

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
LONDON



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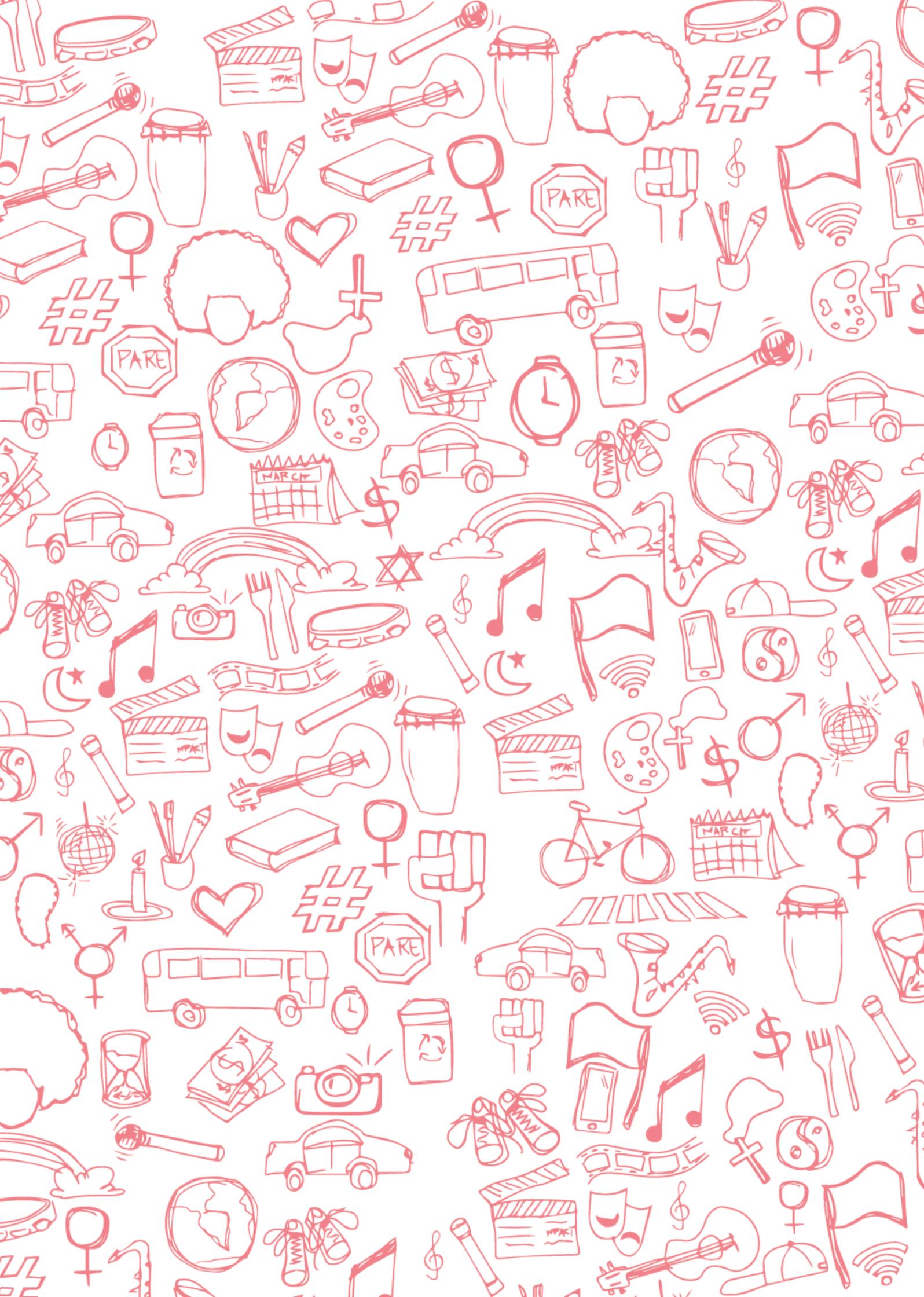
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Policy Briefing

LONDON

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 **2 October 2019** as part of **Policy for the Creative Industries: Challenges for the 21st Century**, hosted by Professor Philip Schlesinger from the University of Glasgow.

hosted Professor Morag Shiach from Queen Mary University of London (QMUL) and Network: QMUL Centre for the Creative and Cultural Economy. Contributors included policymakers, practitioners and international academics. The conference also served as a closing event for the workshop series.

The following summary, statements, and recommendations, unless cited from another source, are based upon notes taken by rapporteurs appointed by People's Palace Projects at QMUL, the host organisation.

SUMMARY

London is the epicentre of the UK's creative industries. While there have been efforts through policy and practice to reallocate resources to other cities around the country, London remains the focal point for culture and the creative industries. According to the City of London's Cultural Strategy 2018-2022, 'the City today has the most vibrant ecology of cultural organisations, creative businesses and practitioners anywhere in the UK', with a definition of culture that is 'broad and inclusive'. Their view is that culture 'exists in both the buildings and heritage of our great institutions as well as our streets and the informal cultural spaces in between'. Therefore, culture 'is for everyone, not just a narrow elite, and is a powerful driver of social mobility'. While Arts Council England (ACE) contributes significantly to cultural activity in London, the City of London Corporation (CLC) also contributes funding: with investments of over £100m per year, it is the fourth largest funder of culture in the UK. The CLC focuses its funding primarily on the Square Mile, an area in central London that attracts millions of international and British visitors every year (including Londoners who live in the wider city) to experience a slice of British culture. This is key to the economy of central London's cultural venues and outdoor spaces.

There is a concentration of the creative industries in London, coinciding with a concentration of resources in London and South East England that creates 'an imbalance between urban and rural contexts' (Warwick Report, 2015). This imbalance makes the creative economy one of the most unevenly distributed aspects of the UK economy. London's creative economy is important but it remains important for policy development to extend its reach. Barriers often stem from a lack of infrastructure and a depleted talent pool of people who could potentially find more opportunities in the capital.

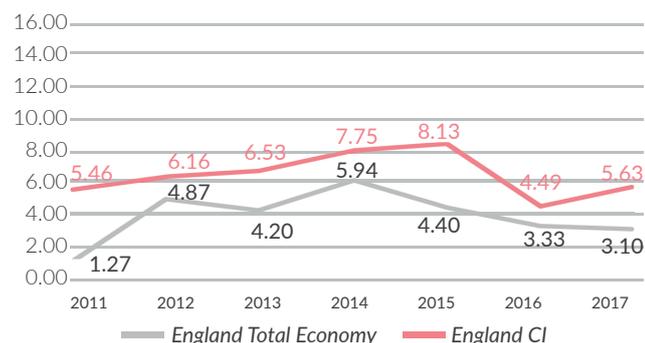
While London is a global centre for the arts, controversy has surrounded ACE about its unequal distribution of funding for culture, favouring London over other regions of England. While this controversy has been

partially mitigated through ACE's concerted focus on funding outside of London, with some success, a strong focus on the capital remains through its regularly funded organisations or National Portfolio Organisations (NPOs), as well as smaller project grants. However, while there is arguably greater access to culture for those living in London, as cultural activities and venues take place throughout the city, there remains a disparity between those who take part in cultural activity (either as a participant or an audience member) and those who do not. This happens for a number of reasons – a lack of access to resources, a lack of relatability, and often a lack of seeing that the arts is for them. Cultural activity is also often associated with a regeneration of communities – known as gentrification – that leads those who live in those communities to be pushed out due to rising house prices and to old buildings being torn down to make way for new ones. The potentials as well as the challenges facing the creative industries in London are outlined in the following section.

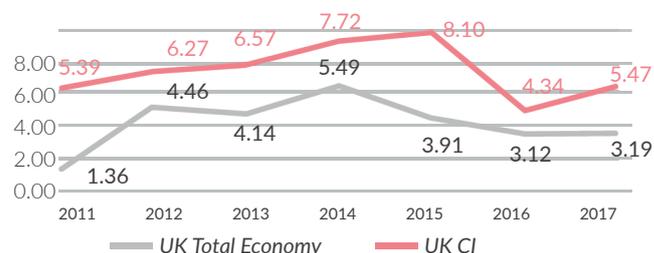
Data summary on creative industries and labour market inclusion

GVA Growth rate (%)

England



UK



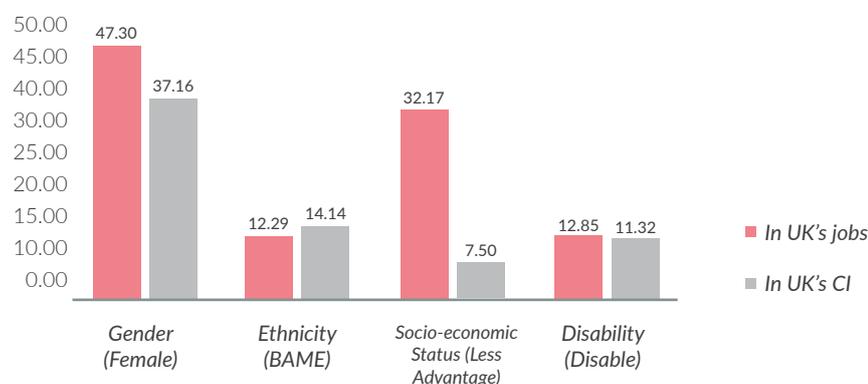
Note: Data for the economic estimates from the Department for Digital, Culture, Media and Sport (DCMS, 2019), adjusted by the UK CPI (World Bank, 2019).

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

Culture and regeneration

Communities in London are being displaced from areas that are being regenerated and sometimes gentrified, they aren't able to hold space as they are being pushed out of their areas. In most instances, the physical spaces are regenerated and there are more opportunities created in the area, though this new capital is not accessible to the people currently living in those communities. There is immense potential in finding ways to upskill people already living in areas being gentrified, so that they can also benefit from these communities as they evolve. Communities need a stronger voice and opportunities to voice their concerns with government to be able to influence policy. Every community has assets, and rather than feeling like communities need external resources, there should be mechanisms to capitalise on the resources already present in these communities.

Potential for education, training, and employability

The arts and creative methodologies can be a way to train and upskill underserved communities that are ridden with low employability to improve residents' chances of achieving job success and of going into further education. Creativity can be a way to reach those who may not normally be able to be reached through more traditional employment programmes, and there should be more entry-level jobs so that more people can get started in the sector. The creative industries may be better at doing this than other sectors as they greatly improve the social economy.

Innovation and collaboration

The creative industries in London can also be a way for different industries and groups of people to work together. They offer alternative ways of working and move away from individualised modes of operation and more towards collaborative models. There are many pockets of innovation in London, but those innovative methods need to be used more widely. Different sectors need to find ways to work more collaboratively, and creativity can

be a way to foster collaboration and innovation amongst these groups. There should be more opportunities to share information and documentation to facilitate working together.

Cultural policy

Most cultural policy is written by people who are not affected by the social policies that they themselves develop. The people who the policy is for should be involved in the process of creating that policy. They are rarely co-created or devised using community voices. Policy in general needs to be devised in a more democratic way. Activating key gatekeepers could be the answer to distributing and enforcing policy changes effectively. Some feel there is limited policy behind the mayor's pledge to support the creative industries, specifically independent artists and entrepreneurs. Extensive hierarchy needs to be removed from policy, changing it from policy being made by some people for others to policy being created by many for the masses.

Social inequality and accessibility

There is still extreme inequality in the creative industries. The creative industries are also inaccessible to many. The entry point for marginalised people often involves responding to their experiences related to that marginalisation rather than being able to practise just being creative. The structure of the creative industries is built around the exploitation of this marginalisation and needs to be changed.

Funding

Applying for funding in the arts is also an area of inaccessibility that can be addressed through adapting the way that people apply for opportunities to take part in projects and develop their own. Changing the way people apply, such as accepting video applications rather than written applications, can help to create inclusion. As many people don't have the education or capacity to write funding applications, many of the formal and detailed structures exclude creatives that sometimes need the help the most. It advantages bid writers and experts in proposal writing. Most

organisations have the façade of inclusivity, but in practice are far from inclusive.

Social impact

How social impact of the creative industries is developed and measured can be problematic in the industry. There needs to be a way to measure the impact of the creative sector without it being standardised. There has to be way that projects are understood and responded to not by statistics but by the aims of what is actually happening. Case studies can be a powerful tool in collecting data, as they reveal aspects that cannot be captured in statistical data. The sector needs to be more creative in the way it talks about the impact of the creative industries.

KEY RECOMMENDATIONS

Culture and regeneration

To ensure that regeneration initiatives benefit local people, develop large-scale programmes that upskill local people in areas that are being regenerated so that they are not displaced, and the resources stay within those places rather than needing additional skills to come from elsewhere.

Potential for education, training, and employability

Key funders and government should commit to investing in relatively inexpensive but highly

effective initiatives to support and develop local infrastructure (both live and digital) for the promotion of participation and the taking up of creative hobbies and careers. It is also important that training outside of universities is offered to support those who cannot afford it.

Cultural policy

Artists, communities, and voluntary organisations should play a greater part in cultural policy development to ensure a wider understanding of the culture that is represented. Artists, communities, and voluntary organisations should play a greater part in cultural policy development to ensure a wider understanding of the culture that is represented.

Social inequality and accessibility

To improve the accessibility of culture, invest in forms of everyday cultural engagement to increase participation to work towards representation in the creative industries.

Funding

It is essential to make funding practices more inclusive and focused on supporting community-based initiatives.

Social impact

The way social impact can be embedded more in arts organisations is to explore more creative ways of evaluating the impact of arts-based interventions.