Arts Management Newsletter

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ARTS
MANAGEMENT
NETWORK

Dirk Heinze,
Editor-in-Chief

**Cultural Planning &
Creative Economy**

Editorial

Dear Readers,

you are receiving this newsletter, while we are currently in Berlin at the 7th Federal Congress for Cultural Policy in Germany. The last congress two years ago covered the importance of digitalization for the arts sector - from copyright issues via archival storage of cultural heritage to the huge communication and marketing opportunities possible with media and web 2.0. However, the upraise of the German cultural policy 2011 in the digital age seems to be already weak again. There is no living online debate with the community, although the topic of this year - cultural planning - fits to invite arts professionals and other people to discuss about. Perhaps the community have totally different preferences and priorities, what they like to support more or less. We were somehow impressed about a comment by Bill Flood yesterday, who answered our question about his experience with cultural planning in Portland. He said, culture at all has a creative power to support communication in a community. So it is necessary at all to make communication possible including those among the arts professionals and cultural policy makers themselves. Enjoy the interview with Bill Flood on page 2.

We are very happy to publish an article by Colin Mercer, who couldn't join the congress in Berlin. He build the bridge between cultural planning and the creative economy. Mercer reflects on - in his words - the „strange and uncomfortable" relationship between 'culture' and 'planning', especially in the European context.

In the third article of our special focus, Hasan Bakhshi describes, how to bolster the status of the creative industries as a serious economic force.

Finally, Annett Baumast introduce the Happy Museum Project in England. It aims to show, how museums can contribute to well-being and sustainability.

Yours
Dirk Heinze, editor-in-chief, *Arts Management Network*

BILL FLOOD

Bill Flood is consultant for local and regional cultural development processes for 25 years. His special focus is the integration of art and culture in the organization and the foundation of the community infrastructure. From 1996 to 2005, he was responsible for community development at the Oregon Arts Commission.

Culture as an important Force for the Health of the Communities

Interview with Bill Flood, Community Cultural Development Expert from Portland, OR

Cultural Planning is the topic of the 7th Federal Congress for Cultural Policy in Germany, which took place in Berlin on June 13th and 14th. We met Bill Flood there, an expert in community cultural development from Portland, Oregon.

Dirk Heinze: Bill, your own background is community development, the issue of this congress is cultural planning. Where is the difference between both processes, and where is the bridge, which makes it important for you to join this congress?

Bill Flood: The key to me is, that culture is what brings us together. If we want solve community problems, when we like to make sustainable or better communities, those solutions happen through culture. That is the connection.

Dirk Heinze: When you follow the discussions today at this conference, what you can learn for your own professional work in the United States?

Bill Flood: We heard today mainly statements from politicians about the cultural sector here in Germany, so there wasn't so much practical solutions for me.

Dirk Heinze: Is the focus too institutional?

Bill Flood: Yes. This was really good and important, but focused on high culture, what I consider as top-down-culture instead of bottom-up.

Dirk Heinze: In the cultural planning processes, which happen now in Germany at local, regional and even state levels - you were involved in one planning process in the *Prignitz* region in Brandenburg yourself - which experiences you made from the participation process? How people can be activated?

Bill Flood: I think, the key is, that people believe, that they are valued. And people often believe, they are not valued, and there is no reason for them to participate. For me is important, that the planning process is in touch with real people, where they meet, how they meet. In the *Prignitz*, it was a challenge, because I think, a lot of people there feel - what I call - cultural loss, meaning without culture. In fact, people in the region went to a period,

... Interview with Bill Flood

where their original stories, history, dances or even their theatre was taken away. They are trying to regain culture.

Dirk Heinze: How is the situation in your region, for example in Oregon state?

Bill Flood: There is cultural planning at all levels. Organizations do cultural planning, like the arts council of Portland, where I facilitate the process. Their drive was the outreach of the culture. One of the questions was: how we can be accessible to the people in Portland? They had a reputation of being not very accessible. How can we change that? So we really serve people. They are not perceived as being a sort of above everybody. We did an organizational driven plan to help them build a strategy. Then I work in a district of Portland, where 30% per cent of citizens are ethnic minorities. They have wonderful traditions, but they are completely different than the broader population. How they can be part of the entire community? How can the bigger community accept them, what they can learn from the other?

Dirk Heinze: ... they obviously wanted to be more involved, or not?

Bill Flood: Yes. And the City of Portland did an economic development plan, where cultural items were mentioned. The mayor is smart enough to realize, that culture is often a key element of helping communities come up. He said we need a cultural plan that fits with the economic plan.

Dirk Heinze: Is it normally difficult to convince the representatives of cities or region to undertake such a cultural planning process?

Bill Flood: There is a growing recognition in the United States, that culture is an important force for the health of the communities.

More details: www.billflood.org and www.kupoge.de/kongress/2013

Cultural Planning and the Creative Economy

New directions for an old concept?

As speakers, delegates and other stakeholders gather in Berlin for the 7th Federal Congress on Cultural Policy organised by *Kulturpolitische Gesellschaft* on the theme of 'Kultur nach Plan' and concept-based cultural policy, it's probably a good time to reflect on the strange and uncomfortable relationship between 'culture' and 'planning', especially in the European context.

An article by Colin Mercer

Colin Mercer (*1952 in Sussex, England) is an independent expert and consultant in the fields of cultural policy, mapping and planning and the creative industries, with vast professional experience in Australia, the UK, Asia, the Americas and Europe.

He led the Institute for Cultural Policy Studies and was an Associate Professor in Cultural Policy and History at Griffith University in Australia. From 1999-2003 he was the UK's first Professor of Cultural Policy and Director of the Cultural Policy and Planning Research Unit at The Nottingham Trent University.

He is the author of Towards Cultural Citizenship: Tools for Cultural Policy and Development (2002).

> *Culture is already 'joined-up'. It is joined up with our personal, community, regional and national identities. It is joined up with our diverse lifestyles and social environments. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development and attracting inward investment in a knowledge-based and creative economy. It is joined up with the ways in which we can make communities and places physically attractive, socially and economically dynamic and diverse. It is joined up, ultimately, to our whole quality of life. - Creative Consequences: the contribution and impact of the arts in Essex 2001/2002, London, Local Government Association, October 2003.*

The quotation above which, I confess, was written by me in the context of UK local government needs and interests at some point in 2002 in order to draw their attention to linked and more global agendas that were emerging for culture and cultural policy in a creative economy, offers some clues as to why I think the relationship between culture and planning deserves more serious consideration than it has received to date in wider and more strategic national and global contexts.

Joined Up Eurospeak

The first such clue lies in the expression 'joined up' to which we can probably add, in 'Eurospeak', the words and compounds 'transversal' and 'cross-sectoral' which have become increasingly commonplace both in general policy parlance, and in official documentation relating to the 'cultural and creative sector' (CCS) as now enshrined in various policy documents, especially those related to the proposed *Creative Europe Programme 2014-2020*, whose budget parameters are still under consideration. This recognition of the 'joined-up' nature of culture and cultural policy seems to me to be something of a recognition of one of the earliest definitions of cultural planning that I formulated, in the Australian context, over two decades ago, as '... the strategic and integral planning and use of cultural resources in urban and community development'.

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Cultural planning, in other words, is 'joined-up thinking' for the cultural sector. And not just joined up within itself or with its close family and friends, but also with other sectors and policy domains: the economy, the environment, social inclusion, community cohesion, urban and regional planning and development and much more. Culture – the cultural field and policy domain – is much, much more than the historically-defined arts, as we are still too slowly coming to realise, and it cannot be confined to the current art-form based policy and departmental 'silos' which tend to capture and dominate it in both popular and elite opinion and in policy and funding.

Policy approaches to the contemporary cultural field

In the European context, and globally, this sort of approach – and it is an approach, a policy task, not a 'toolbox' or even a 'tool' as Australian cultural planner Deborah Mills has argued – seems to me to be increasingly urgent in the context of globalisation, digitisation, the convergence of the global and the local into the 'glocal', and the emergence of what Pier Luigi Sacco has called 'Culture 3.0' in policy approaches to, and understanding of, the nature and complexity of the contemporary cultural field. In Sacco's words, Culture 3.0 is where 'it becomes necessary to develop a new, system-wide representation of the structural interdependencies between the...cultural and creative industries and the other sectors of the economy – and even of society'.

We need to be clear though that this approach, first developed in the USA in the late 1970s, taken up rigorously in Australia and Canada from the late 80s and through the 90s to the present day, but still not very common in mainstream European cultural policy discourse, does not mean 'the planning of culture'. It is not some dirigiste notion to be associated with various polities of left and right, or with over-centralised government control over everything. Neither is it simply about the infrastructure of roads, buildings and places. It is simply about human-guided development and ensuring that the 'cultural element', quite simply cultural resources, whether physical or human and experiential, hard and soft infrastructure, is present, active and integrated at every stage of planning and development. Joined up thinking and practice we might say.

Cultural mapping before cultural planning

Nor is cultural planning a very new concept. The first use of 'cultural planning' and 'culture plans' in English, to my knowledge, was by Sir Patrick Geddes, the Scottish founder of Town and Regional Planning in 1904. But Geddes did not intend for planning to become, as it fairly quickly did after architect Daniel Burnham's 1909 Master Plan for the *City of Chicago*, a detached physical science of the drawing board and the master plan where communities are observed from above. Geddes insisted, from his earliest writings, on the need for planners to observe and be trained in the three fundamental coordinates and referents of place, work, and folk. By extension, he suggests,

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planners have to be economic, social, and cultural geographers (place); macro and micro economists (work, including production and consumption) attentive to both the 'supply side' and the 'demand side', the producers and the consumers and all points in between, of the value production chain; and, human, social and cultural anthropologists (folk) in order to understand the nature, patterns, rituals, and human exchanges of everyday life in the street, in the home, in the workplace.

To this formula, Geddes also added the crucial advice to all planners to 'survey before plan' which we might translate in contemporary cultural policy terms as cultural mapping before cultural planning. In order, that is, to know how, how much, and why people are using/consuming cultural resources, or not, in the ways that they do. And we need that to inform our policy settings and priorities especially in the context of a digitised, hybrid and fluid creative economy where the inherited definitions and borderlines of art forms, genres, popular and elite cultures, even creators and consumers, are becoming increasingly and rapidly meaningless and redundant. Data, both quantitative and qualitative, before policy as the last Augustin Girard, founder the French Culture Ministry's DEPS, used to insist.

Strategic, integrated and comprehensive: cultural planning as an approach

This is where cultural planning as an approach – not a tool or formula - becomes important now, in the context of the increasing recognition of a globalised and digitised creative economy where value chains are being dismantled through the convergence of producers and consumers into 'prosumers'; through the interaction of creators, curators, and consumers in various 'wiki' forms of commons-based peer production and the emergence of 'co-creators' and 'co-curators'; through the sheer and astonishing economic, social and political power of social media and the proliferation of portable devices – iThings – has transformed the cultural field more than any development since the invention of printing in Europe in the 16th century.

As 'joined-up thinking for the cultural sector', cultural planning now needs to be a founding principle of cultural policy, in Europe as elsewhere in the engagement with the creative economy. Both policy and planning for the cultural sector need to be now, in my view, strategic in their engagement with the increasingly digitised creative economy; integrated with other policy domains and imperatives – the economy, employment, social cohesion and inclusion, the environment; and finally and possibly most importantly from a policy point of view, comprehensive in the definition of what counts and gets defined – and funded - as culture way beyond the 'arts paradigm' which still dominates European cultural policy.

Nesta and CCI: Taking the Creative Economy Seriously

How to bolster the status of the creative industries as a serious economic force

An article by Hasan Bakhshi, in co-operation with www.Labkultur.tv

The author is one of the three makers of the Nesta/CCI study „*A Dynamic Mapping of the UK's Creative Industries*". Hasan Bakhshi is Director, Creative Economy in Nesta's Policy & Research Unit and Research Fellow at the *ARC Centre for Excellence and Innovation* at the *Queensland University of Technology*. The all new Nesta publication „A Manifesto for the Creative Economy" proposes ten system recommendations for a fresh policy that establishes the creative industries as a serious economic force throughout Europe and beyond.

It was the then Labour Secretary of State for Culture, Chris Smith who in 1998 first presented the vision of 'Creative Britain' in a collection of speeches published under that name. The Mapping Document that he commissioned presented what seemed like 13 disparate sectors as the 'creative industries', in alphabetical order: advertising, architecture, art and antiques, computer games, crafts, design, designer fashion, film, music, performing arts, publishing, software and television and radio.

The selection actually only loosely corresponded to the *Department of Culture, Media and Sport's (DCMS)* own definition of the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation

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and exploitation of intellectual property." It was not clear, for example, why designer fashion or advertising should be singled out over, say, scientific R&D for their potential to generate IP. But, as my collaborator Alan Freeman describes it, the DCMS-13 captured the "pragmatic reality" of an economy increasingly built on the creativity of its workforce, and this no doubt helps account for their longevity despite all of the technological and market change the sector has experienced since 1998. And yet, at the same time, as no systematic methodology was ever presented as to why these particular industries were selected as corresponding to the DCMS definition over others, should we be surprised that policymakers have never updated the classifications (nor the definition itself)?

This is what we have set out to address in the research, of which A Dynamic Mapping is but the first output. This report proposes a three-step selection procedure for classifying some industries as more creative than others. Starting with a theory of creativity, we first develop a methodology for identifying creative occupations from the standard occupational classifications, as described by my co-author Peter Higgs; second, we look to see in which industries these workers are clustered, as outlined by Alan, and third, we use statistical techniques to partition the economy into those industries where creative talent makes up a large share of the workforce, and other industries where creative workers make up a small share.

Hasan Bakhshi at Creative Innovation Summit Weimar © B. A. Knop

This last step, for the UK at least, turns out to be quite straightforward: because in the data there are quite clearly a small number of industries (the 'creative industries') in which an exceptionally high proportion of the workforce is made up of creative occupations (with 'creative intensities' in some cases exceeding 85%), compared with the vast majority of others where creative talent accounts for low, single-digit proportions of the workforce. An important feature of this 'bottom-up' methodology for classifying the creative industries is that the industrial selection can change over time, as some industries become 'more creative' than others, reflecting structural changes in the demand for and supply of creative labour (hence a 'dynamic' mapping). As such, we wonder whether our methodology could have wider application
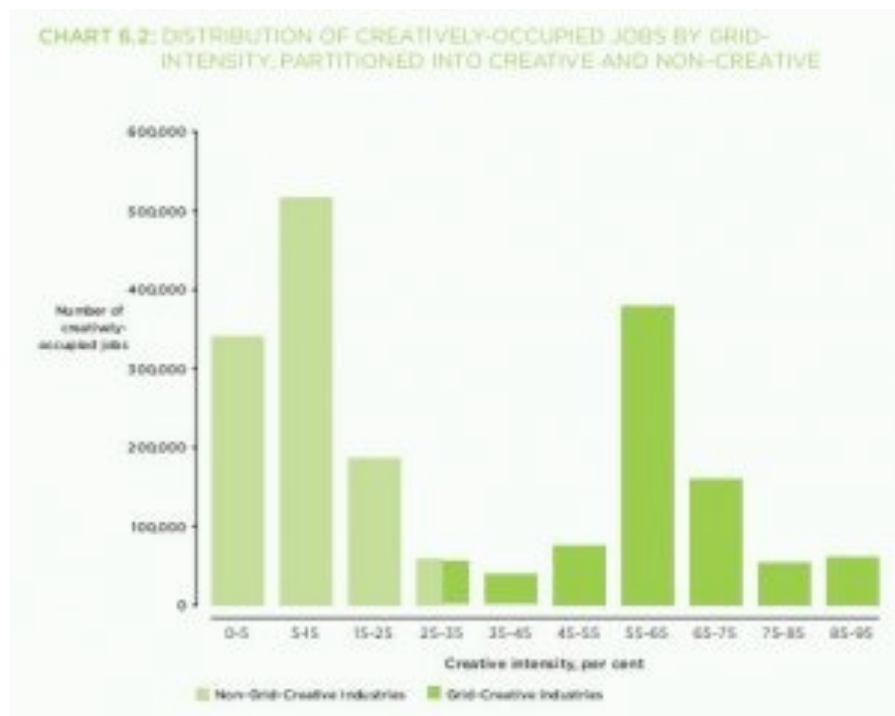
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in mapping other 'industries' where rapid structural change challenges the very notion of a static classification of the sort that industry analysts usually take for granted – something we are exploring in new research which attempts to map the UK's 'high-tech' economy.

The figure below taken from A Dynamic Mapping shows where creative talent was employed in the UK economy in 2010 by the importance of creative talent in the industrial workforce. So, for example, the 55-65 column shows that almost 400,000 creative workers were employed in sectors where between 55 and 65% of the workforce was in a creative occupation. The 85-95 column shows that around 50,000 creative workers were occupied in industries where between 85 and 95% of the workforce was in creative roles. By contrast, over 300,000 creative workers were employed in industries where less than 5% of the workforce worked in a creative capacity.

What do we learn from this about the UK's creative economy?

CHART 6.2: DISTRIBUTION OF CREATIVELY-OCCUPIED JOBS BY GRID-INTENSITY, PARTITIONED INTO CREATIVE AND NON-CREATIVE

The first finding takes us into disputed territory, namely just how big are the UK's creative industries? We have gone to enormous lengths to tackle this question in our work, not to create a lobbying resource for creative industries advocates, but because we believe the unscientific way in which this issue is often presented has contaminated the debate. It has lowered the status of the creative industries as an economic force in the eyes of mainstream policy-makers such as Treasury economists. If we total up the columns in the figure

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to estimate the overall number of creative workers employed in the UK economy and then add those employed in the creative industries in non-creative tasks, we see that the UK's creative economy is big, employing around 2.5 million workers (8.7% of the overall workforce), and fast-growing: in the 2004-2010 it grew at four times the rate of the workforce as a whole.

A second key result is the confirmation that it is their use of creative talent that truly sets apart the creative industries from other industries. And in particular, that all of the creative industries share the common characteristic that they specialise in creative work, with 40%, 50%, 60%+ of their workforce employed in creative occupations.

Third, that despite their extraordinarily specialised use of creative talent, the majority of creative workers in the UK actually work outside the creative industries in the wider creative economy (a result Peter Higgs, Stuart Cunningham and I first highlighted in Beyond the Creative Industries in 2008).

And last, but not least, that the creative industries count amongst them a number of hugely significant digital sectors which exhibit a variety of business models – not just intellectual property – but also advertising, subscription models and a range of innovative pricing models including freemium. In fact, and as stressed by Alan, we find that the very integrity of the creative industries as a coherent industries grouping is challenged if we drop the essential work of software and ICT-related workers from our creative intensity analysis, in that industries which in the digital age we take for granted as 'creative' drop out of the cluster of industries that emerge as creative on this analysis, and that others which are intuitively not so appear on the intensity measure as relatively creative.

In the UK, much to its credit, the DCMS is currently consulting on adopting our methodology for the purposes of producing its annual Creative Industries Economic Estimates, and we would urge our colleagues in Europe with an expert opinion on this topic to respond to this consultation. But, the implications of our analysis for policymakers in fact go much further than this. In a new report A Manifesto for the Creative Economy that Nesta launched in London earlier this week, Professor Ian Hargreaves, Juan Mateos-Garcia and I propose a completely new definition of the creative industries that in our collective mind emerges from the Dynamic Mapping analysis, namely:

The creative industries are:

"those sectors which specialise in the use of creative talent for commercial purposes",

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and an allied definition of the creative economy as

"those economic activities which involve the use of creative talent for commercial purposes".

In the manifesto, as well as showing that the 8.7% of the workforce that is the UK's creative economy contributes at least 9.7% of Gross Value Added, we propose a new framework for policy based on these definitions (what we call, borrowing from the work of scholars like Stuart Cunningham and others at the Centre for Excellence in Creative Industries and Innovation at the Queensland University of Technology, a 'creative innovation system'). We make ten system recommendations for policy change in areas as wide-ranging as access to finance and R&D, through to copyright, regulation, and education and arts funding which in our view would help sustain the future success of the UK's creative economy. We suggest that many of our recommendations make sense for wider Europe, not least because in areas like regulation and copyright policy is determined at the EU level. We look forward to debating our new definitions, our measurement methodology and our creative economy policy agenda with colleagues in Europe and beyond, and are keen to make contact with those in other countries who also feel strongly that a policy refresh is needed in this important area. ¶

MORE INFORMATION

www.nesta.org.uk

www.cci.edu.au

The Happy Museum Project in England

How museums can contribute to well-being and sustainability

An article by Annett Baumast

The *British Happy Museum Project (HMP)* aims at researching into and supporting holistic approaches to sustainability and well-being through a range of different activities.

The motivation and background of the project can be found in the changed and changing circumstances museums are operating in today: Both, the effects of climate change and the overexploitation of finite resources but also the fact that a good and happy society does not necessarily have to cling to the idea of economic growth open up, according to the HMP, new possibilities to consider the sense and purpose of museums. This should include the appreciation of the central role of a museum in its community as well as the classic museum activities such as scientific work, teaching and learning as well as the desire for a stronger inclusion.

With regard to institutional and societal resilience in the face of global financial and environmental challenges, the HMP considers museums to be in a leadership role for people, places and planet.

Since its founding in 2011, the HMP, which – amongst others – is supported by the *Arts Council England* (http://www.artscouncil.org.uk), covers four different areas of activity:

• "A programme of action research through funded commissions forming a core to a growing community of practice.

• Fostering peer-learning and space for deeper and more innovative thinking across the community of practice through regular meetings, workshops, peer-mentoring and the creation of tools and guidance.

• Underpinning evaluation and research using The Story of Change model and working with Daniel Fujiwara of the LSE working on a hybrid statistical/

… The Happy Museum Project

consultative learning evaluation using Life Satisfaction Valuation methodology with the *British Household Panel Survey*.

•   An advocacy programme which shares emergent thinking within and beyond the museum sector through PR and social media, presentations at conferences and events in the UK and abroad and regular Symposia." (Source: http://www.happymuseumproject.org/about-us)

One of the starting points of the HMP is the *Happy Museum Paper* (http://tinyurl.com/74kdfvq), which was published in 2011 and describes how the museum sector in the UK can meet the challenge of a more sustainable future.

For the further development with regard to the sense and purpose of museums, that want to meet such a challenge, the *Happy Museum* Manifesto was presented as a path that initially encompassed eight principles. Working together with twelve museums, which applied the principles in practice, the manifest was revised and it now focuses on the following six principles:

1.   Create conditions for wellbeing

2.   Pursue mutual relationships

3.   Value the environment and be a steward of the future as well as the past

4.   Be an active citizen

5.   Learn for resilience

6.   Measure what matters

(Source: http://www.happymuseumproject.org/revised-manifesto-principles)

Amongst the twelve museum, that so far have taken part in the Happy Museum Project, are the London Transport Museum (www.ltmuseum.co.uk), which works together with an organisation for the homeless in order to create a communication hub, the Storymuseum in Oxford (www.storymuseum.org.uk), which works together with psychologists and experts for well-being and the designers and architects in charge of the renovation and extension of the museum, and the Shakespeare Birthplace Trust, which wants to inspire the community to spend more time outside, become active and value green areas through various projects in the garden of Anne Hathaway's Cottage (www.shakespeare.org.uk).

... The Happy Museum Project

Woodland Walk, Anne Hathaways Cottage, Source: http://tinyurl.com/qafqy3f

At the beginning of May 2013, the HMP launched a new commission fund, for which English and Welsh museums can apply. It is directed to museums

"who demonstrate they can promote thinking around happiness and well-being––brought together with issues of environmental sustainability––and can leave a legacy of cultural change within their organisations and communities." (Source: http://tinyurl.com/d4qsasz)

The next event of the *Happy Museum Project* takes place on June 28th, 2013 at *The Lightbox in Woking* (http://thelightbox.org.uk). Under the heading *Landscapes of the Mind: The Art of Wellbeing* (http://tinyurl.com/p2b6pde) a conference will take place that is based on experience gathered within the HMP by working together with mentally challenged people, who curated an exhibition and complemented it with their own works, which were to be understood as a reply to the chosen works of art. Psychologists and museum experts will be among the speakers in this conference.

More details: www.happymuseumproject.org

Imprint

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