counting culture

Produced as part of *Counting Culture: What Do We Need to Know About How the Creative Industries Can Deliver Equitable, Just and Sustainable Development in Brazil and the UK?* British Academy Newton Advanced Fellowship to Dr. Leandro Valiati, 2018-2020.

POLICY BRIEFING

GLASGOW

A PROJECT BY PEOPLE´S PALACE PROJECTS - QUEEN MARY UNIVERSITY OF LONDON

Managed and produced by

Funded by

Suported by

Supported using public funding by ARTS COUNCIL ENGLAND

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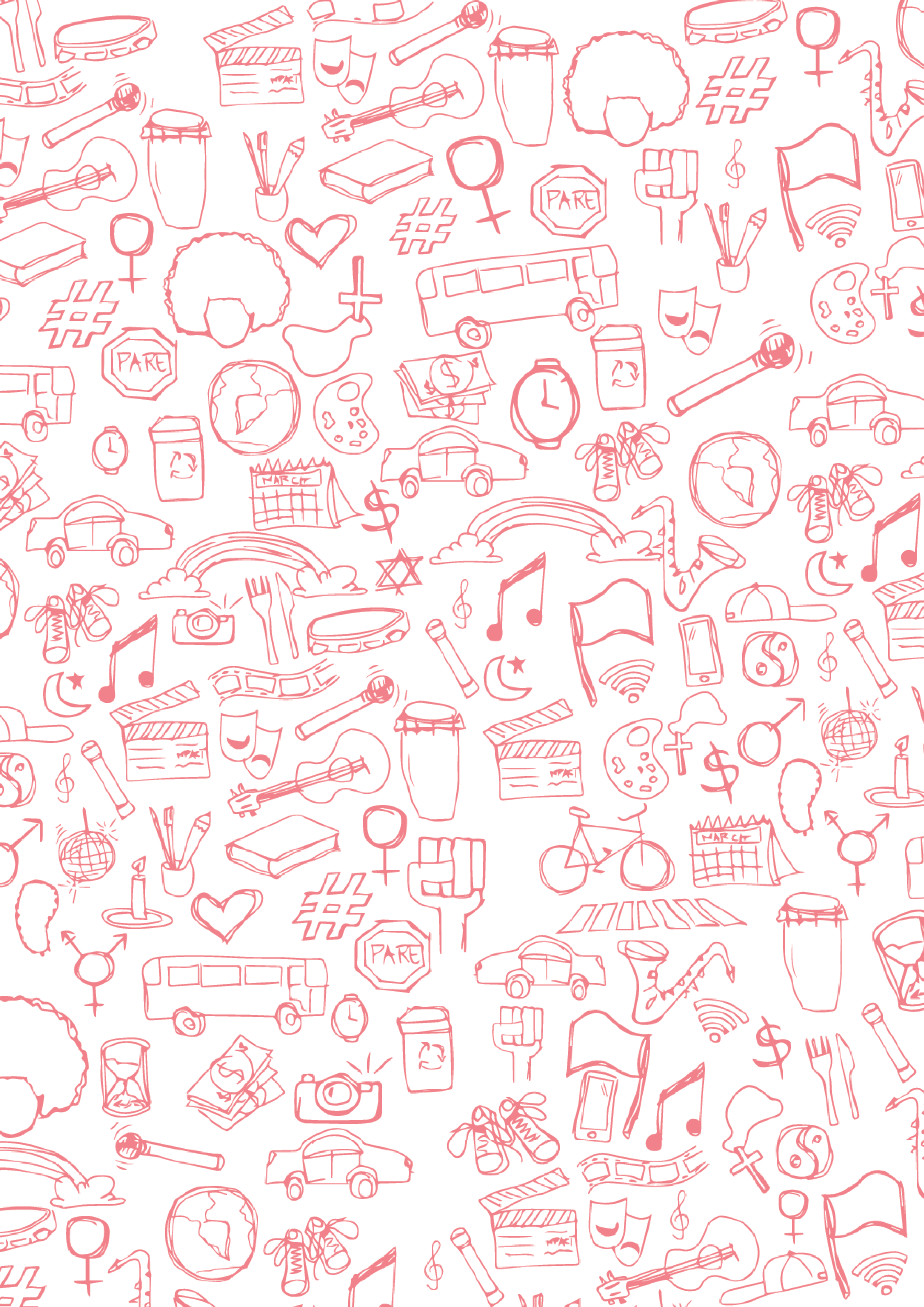
December 2020

A project by People's Palace Projects
Queen Mary University of London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Policy Briefing GLASGOW

Counting Culture is a project led by Leandro Valiati and Paul Heritage as part of a British Academy Newton Advanced Fellowship. Over the last decade, there has been a strong influence from the UK model for the creative industries on policy actions undertaken in Brazil. This investigation was set up to raise questions about how far this shared model has been successful in addressing inequalities such as income distribution, gender, and ethnicity within the creative industry economic sectors in both countries. The process has focused on seeking to characterise how the evolving model of creative industries policy is seen in Britain and to trace the impacts of its influence on Brazil.

As part of the project, a series of workshops in Glasgow, Cardiff, London, and Manchester were held to explore perceptions of the UK's cultural industries policy and its relevance to arts and cultural activities in a variety of settings across the UK. Each workshop engaged local academics, policymakers, and cultural practitioners, as well as young people. This briefing is based upon a conference that was held on **23 September 2019** as part of **Creative Industries Policy WorkshopChallenges for the 21st Century,** hosted by Professor Philip Schlesinger from the University of Glasgow.

The following summary, statements, and recommendations, unless cited from another source, are based upon notes taken by rapporteurs appointed by the host organisation.

SUMMARY

According to Scotland's cultural strategy:

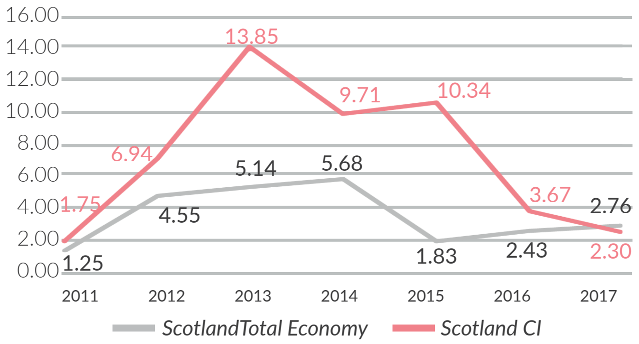
> Scotland is a place where culture is valued, protected and nurtured. Culture is woven through everyday life, shapes and is shaped by society, and its transformative potential is experienced by everyone. Scotland's rich cultural heritage and creativity of today is inspired by people and place, enlivens every community and is celebrated around the world.
>
> *(Scottish Government, 2020, p.3)*

As the largest city in Scotland, Glasgow is more diverse than the rest of Scotland, and boasts a high level of engagement in its museums from across socio-economic groups – something not common in other cities. Glasgow's creative scene is very different from other places across Scotland, making use of its high level of engagement to hear from new voices. With the new BBC Scotland channel and Channel 4's Creative Hub launched in Glasgow in 2019, opportunities – particularly in film and television – are growing in the area. The creative industries in the country as a whole reports 87,000 jobs, representing 3.3% of all jobs in Scotland and 5.6% across the UK. The Scottish Government is also planning a pilot of Citizen's Basic Income, which could profoundly impact Scottish artists and freelancers in particular.

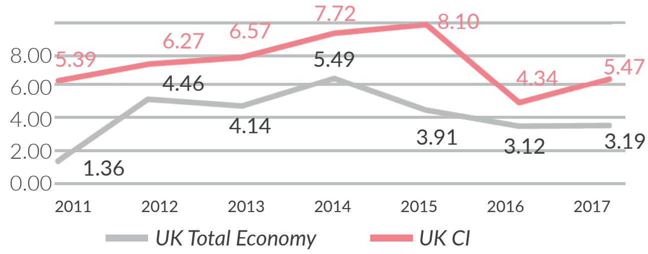
Data summary on creative industries and labour market inclusion

GVA Growth rate (%)

Scotland



UK



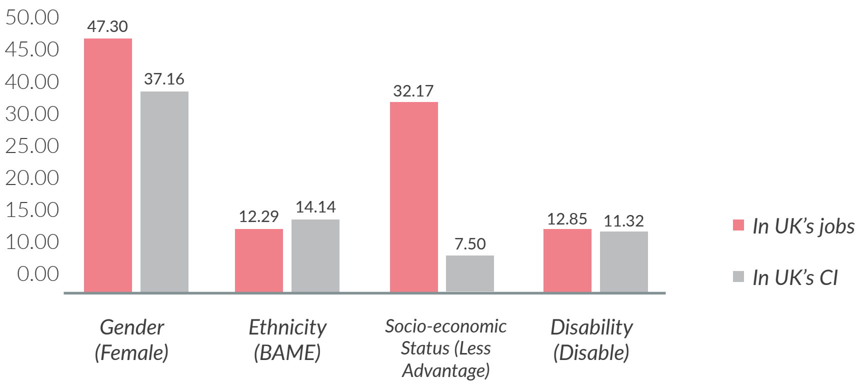
Note: Data for the economic estimates from the Department for Digital, Culture, Media and Sport (DCMS, 2019), adjusted by the UK CPI (World Bank, 2019).

GVA growth rate (UK CI vs. UK economy) (%)

Year	*England*		*Wales*		*Scotland*		*Northern Ireland*	
	UK CI	UK Economy	UK CI	UK Economy	UK CI	UK Economy	UK CI	UK Economy
2011	93.69	84.64	1.44	3.48	3.67	7.74	1.20	2.18
2012	93.59	84.97	1.44	3.49	3.69	7.75	1.27	2.20
2013	93.55	85.02	1.29	3.48	3.95	7.82	1.21	2.17
2014	93.58	85.38	1.29	3.41	4.02	7.84	1.11	2.14
2015	93.60	85.78	1.19	3.42	4.10	7.68	1.10	2.14
2016	93.73	85.95	1.13	3.43	4.08	7.63	1.06	2.18
2017	93.87	85.87	1.10	3.42	3.95	7.60	1.07	2.18

Note: Data for the economic estimates from the DCMS (2018), adjusted by the UK CPI (World Bank).

Labour market – social inclusion (2018) (%)



Note: Data for Gender, Ethnicity and Socio-economic status from the UK Office for National Statistics (ONS, 2019); and for Disability from Full Fact (2018).

MAIN ISSUES AND CHALLENGES

Potential for education, training, and employability

Education for those who want to work in the creative industries can be disconnected from what the sector actually needs. There is not enough of a focus on professionals or vocational courses, as general artistic creative skills need to find their place in a wider, work-focused industry. The sector continues to train graduates based on an outdated system that is disconnected from what the sector actually needs.

Innovation, sustainability, and collaboration

Partnerships are key to innovation. In Glasgow, institutions like the Library Network, University of Glasgow and others have the potential to provide new content with different perspectives. They are essential in this sector in order for us to thrive as a collective rather than failing as individuals. We are all users and producers – creating and compiling our own content and data (even if private) – so it's important to find the common ground to help discover collaborative synergies leading to innovation. One of the keys to innovation is to generate new experiences rather than new products. The nature of work is changing, and the way we engage is changing, so it is important that we really look at how the creative industries do things, chucking out what is not working and bringing in stuff that will work.

Cultural policy

UK cultural policy is currently perpetuating an outdated model from the 1990s that could use a new focus and a shift away from the hierarchy of industries. The creative industries are political because of the nature of funding in the UK, and it's important to understand what their value is amongst other industries and how they can benefit the larger economy. Effort needs to be streamlined to avoid wasting resources to implement policy that doesn't work. Policy, however, is still too top-down, whereas most activity is bottom up. There needs to be a focus on joining the two together.

The strength of the creative industries in Glasgow is its diversity in architecture, music, etc. with a strong creative industry in itself. However, there is diversity across the country, not just within specific areas like Glasgow. To fully honour that diversity, there needs to be a broader definition and understanding of what culture means. The cultural sector is preparing for the impact of Brexit on attracting skills to Scotland, and cultural policy needs to look critically at this impact to continue to retain talent.

Social inequality and accessibility

In Glasgow, there are certain industry champions or people that speak regularly and take the spotlight, hearing from the same people again and again. Most of these people are from larger organisations. There is little value in having the same voices speaking, and even though it is acknowledged as an issue, it seems as that it is not being addressed. Glasgow has been successful at engaging audiences from a wide range of backgrounds – 25% of the poorest in the country attend museums, which is much more than other places in the UK. Key to that was designing exhibitions for a wide variety of people rather than traditional arts audiences, who can be elitist.

Social impact and evaluation

Evidence of the value and impact of the arts is critical in gaining recognition, support, and funding, making it easier to demonstrate relevance in the creative sector. However, there is still a gap in what is considered good evidence, how that good evidence can be produced, and how it can play a role to inform policy making. The creative industries are particularly lacking in accurate data that would help us to understand their development, rather than just their growth. Furthermore, tensions remain between the narrative element and the factual research to back up that narrative. Both are essential. Whatever the hard evidence is, it doesn't matter if there is not a good story to complement it, and if you have a good story but your evidence is irrelevant, it doesn't accurately demonstrate the value.

KEY RECOMMENDATIONS

Potential for education, training, and employability

There needs to be an emphasis on what kind of graduates educational institutions want to produce, restructuring their curriculum and approach accordingly as there is a skill shortage in Scotland. Focusing on school education and popularity of subjects at a young age can inform how to encourage creative engagement and even audience development, such as going to schools to encourage careers in creative industries and, if not, building future audiences.

Innovation, sustainability and collaboration

Attention in the creative industries needs to be redirected to connections and new relationships between sectors, rather than being so inwardly focused. Rather than spending so much time planning, better to start small and iteratively to make change happen.

Cultural policy

Cultural policy in Scotland needs to reflect the difference between development and growth. Development is more informed, more responsive, but the discourse at the moment is too focused on growth. Everything grows – it is a natural process – whereas development is deliberate. Creative industries policy needs to be more alert and flexible, understanding that the creative industries is an interconnected construct. To better acknowledge this, the government needs to involve creatives more in discourse and decision-making to make policy that fits the industries and what it will need in the future.

Social inequality and accessibility

New industry champions are needed – more people with independent experience apart from people who work in large organisations.

Social impact and evaluation

Money isn't the only representation of value. There is cultural and social value as well as economic, and there is a great deal of potential in experimenting with how data-driven innovations based on social and cultural value can change audiences and society as a whole.