better, greener and stronger. Inclusive growth, decarbonisation, green economy, quality of life, sustainable thriving places. Innovation ecosystem, clean growth, long-tail of productivity.</p> <p>One long term success is viewed as returning economic performance to growth post-covid.</p> <p>Attracting investment in cultural and creative sectors to drive growth of the sector in the region.</p> <p>Regional Growth Hub for businesses. Productivity through People Programme to drive SME innovation and sustainable growth</p> <p>Focus on R&D, scale up, and commercialisation to stimulate productivity and inward investment.</p>	<p>Cultural Compact uses language of people and places ‘healthy, happy and thriving’.</p> <p>Renewal strategy refers to local liveability and the 15-minute city concept.</p> <p>The ‘Good Employer’ Standard – anchor institutions to lead the way.</p> <p>Support companies to access Patient Capital.</p> <p>Recognition that creative business support needs to be tailored to suit values-led and social enterprise models rather than purely commercial.</p> <p>Acknowledge that ‘soft’ resources do not always match investment in physical assets, which can be equally important in creative place-making.</p>	<p>Inclusion as a cross cutting theme of the Cultural Compact. Recognising participation in culture as a human right.</p> <p>Green and digital skills training.</p> <p>Spatial Development Strategy: consensual approach to place-making with communities.</p> <p>Diversity as important for the economy.</p>	<p>Environmental sustainability as a cross cutting theme of the Cultural Compact</p> <p>Joint Green Infrastructure Strategy, Clean Growth Grand Challenge, Climate Emergency Action Plan, and Low Carbon Challenge Fund.</p>

WEST OF ENGLAND WESTERN GATEWAY

CREATIVE AND CULTURAL FOCUS	GROWTH LANGUAGE	ALTERNATIVE ECONOMY REF.	SOCIAL GOALS	ENVIRONMENTAL GOALS
<p>Goal to be recognised internationally for digital and cultural sectors, identifying routes to investment.</p> <p>Region has high skilled, creative people.</p>	<p>Productivity performance, green economy, Powerhouses, Inclusive and decarbonised economic growth.</p> <p>Delivering physical and digital connectivity will boost productivity, leading net zero transition.</p>			<p>Climate emergency defined as second greatest challenge to WG (after governance).</p> <p>Build on existing natural capital in the region for green technology</p>

UK

CREATIVE AND CULTURAL FOCUS	GROWTH LANGUAGE	ALTERNATIVE ECONOMY REF.	SOCIAL GOALS	ENVIRONMENTAL GOALS
<p>Diversifying Cultural Organisations</p> <p>Cultural Investment Funds, Creative Industries Sector vision and Scale Up programmes</p> <p>Culture and creativity as drivers of growth and productivity.</p> <p>Multiple references to the 'Medici effect' - culture as a basis for crowding diversity in cities and driving innovation. Culture as making places attractive for high skilled workers while increasing life satisfaction.</p> <p>Funding primarily through Arts Council England. Opportunities through Levelling Up Funds, UK Shared Prosperity Funds, and Towns Funds.</p>	<p>Using R&D to drive innovation and commercialisation and catalyse economic clusters, assisted by 5G.</p> <p>Crowding in the private sector to support levelling up. Growing the pie not redistributing it.</p> <p>Boosting productivity through virtuous cycles of supporting local capitals. Reducing the long tail of productivity through creating an environment for business (e.g., Freeports, enterprise zones).</p> <p>Regional Investment Funds and Regional Angels. Help to Grow scheme to grow SMEs</p>	<p>Community Ownership Fund - communities can bid to own their own assets e.g., community pubs. 21 projects funded.</p>	<p>Empowering local decision-makers and communities to direct funding where it is needed.</p> <p>Revitalise 'social fabric' of left behind places.</p> <p>Community Covenants - local authorities and communities work together to take a holistic look at the health of local civic and community life.</p> <p>Funding that takes into account the specific needs and contexts of places.</p> <p>Restoring pride.</p> <p>Skills building - creating high skill workforces who can work in digital and green sectors.</p>	<p>Focus on Net Zero by 2050, primarily through R&D for green and technologies driving efficiency.</p> <p>£26bn of public capital investment for green industrial revolution.</p> <p>Natural Capital is seen as important but separate from the Capitals framework underpinning UK growth through levelling up.</p>