

counting culture

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POLICY BRIEFING
MANCHESTER

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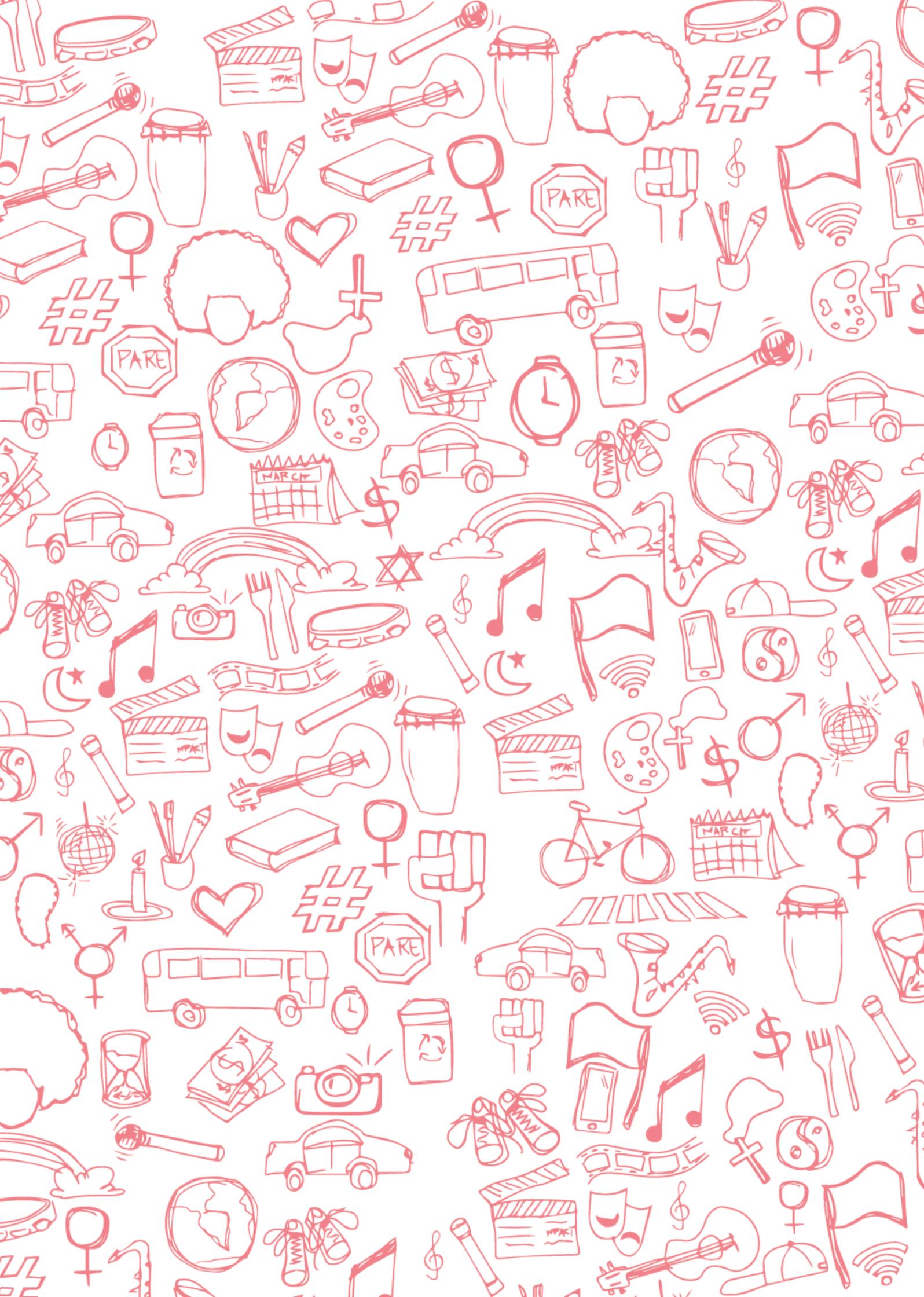
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Policy Briefing

MANCHESTER

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 **25 September 2019** as part of **Policy for the Creative Industries: Challenges for the 21st Century**, hosted by Prof Bruce Tether at Alliance Manchester Business School, University of Manchester. Contributors included policymakers, practitioners, and local academics from the University of Manchester.

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

SUMMARY

Though London still has the most cultural investment of any city in the UK, Greater Manchester receives a combined investment of £66.2 million every year in culture, creativity and heritage, not including private, corporate, and citizen investment. The region's creative industries are worth £4.4 billion GVA, supporting 78,500 jobs. The cultural strategy for the city has identified three key priority areas, with the overall ambition that 'the cultural offer will reflect the diversity of our people, who feel empowered to share their stories with the world, improving their wellbeing and increasing the prosperity of our businesses and the attractiveness of our places' (Greater Manchester's Strategy for Culture and Creativity, 2019).

With a population of 2.8 million people, Manchester is the largest digital, creative, and tech cluster outside of London. Despite this, there are still challenges to those working in the creative industries in that it is difficult to be successful without going to or being connected to London. In 2011, the BBC moved

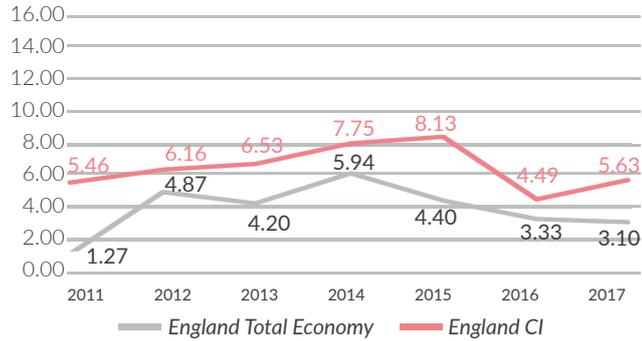
a major headquarters to Manchester, bringing thousands of jobs to the area. However, some argue that those who primarily benefitted from this move were not Manchester residents, with many moving from elsewhere to work in these jobs. There are also still challenges with engagement, particularly those from lower socio-economic and BAME backgrounds, with physical and psychological barriers still present throughout the city.

Through its cultural strategy, the city aims to be more representative of the city's diverse culture and heritage. The city has identified six key thematic areas to focus on until 2024: diversity, resilience, sustainability, digital, internationalisation, and accessibility. The three key priority areas for the city are to 'create conditions for creativity to flourish'; 'enrich the lives of all our people through engagement with culture and heritage in Greater Manchester; and 'celebrate, protect and develop Greater Manchester's unique culture, heritage, strengths, assets, and ecology' (Greater Manchester's Strategy for Culture and Creativity, 2019).

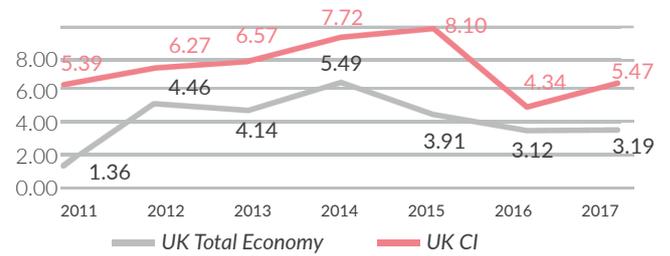
Data summary on creative industries and labour market inclusion

GVA Growth rate (%)

England



UK



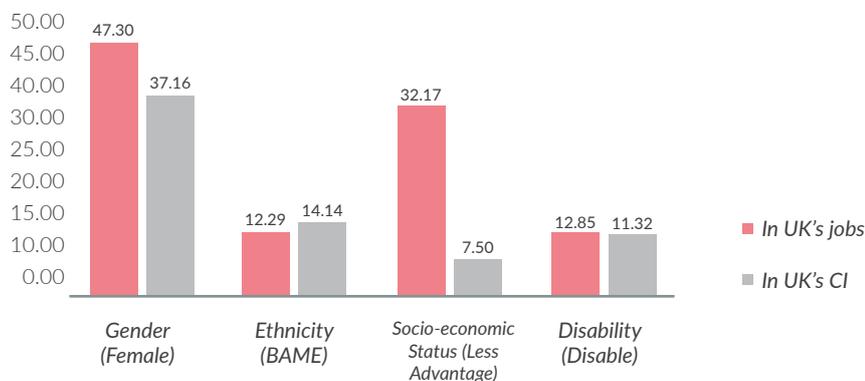
Note: Data for the economic estimates from the Department for Digital, Culture, Media and Sport (DCMS, 2019), adjusted by the UK CPI (World Bank, 2019).

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

Significant investment in Manchester's creative industries has led to the development of creative hubs, including the BBC moving to Manchester, creating thousands of jobs. There have been some questionable aspects around how much this move actually benefitted local people in Manchester, with some research suggesting that the impact upon jobs has been negligible, though some other studies dispute this. The night-time economy in Manchester is particularly important, though there is still a stark division between the wealthier parts and other areas of Manchester that are cut off from the city and do not receive this same investment. Creativity is celebrated in Manchester's wider creative industries, though there is the realisation that it is not the same thing as a healthy arts sector, with many artists needing to go to London regularly for work and opportunities.

Potential for education, training and employability

As most opportunities for employment in the creative industries are still very much connected to London, Manchester still has issues retaining graduates with jobs to stay in Manchester. This makes it difficult to transition between university and work without leaving Manchester. There is also an issue in how university students are being trained and whether or not the courses are actually preparing them for the industry. Manchester University schemes are addressing these cultural gaps from the curriculum but, generally, universities and colleges do not deliver what sector needs, making it even more difficult for recent graduates to find work. There is also still an exclusivity in getting jobs that relies on networks which many recent graduates do not have.

Innovation and collaboration

The nature of the cultural sector makes it difficult to innovate, with most having to focus on what makes money rather than being able to experiment and innovate. Economists working for the benefits of culture advocate for working

with policymakers to make sure the industries are more pragmatic and able to collaborate more easily with other sectors to innovate. Creative process should be celebrated to boost innovation and have a broader appeal. There is historical precedent for using public benefits to create circumstances for the creative industries to take place, funding young people to survive whilst they innovate.

Cultural policy

As cultural policy encompasses many diverse industries, there are different practices and parts of the creative industries sector that may not be getting the necessary support. For example, the craft sector is barely visible, and it's difficult to find any evidence of value. In Manchester, the city council is not as connected to the creative industries as they could be, with a gap between policy and what's actually happening, similar to what happens in other areas of the UK.

Social inequality and accessibility

There is still a great divide between those who access culture in terms of participation, opportunities, and experiences. There is clearly still lack of agreement about what defines a professional maker, particularly for those of different backgrounds and cultures such as Afro-Caribbean or Asian whose art forms are not included in definitions. How the creative Industries are being framed in terms of demographics, diversity, and colour of participants show there is a problem with lack of recognition/inclusivity. Participation in culture is not always to get people creative jobs but to become better enriched people and to increase their confidence in life. All types of cultural engagements matter, and strategies need to be accessible and reflect the people.

Funding

In this funding climate, culture is seen as the end rather than the means, often discounting the process that goes into taking part in cultural activities. Both the means and the ends create a circle of culture that helps achieve economic benefits, though currently the funding system is cutting off this circle. Culture is also seen as

the vehicle for funders to achieve something else such as social benefits, this is inherent to how we think about cultural impact: we view culture in this way so we can get politicians and organisations to fund it. Many in the creative industries have developed a specific discourse to please funders rather than funding being flexible to the art forms themselves.

Impact of culture

There is inherent difficulty in how we communicate the impact of culture, therefore we need to redefine measures of cultural value. Culture is now a driver for housing, education, and health but there is not the correct data to back this up. Many still talk about impact in terms of narratives and case studies but there must be a way to also tell stories through data and research rather than just case studies.

KEY RECOMMENDATIONS

Culture and regeneration

There needs to be more investment into the cultural infrastructure in other parts of the city, not just the city centre, and opportunities need to benefit local people, not just the ones who normally benefit from the arts.

Potential for education, training, and employability

Universities need to work more closely with industry to better understand the needs of the sector and how they can better train graduates. Equalising opportunity also relies on opening up

networks more and working across sectors to improve access to the creative industries.

Cultural policy

Rather than looking at the creative industries as a whole, different policies need to be in place for each industry so that each one is more able to thrive.

Social inequality and accessibility

The creative industries need to be more inclusive in their understanding of the creative economy: many people with creative intent are missed by the creative economy. The story of the industries needs to be communicated to the different participants and stakeholders in an accessible way for it to survive and thrive.

Funding

The value of creative process needs to be taken into account more in funding decisions, rather than focusing so much on outputs.

Impact of Culture

Impact is often thought about in terms of how culture can achieve socio-economic benefits, but what if we turn the question on its head and think about how socio-economic goals drive how we think about the creative industries? Policymakers want to know the value of impact, so it's important to take stories and turn them into data. This will help to shift the way those in the creative industries can talk about the value of the creative sector to those outside the sector, such as health practitioners and politicians.

