



Partnership Perspectives for the Creative Economy

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My background



My perspectives derive from engagement in

- Market-driven global media investment business (privately owned commercial investment firm)
 - Subsidised theatre sector (Young Vic)
 - Classical music (unsubsidised historic venue/former church)
 - National audio-visual skills institution (NFTS)
 - Joint venture experimental business incubator
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- **Public *and* private sectors**
 - **Wide variety of business models!**

A mixed economy of funding models and partnerships



Multiplying models of partnership

- State and market actors
- Commercial and not-for-profit actors
- Growing diversity of UK funding models over last 20 years
 - Capital (cultural estate/National Lottery)
 - Revenue: ‘tripod’ - commercial/subsidised/philanthropic
- Spectrum of subsidy from opera and museums (high) to video games, fashion design and popular music (minimal)
- Other forms of possible intervention: levies, matched funds and investment incentives
- Aggregate public funding of arts and culture – some 30% down since peak
- Multiple types of partnership: public-public; public-private; private-public; private-private
- Rapidly expanding role of universities as brokers of partnership
- Partnership *within government* often absent: competition amongst public agencies (Economics, Culture, Business) a common source of policy failure

Life of Pi



Suffragette



Public-private partnership in action: opening of new NFTS buildings/digital studios, July 2017



Funding of new NFTS buildings



Department for
Digital, Culture
Media & Sport



The Cubby Broccoli Fund
(Foundation Company)



A policy framework of public-private partnership



The partnership imperative

- Competitive success in most creative markets impossible without harnessing the energies of the private sector
- However there is market failure in many cultural/creative markets
- Some things only governments can do, *eg* provision of advanced telecommunications infrastructure and fiscal incentives
- Therefore a *stable framework for public-private collaboration and partnership* is imperative
- At national level for the purposes of policy development (*eg* UK Creative Industries Council model)
- At city/local level (clusters, advisory councils)
- At institutional level (*eg* UK National Film & Television School)
- Three pre-conditions for success: *outstanding leadership; mutual trust; and close alignment of partner interests.*

Concluding remarks



Challenges (and opportunities) for any government

- The global market for cultural goods and services is growing
- Deciding strategic direction is genuinely complex and difficult: different countries will choose different paths
- Partnership agreements are essential at all levels
- Building partner consensus around defined objectives is difficult but vital
- Partnerships are frequently challenged in their execution
- ‘Mapping’ the existing landscape to enable informed partner debates about direction of travel and possible policy initiatives is the key partnership challenge
- It doesn’t all have to be done at national level
- Growing partnership between cities is a key characteristic of changes in the global creative economy