

THE UNIVERSITY OF  
**WARWICK**

---

THE WARWICK COMMISSION

THE  
FUTURE  
OF  
**CULTURAL  
VALUE**



**INITIATIVES IN CULTURAL VALUE**

## **INITIATIVES IN CULTURAL VALUE, BROADLY UNDERSTOOD**

This document presents a concise and informal map of initiatives currently underway that cover the same intellectual and policy ground as the Warwick Commission on the Future of Cultural Value.

As interest around the question of cultural value, its measurement and articulation in cultural policy and strategies for the creative industries grows, so also do the initiatives, projects, and lobbying campaigns. This document is therefore best seen as an evolving map, which we will add to, amend and update as the initiatives described develop, change and conclude whilst new ones emerge.

For ease of navigation, the initiatives mapped have been thematically grouped according to their focus or intention in the following way:

- **Focus on the creative industries**
- **Focus on policy advocacy**
- **Focus on research and the creation of a space for debate**
- **International Initiatives**

This classification is a pragmatic device, however, and many of the initiatives listed may well fall in more than one category.

Last updated: 12<sup>th</sup> February 2014

## FOCUS ON THE CREATIVE INDUSTRIES:

### ➤ IPPR: Industrial strategy for the creative industries



<http://www.ippr.org/research-project/44/11265/industrial-strategy-for-the-creative-industries?thid>

From the IPPR website:

*“IPPR is undertaking a major piece of research to develop an industrial strategy for the creative industries in the UK.*

*The creative sectors – including film, music and TV – have been identified as a key symbol of the UK around the world, as well as important drivers of economic activity. However, this sector, which is largely made up of SME's, is vulnerable to recession and has been hit hard by reduced public investment. Rather than shifting support between different subsectors, IPPR will develop policies aimed at supporting growth across the sector as a whole. The right policies on education and skills, infrastructure, intellectual property and support for investment in digital content and global promotion are critical to achieving this.*

*As part of this project, IPPR is hosting a series of high-level roundtables with government representatives and key players from the sector.”*

NOTE: The IPPR website fails to provide up to date information on the progress of this project. The [dedicated updates page](#) talks about a first roundtable held in September 2013 and preannounces a second event to be held in the autumn. It looks like no fresh information has been added in the past six months.

### ➤ CBI – Creative and Digital Industries strand



<http://www.cbi.org.uk/business-issues/creative-industries/>

The CBI is developing a strategy for the creative industries. According to their website:

*“If the UK is to achieve a balanced, high-growth economy, it is vital that the key strengths of businesses in the creative sector are nurtured. The CBI is developing policies on a range of issues to show what needs to be done to deliver the conditions under which our creative industries can thrive.”*

Their vision for this strategy is set out in a recent report entitled *The Creative Nation: A growth strategy for the creative industries* (downloadable [here](#)).

The strategy report includes three areas of collaboration, each of which includes specific action points and recommendations. The areas are:

- Laying the right ground rules to facilitate investment in the UK  
This includes emphasis on intellectual property as centrally-legislated protection; a competition framework that responds to digital changes; and a tax system that supports the creative industries.
- Putting in place the enablers that, from there, encourage business expansion.

This includes making available the right funding to growing firms; ensuring that the right skills-training is available; and developing the infrastructure that creative firms require to be able to grow.

- Tilting the playing field to help creative industries take this expansion overseas.

This includes just one recommendation, that of the UK government pushing for measures abroad that make international markets receptive to British content.

The CBI also [supports fair pay for cultural producers](#) and this is where creative industries lobbying overlaps with on-going campaigns at the publicly funded end of the arts and culture spectrum (see for instance, the [long-standing campaign](#) run by a-n, The Artists Information Company and AIR on fair pay for artists, with a particular focus on visual artists.

### ➤ NESTA



<http://www.nesta.org.uk/our-projects/topic/2#filter-block>

NESTA are currently running a series of projects on the creative industries, including digital research and development funds for the arts across the UK, and a Creative Business Mentor Network ([link here](#)).

The charity has also produced '[A Manifesto for the Creative Economy](#)', which was launched in April 2013.

The report outlines the hugely important contribution made to the UK economy by the creative industries (as 10% of the whole economy and providing 2.5m jobs). Authors Hasan Bakhshi, Ian Hargreaves and Juan Mateos-Garcia articulate the UK's strong creative economy as a new 'industrial revolution' that urgently needs to be systematically assessed and responded to, so as to sustain global leadership in this area. They offer the examples of past 'lost' leadership positions, such as the automotive or computer industries.

The report produces ten policy recommendations (pp. 8-9), and highlights the following four as the most vital:

- *To ensure that the next generation of the Internet is truly open. This calls for contestable creative economy markets, well supervised by competition authorities which have the information and authority to act speedily and effectively when there are concerns about market abuse.*
- *All teenagers should have the opportunity to learn creative digital skills, such as designing apps and games, as part of a fusion in the curriculum covering technology and art, as well as maths, science and the humanities.*
- *Policy tools designed to incentivise innovation, from tax relief to procurement rules, should be adapted to the needs of the creative economy.*
- *The UK's publicly funded creative powerhouses, from the BBC to universities, arts organisations and museums, should make the most of the next generation of digital technologies*

➤ **BIS CREATIVE INDUSTRIES STRATEGY**

BIS is currently coordinating efforts to develop a creative industries strategy. This is an initiative that originates in BIS' involvement with the Creative Industries Council (CIC). [According to the gov.uk website](#), this group was 'set up to be a voice for creative industries. And:

*“the council focus on areas where there are barriers to growth facing the sector, such as access to finance, skills, export markets, regulation, intellectual property (IP) and infrastructure. Action will be taken forward in these areas through the work of a small number of ‘task and finish’ working groups.”*

There are currently a number of creative industries strategy sub-groups, which are working around specific aspects of the sector. BIS is currently planning workshops with their members and consultations sessions to involve the CIC more broadly to be held in February 2014. The sessions aim to map current financing mechanisms for the sector, develop the vision for the strategy, define outcomes and plan the design, publication and promotion of the strategy.

This group is also involved in [the Britain is Great campaign](#) and the new website [UK Creative Overview](#).

➤ **JOHN SORRELL'S IDEA OF A CBI FOR CULTURE**

John Sorrell, Chairman of University of the Arts London has just launched an initiative to scope the idea of a CBI for culture with the help of John Kampfner, author, broadcaster and adviser to Google on freedom of expression and culture.

➤ **LABOUR'S CREATIVE INDUSTRIES AND DIGITAL REVIEW**



<http://www.labourbisteam.org.uk/labour-launches-creative-industries-and-digital-review?Init=2013e83e-ff70-7d24-e98b-6838312b7902>

From the press release:

*“Labour’s Shadow Culture Secretary Harriet Harman and Shadow Business Secretary Chuka Umunna will today launch a review on how Britain can capitalise on its cutting-edge creative industries and developments in the digital economy as a key part of growing our way out of the cost-of-living crisis through better-paid and high-skilled jobs.*

*The review will be led by former UK Film Council Director John Woodward, supported by a group of industry experts from the film, TV, music, gaming, publishing and digital industries.*

*It will look at the challenges and opportunities for policymakers and businesses alike as well as how can Britain can better compete and continue to lead the way globally in the sector.”*

The Review has a clear focus on the digital:

*“This review sits alongside and will be informed by the Labour-backed taskforce on developing young people’s digital skills, led by Maggie Philbin, and Labour’s ‘Digital*

*Government' review, which is looking at how digital technology can improve both the efficiency and effectiveness of government and public services."*

Key questions will include how to:

- Promote growth and innovation in the creative and digital industries
- Build a regulatory and competition regime that removes unnecessary barriers to growth and deals effectively with concentrations of power, network effects and economic bottlenecks, where a small number of players may constrain access for new entrants
- Ensure that our citizens' privacy and their individual data sets and online identities are effectively protected from unwanted and unreasonable exploitation or intrusion

The Review's advisory board includes: Andrew Eaton, co-founder of Revolution Films; Jeremy Hertzog, head of Mishcon de Reya's intellectual property department; Stephen Page, chief executive and publisher of Faber and Faber; Emma Pike, executive at Sony Music UK; Harvey Elliott CEO of Marmalade; Mary Fitzpatrick from GE Capital EMEA and formerly of C4 and BBC; MT Rainey, Executive Chairman of the digital agency [Think](#).

#### ➤ **JIM O'NEILL CASE FOR THE IMPORTANCE OF THE CREATIVE INDUSTRIES TO FUTURE ECONOMIC PERFORMANCE**

In December 2013, economist Jim O'Neill was in China alongside the Prime Minister during his trade mission there. In this occasion he gave a speech in which he identifies the creative industries as central to planning for economic growth in the UK.

Here are some highlights from O'Neill's speech sourced from an article by Emma Jones founder of the business advice [web resource 'Enterprise Nation'](#):

- *In the past 2 years, China has created a new UK in economic terms.*
- *This decade, with China growing at 7.5% (which is less than the past 3 decades), China will contribute more income to the world than the US and Europe put together.*
- *If China continues to consume, the UK looks in a good position.*

O'Neill concluded by saying that nations that have active knowledge and creative industries, are diverse and dynamic, and know about new energies and efficiencies, will do well in a China where more consumers are looking for affordable goods of all kinds - from education, food and fashion.

## FOCUS ON POLICY ADVOCACY

### ➤ WHAT NEXT?

 <http://www.whatnextculture.co.uk/whatis/>

From their website:

*“What Next? is a movement bringing together arts and cultural organisations from across the UK, to articulate and strengthen the role of culture in our society. We want to engage the public in new and different conversations about how and why the arts are important, and become a catalyst for fresh thinking and new policy ideas.”*

Following a successful national conference, a number of local What Next? groups have been formed across the country (a list of current regional groups is [here](#)).

A number of initiatives to raise awareness among the public and elected politicians of the benefits that a small investment in arts and culture generate have been promoted by the group. More recently, the group is focus on tacking imbalances in funding distribution between London and the region, as this has emerged as a key policy issue.

Regional groups also launch their own strategies and activities (for instance, the West Midlands chapter is currently looking to resource a 24 hour cultural life survey of the public in the West Midlands as a way to bring to light less visible forms of cultural engagement and consumption.

### ➤ CULTURAL INSTITUTE AT KING'S COLLEGE LONDON - CULTURAL ENQUIRY INTO MAJOR EVENTS AND CULTURE

 <http://www.kcl.ac.uk/cultural/newsrecords/131126-culture-and-major-events.aspx>

The Institute is directed by Commissioner Deborah Bull. From [their website](#):

*“The first Cultural Enquiry emerging from the Cultural Institute at King's College London, supported by Legacy Trust UK, calls for the creation of a consortium body to lead, direct and deliver the legacy. Drawing representatives from stakeholders across art, sport, government and universities, the consortium would access a network of people with skills and first-hand experience in the delivery of arts and cultural programmes in the context of major event.”*

The Enquiry included engagement with over 70 leaders across arts and culture, sport, national and local government, business and funding bodies. It also included a research element as, in preparation for the report, an independent survey of 2000 UK adults was carried out by Legacy Trust UK in order to understand the public's views on sports and culture events.

It has resulted in the publication of a report, entitled '[Beyond Performance: A cultural enquiry into major events and culture](#)', with 'recommendations on how the expertise developed over seven years of planning what was widely regarded as the most successful Cultural Olympiad of modern times might most effectively be harnessed and made available as a resource for the nation'.

## ➤ IN BATTALIONS

 <http://www.scribd.com/doc/126273288/In-Battalions>

In Battalions is a report that playwright Fin Kennedy wrote in early 2013 to chart the effects of Arts Council cuts on English theatres' capacity to develop new theatre and work with new playwrights. To do this, Kennedy has conducted a survey involving 70 theatres, which provided information on how they had to adjust (and in many cases reduce) their level of activities in the areas of R&D for new writing as a result of the cuts. In his report, Kennedy is open about the fact that his research is not 'scientific' (in the sense of living up to academic standards) and was carried out through the goodwill of himself, a collaborator and his respondents who also contributed personal testimonies.

This is how Kennedy explains the motivation for the study and the report:

*"The project was born out of a conversation I had with Culture Minister Ed Vaizey, in which he said to me that he thought that Arts Council cuts made since April 2012 were having 'no effect'. I knew this to be untrue, but there was very little evidence available to make my point - so I set out to find some."*

This is further info on the empirical research he conducted:

*"The companies taking part ranged in scale from tiny companies touring village halls in Yorkshire, to large established city playhouses, and ranged in geographical location from Merseyside to London to Cornwall. All in all I spoke to 33 artistic directors, 14 playwrights, 2 literary managers, 2 writer development agencies, 1 development director, 1 producer and 1 play publisher."*

*The data and testimonies gathered show funding cuts seriously affecting both new writing production and new writer development opportunities, with regional theatres, small scale touring and young people's theatre particularly badly affected."*

The publication of the report was widely publicized by the media, and has prompted a response from Ed Vaizey. Details of the campaign, the media coverage it received, Vaizey's response and the ensuing debate are all recorded on [Fin Kennedy's website](#).

The [In Battalions Delphi study](#) is a follow-up to the original In Battalions report, and was launched on the 29th of January at the House of Commons. The event was sponsored by Kerry McCarthy MP, chair of the Performers' Alliance All-Party Parliamentary Group, which is supported by the Writers' Guild of Great Britain, Equity and the Musicians' Union. Speakers included playwright and former President of the Writers' Guild David Edgar.

## ➤ DEVOTED AND DISGRUNTLED

The theatre community is especially active on the policy advocacy front, and another recent initiative comes from Devoted & Disgruntled, a group that aims to create a national conversation about theatre using open space tools. The group has published a short report of the discussions that member are having about effective advocacy the 24<sup>th</sup> January 2014 entitled ["Living By Bread Alone?" - How Can We Lobby Politicians More Effectively About Arts Funding](#).

➤ **THE LEAGUE OF CULTURE**

 <http://leagueofculture.org.uk/>

This is a particularly recent advocacy initiative, launched in late January 2014. This is its mission according to its website:

*“The League of Culture is a UK wide advocacy body for the culture sector. We have two aims:*

- 1) to connect grassroots campaigners with decision makers in cultural policy*
- 2) to explore ways in which creative activities can be used to aid a non-creative issue.”*

The League is led by Vicky Prior, who worked a research officer at cultural consultancy International Intelligence on Culture and was the chair of the Young Fabians Creative Industries Network in 2013. It is probably too early to judge what impact this initiative might have, but it certainly confirms that there is a growing level of interest and activism in this area.

## FOCUS ON RESEARCH AND DEBATE

➤ **AHRC CULTURAL VALUE PROJECT**

 <http://www.ahrc.ac.uk/Funded-Research/Funded-themes-and-programmes/Cultural-Value-Project/Pages/default.aspx>

The AHRC Cultural Value Project, led by Commissioner Geoffrey Crossick with its £2 million budget is the largest current initiative in this category. The project’s intellectual starting point, and the identification of the targets of the funding calls are a critical assessment of the status quo of research, policy thinking and evaluation practice in the arts and culture. For this reason, unusually, the first project’s funding call is a very rich and interesting document, which presents, in addition to information on the application process practicalities, an attempt to identify and classify the principal components and determinants of cultural value (the original funding call document can be accessed [here](#)).

The project’s main outputs will be, in addition to a final project report, in the form of critical literature reviews; development projects (small scale research projects) and workshops. In the first round of funding, the project supported 11 critical reviews and 32 development projects. The list of funded projects can be accessed [here](#).

A second, more targeted funding call closed in November 2013, and projects will be announced in due course.

➤ **RSA**

Much of the work of the RSA touches on areas that are close to the ground covered by the Warwick Commission. However, the activities in the RSA’s strand [‘Learning, Cognition and Creativity’](#) are of particular relevance.

Work in this area is organized in three different themes:

- Arts and Society
- Education
- Social Brain

As part of the 'Arts and Society' stream of activities, the RSA has engaged in a number of initiative and projects which have cultural value at their heart. The pamphlet [Arts Funding, Austerity and the Big Society](#), written by Matthew Taylor and John Knell and published in 2011 is a key contribution the RSA has made to cultural policy debates and represents an attempt to reformulate the value question in a way that can inspire fresh policy thinking in challenging times.

The full list of RSA's recent activities in this strand can be accessed [here](#). The most relevant to the Commission is arguably the collaboration between RSA and ACE, which has resulted in a number of research workshop and in the publication, in late 2013, of a report entitled [Towards Plan A: A new political economy for arts and culture](#). The report called for more rigour and a more strategic approach to measurement and evaluation in the cultural sector, and also called for a 'coalition of action' based on deeper and more effective partnerships between cultural organisations.

#### ➤ **THE #CULTURALVALUE INITIATIVE**

 <http://culturalvalueinitiative.org>

This is a blog curated by Dr Ele Belfiore at Warwick University that aspires to create a space of dialogue and exchange between academics, cultural professionals, artists and policy makers on questions of cultural value and their policy dimension. As part of the initiative, Ele is also working on developing a [cultural value network](#) with colleagues at the University of Melbourne and Monash in Australia, which also includes the Research unit at ACE and at the Australia Council for the Arts.

## INTERNATIONAL INITIATIVES

#### ➤ **THE EUROPEAN UNION**

The EU has recently shown an increasing interest in cultural value and its policy implications. For instance, [the EU Culture Forum](#), which was run by the Commission in November 2013 identified three 'thematic pillars' that chime with the Commission's own interests:

- *Measuring the true value of culture and the functioning of the cultural ecosystem*
- *Funding culture in the digital era, looking at new funding models based on developing loyalty and building communities of followers, as well as institution centred models, such as corporate sponsorship, co-production and artistic interventions in business or public services*

- *Audience development and making cultural participation a reality, looking at holistic, 360° strategies, reaching non-audiences, participatory art, and partnerships and synergies with other sectors*

The Commission has also recently released [a report on access to finance for cultural and creative sectors](#) based on nearly 3000 respondents from over 30 countries who were surveyed through an online survey. The analysis of this data was complemented with in-depth interviews and an extensive literature review. The Commission states:

*“This study provides a much-needed in-depth review of the market potential of the EU's cultural and creative sectors. It analyses the sector's structure and disproves oft-heard clichés about its supposed lack of profitability. On a more detailed level it charts the specific financial needs of Europe's creative entrepreneurs as well as their difficulties in accessing private financing. Its results indicate that the new Creative Europe Guarantee Facility will provide a much-needed source of relief.”*

Other relevant studies published by the Commission can be accessed [here](#).

#### ➤ **UNESCO**

UNESCO's United Nations Development Programme (UNDP) published in 2013 a special '[Creative Economy Report](#)' on '[Widening Local Development Pathways](#)'. This follows two Creative Economy reports from 2008 and 2010. The first reports identified a 'sizeable, strong and valuable productive sector of which cultural resources and activities form the core' across the globe, and 'showed that investment in the creative and cultural sectors can be a powerful development option'. The more recent, special issue from 2013 identifies (still on a global scale) pathways to widening participation and growth of creative economies, with a particular emphasis on work at a local level (and in particular cities). The report reads the creative economy 'not as a single superhighway, but a multitude of different local trajectories', and it adopts a specifically holistic approach to culture to promote these.

#### ➤ **The Dutch 'Scientific Council for Government Policy' (WRR)**

 <http://www.wrr.nl/>

This is an independent advisory body for the Dutch government ([www.wrr.nl](http://www.wrr.nl)) whose main task is to advise the government on issues that are of great importance for society and central to the Dutch policy agenda. The WRR is not tied to one policy sector, so its reports cover all areas of policy and their aim is to provide evidence for policy makers thus providing a sense of direction to government policy for the longer term. One of these reports, to be published in 2014, will be on the future of cultural policy. The WRR are interested in the British case, and the research team was in England on a fact finding mission in January 2014. They met with key cultural policy figures and academics to establish what lessons can be drawn from the British case, where debates around cultural value have been a feature of policy discourse for over 10 years.