Creative Industries Policy & Evidence Centre
Led by **nesta**

CENTRE FOR CULTURAL VALUE

Placemaking, culture and Covid
Insights from our Industry Champions: in partnership with the Centre for Cultural Value

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Introduction

As part of the Creative Industries Policy and Evidence Centre (PEC)'s research agenda, the PEC consulted a Panel of its Industry Champions on their experience of policy associated with the development and sustainability of 'Creative Places'. This Panel was commissioned in collaboration with the Centre for Cultural Value (CCV) and builds on the PEC's recent 'Creative Places' campaign as well a previous Industry Panel on how policy makers can support local growth.

We convened a virtual Industry Panel on 16th September 2021, which brought together some of the Industry Champions to address three questions about 'Creative Places' that were devised with input from the PEC, the CCV and the Department for Digital, Culture, Media and Sport (DCMS):

1) What local, regional, national, or UK-wide interventions have successfully incorporated creative businesses, cultural organisations or individuals into the development and promotion of your area's identity or brand?
2) What interventions have enabled the creative and cultural sector in your area to support the wider community (this might be through engagement with underprivileged communities, the development of skills, reinvigorating the high street or contributing to public health)?
3) What role does the creative community in your area play in attracting and retaining a creative and cultural workforce?

The PEC's Industry Champions are respected and trusted practitioners, drawn from all parts of the creative industries and cultural sectors across the UK. They have deep knowledge of industry

practice and a desire to inform academic research that leads to better policies for the creative industries.

The Industry Champions who participated in the Panel came from a variety of subsectors, including digital, museums, crafts, graphic design, film, dance, music, galleries, music, marketing, and communications. Many of them have worked in specific localities for several years (in some cases, decades) which provides an invaluable insight into the ways a changing policy landscape has affected the creative and cultural ecology of their areas. Others highlighted challenges that newer and emerging businesses and organisations face when trying to embed themselves into local communities in the discussion.

A briefing paper on the policy context surrounding these questions and the 'Creative Places' agenda was produced by Trevor MacFarlane and distributed to the participants beforehand; it was also used to structure the discussion.

The Panel was chaired by Caroline Julian, Director of Policy and Programmes at the Creative Industries Federation.

The Panel Discussion

> *This report records the key points discussed by the Industry Panel and signposts the policy implications and recommendations the Panellists proposed for local, regional, devolved, and central government, as well as draws on research and emerging insights from the PEC and the CCV. As the Panel was conducted under Chatham House rules, we have anonymised and pooled contributions*.

Overview

The Panel touched on several long-standing geographic inequalities across a wide range of metrics that continue to leave parts of the UK behind and prevent 'Creative Places' from flourishing. The Panel agreed that narrowing the sectoral gaps between London/the south east and the rest of the UK and addressing the inequalities *within regions* whilst maintaining investment in our world-leading creative clusters presents a considerable policy challenge.

The Panel was united in a view that the creative and cultural industries are integral to the economic health of the UK, but that their significance cannot be fully understood by an

assessment of their [direct economic contribution to the economy](#) alone. The Panel believed that the [spillover and multiplier effects](#) these sectors have and the societal benefits they bring to places must also be taken into account by policymakers.

Throughout the discussion, Panel members were able to draw on compelling examples of where the creative and cultural sectors had been at the forefront of regeneration in their areas, supporting local cross-cutting policy objectives such as improving [health and wellbeing](#), [reducing crime](#), reinvigorating [the high street](#), addressing [climate change](#) and [creating jobs](#). The crucial yet under-recognised role that cultural organisations play in acting as a bridge between communities and local government was a recurrent theme. However, the Panel reported that grant making remains a rigid and bureaucratic process that prevents a diverse range of applicants from taking full advantage of new opportunities coming forward to build sustainable 'Creative Places'.

Panellists suggested a number of ways that, with the right investment, the creative and cultural sectors could be key partners in driving forward the UK Government's 'Levelling Up' policy agenda. They strongly believed however that the lack of socio-economic diversity characterising the creative industries workforce would need to be addressed and that the UK Government must work closely with local stakeholders who are best placed to direct investment to where it can be most impactful.

Building 'Creative Places'

A Panellist based in a post-industrial town outlined how they had created *"pop-up"* cultural spaces in unused mills that had enabled large-scale festivals such as the Liverpool Biennial and Manchester International Festival to tour to their area. This temporary activity brought world-class and high-profile cultural experiences to a community that might otherwise not have engaged with work at this scale, simultaneously spotlighting the pride local people had in the industrial heritage of their locality. **The Panel felt that even short-term investments in cultural programmes can have distinct benefits, particularly in areas where there may be limited cultural infrastructure.**

The Panel discussed how micro-clusters are often home to creative thinkers with extraordinary problem-solving capabilities. A Panellist running a small gallery in a creative micro-cluster explained how a leg of the HS2 development had *"cut [their] area off"* from the city centre which had negatively impacted footfall. By collaborating with the local Planning Office and other nearby businesses, the micro-cluster has now galvanised support around a unique *"wayfinding project"* involving capital investment in a street lighting system. If the scheme goes ahead, it will reconnect the creative microcluster with the city centre, make the streets safer for

local residents and the workforce, and draw public attention to an emerging creative community. **The Panel proposed that microclusters can support local authorities to address challenges in creative and innovative ways.** PEC research has shown that these same creative microclusters - located the full length and breadth of the UK - can be engines of economic growth and have been particularly resilient during the COVID-19 pandemic.

Following the session, a Panellist shared how their organisation had collaborated with the City Council to establish a live performance venue in a disused retail unit on a declining high street. Initially, the project was planned to conclude after just 18 months, but the partnership has been so successful that it is still going strong today. The venue now provides local people with a *"non-institutionalised"* cultural space that is more *"visible, relevant and affordable"* which in turn has made it possible to develop the skills of local talent. **The Panel identified an opportunity for local authorities to work alongside cultural organisations to occupy vacant retail units over a longer term, support the reimagining of the high street and bring cultural programmes closer to local people.**

An Industry Champion who submitted evidence to the PEC shortly after the Panel pointed out that whilst online sales had increased over the pandemic, **bookshops and book-related outlets now have an exciting opportunity to** *"provide a place of community"* through a network of new community-orientated spaces in villages, towns and cities across the UK. The Panellist gave the example of Bookbar which recently opened as a hybrid bookshop, wine bar and events space in north London which is already showing signs of success.

Culture-led regeneration projects can transform entire areas into successful new places where people want to live, work and visit. A Panellist working in an English coastal area for well over 25 years described how the creative industries had contributed to the masterplan for the development of an underutilised harbour area. The local authority now regularly involves the creative and cultural sectors in high-profile development projects, including deploying creative practitioners to facilitate public consultation processes. These long-term relationships have led to the successful reinstatement of an iconic and much-loved promenade, which will now act as a venue for local creative and cultural practitioners throughout the year. **The Panel was clear that local authorities should be bold and ambitious about the transformative role that the creative and cultural sectors can play in regenerating local places, drawing confidence from the many examples of where these sectors have been at the heart of successful place-based regeneration programmes.**

A Panellist working close to a core city in the north of England described how their organisation was based in an area of chronic underinvestment despite being *"just a stone's throw from an affluent metropolitan area"*. The Panellist's arts organisation is now spearheading the country's

first arts-led [Neighbourhood Plan](#) which proactively supports local residents in making decisions about how the local area is run, using creative practices as a tool for both communication and facilitation. **The Panel agreed that cultural organisations are well placed to engage local people and support local authorities in promoting wider civic engagement.**

Investing in 'Creative Places'

The Panel talked at length about how important the right kinds of investment are to creating sustainable 'Creative Places'.

The Panel broadly welcomed the explicit inclusion of the creative and cultural sectors in the prospectuses for centrally directed funding mechanisms such as the Levelling Up Fund, Shared Prosperity Fund and Towns Fund. However, Panellists working within micro and small creative and cultural organisations echoed the concerns of colleagues in a [previous Industry Panel](#) around the difficulty in navigating the *"overwhelming"* funding landscape. The Panel agreed that smaller creative and cultural organisations may struggle to access the full range of funding opportunities that now sit across several government departments. **An implication for policy might be that the UK Government should consider ways of making funds more relevant and accessible to the creative and cultural sectors which are predominantly made up of micro and small organisations.**

The Panel felt that funds managed centrally by the UK Government could *compete* rather than *complement* local funding mechanisms orientated towards local policy objectives. One Panellist proposed that funding pots sitting across several government departments could see smaller areas unable to develop coherent fundraising plans that ensure local priorities are realised. **We can therefore infer that UK Government could further consult with creative and cultural organisations and local authorities in the 'Levelling Up' priority areas to ensure investment is as responsive to local priorities as possible and do not neglect smaller localities.**

The Panel highlighted that many of the larger strategic funds coming forward from the UK Government appear to favour capital expenditure over revenue. An example would be the Cultural Development Fund which saw Phase 2 earmarked for capital funding only, despite Phase 1 having included revenue. Panellists vividly described how an over-emphasis on capital expenditure could leave creative and cultural organisations *"scrabbling around for cash to actually work* with *people"*, echoing a recent report by the [Institute for Government](#). **The Panel felt that the UK Government should ensure investment in the creative and cultural sectors covers both capital expenditure and revenue.**

A Panellist running a digital business in Liverpool described how onerous smaller funds distributed by Arts Council England (ACE) can be to access. They explained that by the time the preparatory work and application process had been concluded and funds received, their organisation had already *"moved on"* and thought of better ways to invest the grant based on the immediate needs of the business , the fast changing cultural landscape and changes to COVID-19 restrictions. **Some Panellists felt that grant-giving bodies could offer more flexibility than they currently do so that creative and cultural organisations can invest grants where they can be most strategically impactful.**

The Panel discussed how creative and cultural organisations often feel unable to *"build a legacy"* for their programmes because too much time is spent *"chasing the next grant"* rather than long-term planning or organisational development. Another Panellist described feeling *"relieved"* at having engaged a professional fundraiser after more than 20 years dealing with applications personally; the increased capacity has enabled their organisation to focus on building partnerships and implementing new operating models which they predict could be more sustainable over the longer term. **The Panel proposed that grant-giving bodies should consider ways of providing micro and small creative businesses and cultural organisations with access to free or low-cost fundraising support to maximise programme delivery.**

The Panel felt that the application processes for jobs, development opportunities and funding programmes across the creative and cultural sectors can prevent people from underrepresented groups from participating, hampering attempts to diversify the sector and truly *"Level Up"*. One Panellist described how standard application forms can make the young people they work with feel like they need *"to include a secret code to get [their] application to the top of the pile"* and suggested institutions should think more carefully about how they are *"inviting people into the space"*. This is particularly concerning in light of recent PEC research (here and here) which finds that the creative and cultural workforce are missing more than 250,000 people from working class backgrounds. **The Panel felt that grant-giving bodies could consult with underrepresented groups to identify where their application processes can be adapted to encourage wider access.**

A senior executive of a museum described how challenging it can be to raise funds for the local creative and cultural sectors because the local authority positions their area as a *"manufacturing and engineering hotspot"*. In the Panellist's view, this had often prevented the creative and cultural sectors from being incorporated into place-oriented strategies. The Panellist made a compelling argument that whilst their area would stand to *"benefit significantly"* from the spillover effects these sectors bring, a lack of networked cultural organisations makes it very difficult for them to compete for the investment needed to make it happen. This is consistent with PEC research that suggests the legacies and inherited effects of

manufacturing and heavy industrial areas can make it harder for creative industries to develop, as well as [CCV research](#) that identifies existing cultural infrastructure as important for successfully drawing down investment (particularly in times of crisis). **The Panel believed that policymakers and grant-giving organisations should ensure areas without existing cultural infrastructure or established networks are able to access their investment programmes; these places may require additional targeted support to develop local expertise and strategies.**

A small number of Panellists spoke to the challenges that cities with developed cultural offers can experience in a fast-changing funding landscape. For example, in a major UK city where culture is often projected as being key to their *"tourism offer"* (often manifested in high-profile or large-scale events) the perennial question seems to be: *"what's the next big thing?"*. The Panellist suggested this can create anxiety amongst local decision-makers and the creative and cultural sectors to deliver against high expectations; this anxiety can become particularly acute as funding to local authority budgets reduce. **We can infer from this that creative and cultural organisations would benefit from longer term funding settlements: Liverpool City Regions ['1% for Culture'](#) programme offers a stable framework that has been successful at the combined authority level.**

The role of festivals in 'Levelling Up'

The Panel acknowledged that festivals such as the European Capital of Culture (ECoC) and UK City of Culture can facilitate a meaningful *"rebranding"* that galvanises local communities and creative and cultural organisations around a shared moment of celebration. A Panellist with experience working in creative occupations, as well as in local government roles, underlined how 13 years of sustained investment since their home city became the ECoC had resulted in a tangible sense that *"culture is now very much part of the city's identity - our offer - to the world"*. This has created a local, national, and international confidence that was perceived to have had benefits well beyond the creative and cultural sectors. The Panellist suggested that culture was now so well embedded within the city that it was *"unlikely to completely fall off a cliff edge if local authority funding dried up"*. [PEC research](#) into the ECoC programme finds that whilst a one-off festival or mega event can positively impact health and wellbeing and sectoral cohesion in the short-term, the longer-term economic benefits are more difficult to determine. **The policy implication here is that building sustainable creative ecosystems in places requires long term investment in the creative and cultural sectors, but that the benefits can be considerable.**

A Panellist based in a post-industrial town outlined the tension between grassroots work developed by organisations over many years and short-lived interventions from *"external voices"* (for example festival directors or curators) who, whilst often bringing a dynamic new vision and

energy to a place, can unintentionally cut across longer-term priorities of local stakeholders. As one Panellist put it: *"The spotlight [of City of Culture] is good but how long will it last? Will it just fall off a cliff?"*. [PEC research](#) into the ECoC programme confirms that cities with a clear vision, a bold marketing agenda and resources earmarked for culture in future had more impact than those without. **PEC proposes that the DCMS review the longer term impacts of the UK Cities of Culture programme on place-branding and image, local economies and existing cultural infrastructure to better understand how such flagship programmes support the development of sustainable 'Creative Places'.**

Other Panellists felt that one-off festivals can unintentionally take up the *"funding bandwidth"* of an area, seeing open call opportunities being *"soaked up"* or funneled through temporary festival structures; this can leave smaller creative and cultural organisations having to deal with *"another layer of bureaucracy"* in accessing resources that can lead to *"a bit of a bun fight"*. Another Panellist shared how their organisation had lost several long-standing staff to a festival, leaving them under-resourced at a time when they should be engaging with the increase in activity the festival had brought with it. **Some Panellists felt that festivals and mega-events should consult with local stakeholders in advance of delivery to ensure existing funding mechanisms and workforce pipelines are not inadvertently disrupted.**

Partnerships for 'Creative Places'

The Panel strongly agreed that good quality partnerships were important for the development of successful 'Creative Places'; the discussion explored long-standing partnerships as well as those that had developed during the COVID-19 pandemic.

Many Panellists alluded to the ways *"anchor institutions"*, including schools, universities and cultural organisations, had supported local creative ecosystems over many years, as well as in new ways during the pandemic. This is consistent with [PEC commissioned research](#) which finds that anchor institutions can support knowledge exchange, skills development and networking as well as area branding and placemaking. However, Panellists raised concerns about the medium to long-term sustainability of these kinds of partnerships if investment is not maintained by central and local governments. **The Panel felt that decision-makers and grant-giving organisations at all levels should consider the wider benefits for local creative and cultural ecosystems when appraising investment in anchor institutions.**

On a number of occasions, Panellists said how important local, district or combined authorities had been in building strategic partnerships by connecting creative and cultural organisations up with stakeholders from other sectors to address wider place-based policy objectives. [Research from the CCV](#) is clear that 'Creative Places' with strong networks and ebullient political buy-in

are also more likely to be able to draw down more emergency funding per head than those without. **The Panel was clear that local and combined authorities should establish and nurture networks between creative and cultural organisations and key local stakeholders.**

A Panellist shared an example of where a small grant from Great Places led to an entirely new partnership that stimulated a local cultural renaissance in an area with limited cultural infrastructure. Led by the County Arts Development Managers, creative and cultural organisations from neighbouring districts joined forces to: engage their respective district authorities in the establishment of a Cultural Board; produce the first Cultural Strategy for the area; and work with a leading agency to maximise investment. This work culminated in a 24-hour festival celebrating the unique place-based quality of the area which reframed local, regional, and national perceptions. Just four years after the initial grant from Great Places, the area is now bidding to host a major national festival and establish its first Arts Council England National Portfolio Organisation (NPO). **Some Panellists proposed that grant-giving organisations should consider establishing programmes of small and flexible investments that support areas with limited cultural infrastructure to build networks and partnerships to improve local capacity.**

A Panellist outlined how it had taken their cultural organisation over 10 years to build a trusted relationship with the local authority and an influential property developer. The Panellist described how their organisation had been *"let in"* to strategic conversations about the future of the town with high-level decision makers. The organisation was able to contribute to an ultimately successful Towns Fund bid, resulting in £1 million flowing to the organisation over a four-year period – the largest single investment the organisation had ever received. Panellists cited *"getting access"* to key decision-making conversations as important to them on several occasions. **The Panel agreed that authorities should ensure all local development strategy boards include representatives from the creative and cultural sectors to harness the full potential of these sectors in the pursuit of wider development objectives.**

Building skills in 'Creative Places'

A Panellist based in Northern Ireland shared their enthusiasm for initiatives such as ['Unlocking Creativity'](#) which brought together leaders from the culture, education, and business sectors to open three creative learning centres to educate large number of teachers and young people in digital skills, music, web design and other creative mediums. The Panellist described how this had led to the establishment of GCSE and A-Levels in Moving Image Art (a practical filmmaking course), the legacy of which has been an exceptionally strong film industry in Northern Ireland with a robust pipeline of homegrown talent. The latest Northern Ireland film strategy proposed an investment of £43 million would see an immediate cash return for £250 million, clearly demonstrating the benefits of investing in the nurturing of the workforce pipeline over time. **The**

Panel felt that policymakers at all levels should take inspiration from successful, long-term programmes of investment in creative skills that have brought considerable economic and social benefits to communities and that similarly ambitious programmes with anchor institutions should be invested in to help build the 'Creative Places' of the future.

The Panel was keen to stress the important connection between the *"creative ecosystem"* and creating a *"skills pipeline"*. For example, one Panellist talked about how they had utilised urban youth and social media culture to attract young people into creative occupations. They predicted that *"the next big thing is coming from the grassroots and young people who are immersed in digital culture"*, but emphasised that youth culture is rarely targeted for investment in funding programmes. In this Panellist's view, this has manifested in a distinct lack of early career/no-career support for younger people which has in turn led to a lack of entrepreneurialism or start-up culture. **Panellists proposed that grant making organisations should investigate how innovative pathways into creative occupations and start-up opportunities can be opened up for young people through cultural participation.**

Several Panellists felt the instability of work in the creative and cultural industries was a barrier to entry for many. A Panellist reluctantly admitted that it is becoming increasingly difficult to encourage young people into careers characterised by precarious freelance or self-employed work. The Panel also discussed how the creative and cultural sector does not represent the diversity of wider society. This is consistent with PEC research (here and here) which finds that people from privileged backgrounds are more than twice as likely to land a job in creative occupations, and that class often intersects with gender, ethnicity, disability and skill level to create 'double disadvantage'. CCV research and PEC research also tells us that pre-existing socio-economic inequalities closely associated with geography are being compounded by the disproportionate impact the pandemic is having on younger freelancers, disabled people, women, and people from black and ethnic minority backgrounds. **Governments, local authorities and sectoral leaders should consider implementing recommendations made in the APPG for Creative Diversity's 'Creative Majority' report and the PEC's 'Social mobility in the Creative Economy' report to tackle socio-economic disadvantage in the creative and cultural sectors.**

Another Panellist running a digital business promoting urban youth culture reported how a *"digital divide"* had affected recruitment for digital roles. They described how young people from working class backgrounds without access to professional grade technology were struggling to secure work in the digital sectors. The Panellist outlined how their company had made a conscious decision to invest in equipment for the most suitable candidates irrespective of socio-economic background and that the grant as part of the Government 'Kickstart Scheme' had made this possible. **The UK Government should extend the 'Kickstart Scheme' to**

enable creative and cultural businesses and organisations to provide young people from diverse backgrounds pathways into creative occupations.

Whilst most Panellists did not explicitly refer to their own personal skills, each Panellist shared examples that clearly demonstrates how their own skills as a sectoral leader and an entrepreneurial spirit had promoted the development of 'Creative Places'. One Panellist shared how they were able to *"move between stakeholders at different levels"* - from grassroots creative practitioners to high-profile political leaders, such as the city region's Metro Mayor. The Panellist went on to describe how this had resulted in their appointment as a Trustee of a highly successful Community Interest Company with a mission to support several digital microclusters across the city region which had enabled the Panellist to embed their more inclusive employment practices and youth-oriented approaches across the conurbation in the hope of promoting a more diverse workforce. **The PEC should consider commissioning more research into the socio-economic diversity of those in leadership roles in the creative industries.**

Policy implications

Below are the policy implications and recommendations made by the Industry Champions during the panel session.

Implications for grant giving organisations:

Panel: even short-term investments in cultural programmes can have distinct benefits, particularly in areas where there may be limited cultural infrastructure

Panel: grant-giving bodies could offer more flexibility than they currently do so that creative and cultural organisations can invest grants where they can be more strategically impactful

Panel: grant-giving bodies consider ways of providing micro and small creative businesses and cultural organisations with access to free or low-cost fundraising support to maximise programme delivery

Panel: grant-giving bodies could consult with underrepresented groups to identify where their application processes can be adapted to encourage wider access

Panel: policymakers and grant-giving organisations could ensure areas without existing cultural infrastructure or established networks are able to access their investment programmes; these places may require additional targeted support to develop local expertise and strategies

Panel: decision-makers and grant-giving organisations at all levels could consider the wider benefits for local creative and cultural ecosystems when appraising investment in anchor institutions

Panel: grant making organisations could investigate how innovative pathways into creative occupations and start-up opportunities can be opened up for young people through cultural participation

Implications for the creative and cultural sectors:

Panel: bookshops and book-related outlets now have an exciting opportunity to *"provide a place of community"*

Panel: cultural organisations are well placed to engage local people and support local authorities in promoting wider civic engagement

Panel: festivals and mega-events could consult with local stakeholders in advance of delivery to ensure existing funding mechanisms and workforce pipelines are not inadvertently disrupted

Panel: grant-giving organisations could consider establishing programmes of small and flexible investments that support areas with limited cultural infrastructure to build networks and partnerships to improve local capacity

Implications for the UK Government:

Panel: UK Government could consider ways of making funds more relevant and accessible to the creative and cultural sectors

Panel: UK Government might further consult with creative and cultural organisations and local authorities in the 'Levelling Up' priority areas to ensure investment is as responsive to local priorities as possible and do not neglect smaller localities

Panel: UK Government could ensure investment in the creative and cultural sectors covers both capital expenditure and revenue

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PEC: the DCMS should review the longer term impacts of the UK Cities of Culture programme on place-branding and image, local economies and existing cultural infrastructure to better understand how such flagship programmes support the development of sustainable 'Creative Places'

Panel: policymakers at all levels can take inspiration from successful, long-term programmes of investment in creative skills that have brought considerable economic and social benefits to communities and that similarly ambitious programmes with anchor institutions should be invested in to help build the 'Creative Places' of the future

PEC: UK Government could extend the 'Kickstart Scheme' to enable creative and cultural businesses and organisations to provide young people from diverse backgrounds pathways into creative occupations

Implications for local authorities:

Panel: even short-term investments in cultural programmes can have distinct benefits, particularly in areas where there may be limited cultural infrastructure

Panel: microclusters can support local authorities to address challenges in creative and innovative ways

Panel: local authorities can work alongside cultural organisations to occupy vacant retail units, support the reinvigoration of the high street and bring cultural programmes closer to local people

Panel: local authorities can be bold and ambitious about the transformative role that the creative and cultural sectors can play in regenerating local places, drawing confidence from the many examples of where these sectors have been at the heart of successful place-based regeneration programmes.

Panel: creative and cultural organisations would benefit from longer term funding settlements: Liverpool City Regions '1% for Culture' programme offers a stable framework that has been successful at the combined authority level

Panel: building sustainable creative ecosystems in places requires long term investment in the creative and cultural sectors, but that the benefits can be considerable

Panel: local and combined authorities could establish and nurture networks between creative and cultural organisations and key local stakeholders

Panel: authorities should ensure all local development strategy boards include representatives from the creative and cultural sectors to harness the full potential of these sectors in the pursuit of wider development objectives

Cross cutting

PEC: Governments, local authorities and sectoral leaders should consider implementing recommendations made in the APPG for Creative Diversity's 'Creative Majority' report and the PEC's 'Social mobility in the Creative Economy' report to tackle socio-economic disadvantage in the creative and cultural sectors

Implications for the PEC:

PEC: will consider commissioning more research into the socio-economic diversity of those in leadership roles in the creative industries