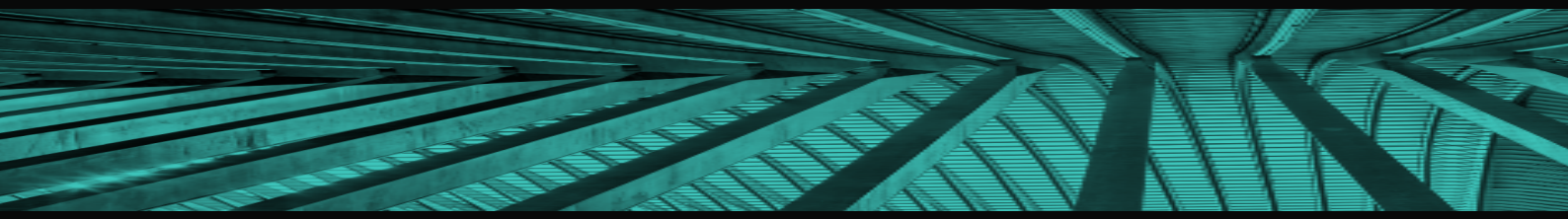
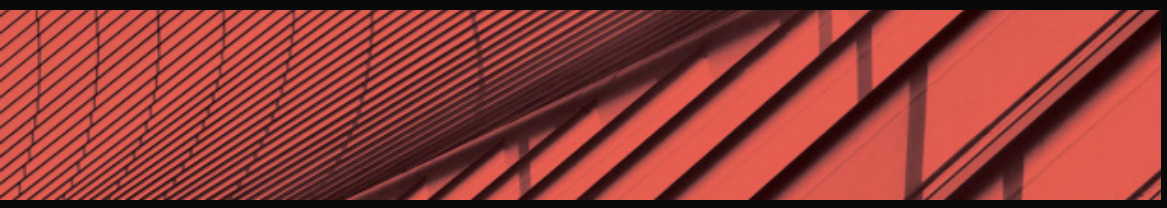
DISCE

DEVELOPING
INCLUSIVE
AND SUSTAINABLE
CREATIVE ECONOMIES



POLICY RECOMMENDATIONS

for promoting creative and cultural workforce and creative HE in Europe



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DISCE DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES

Policy recommendations for promoting creative and cultural workforce and creative HE in Europe

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Executive summary

Work package three (WP3) aims to develop an understanding of skills and training needs for creative and cultural workers / work (CCWs/CCW) within local creative economies. Our approach to the DISCE data has been as follows:

- investigate the career perspectives, challenges and needs experienced by CCWs through an analysis of biographical accounts;
- reflect on higher education (HE) strengths and weaknesses across the selection of DISCE case study locations;
- map the skills, knowledge, and training needs experienced through the career development of CCWs.

The DISCE research project has enabled an exploration of the conditions that both enable and inhibit creative and cultural work/practice through an ecological case study approach. We mapped career development pathways of CCWs through five stages from early access to education and early careers towards the establishment of sustainable careers – not achieved by all – and finally, towards a potential stage of being able to foster and support other CCWs.

Adopting the capability approach to the data analysis, we have articulated for each key stage specific capabilities that enable access to sustainable creative and cultural careers. This approach has enabled a detailed exploration into the lived realities of workers within a specific geographical locale and allowed a better understanding of the opportunities and barriers they face contributing to their local creative economies.

In this policy report, we focus more specifically on some key structures that shape the development of sustainable CCW: **Higher/Further education; Work/employment frameworks; Fostering/care infrastructure for CCW**. We look at current practices among the DISCE case studies and examples of best practice that could be shared across them. Finally, for each of these areas, we present summary policy recommendations to help local policymakers address some of the challenges they face in a more inclusive and sustainable way.

- In relation to **Higher/Further education,** we present recommendations towards reducing funding barriers, expanding creative HE to provide 'fused' opportunities, enabling a fairer work and study balance, and promoting engagement of students and staff in HE with their local community and creative and cultural ecosystem (CCE).
- In relation to **Work/employment frameworks**, we propose the need for policy to recognise CCW as work and recognise its contribution to local CCE and cities. We recommend facilitating easier taxation and income reporting systems for those employed across multiple jobs and further support in relation to accessing welfare for self-employed/atypical CCWs. Finally, we propose models to ensure increased representation/participation of self-employed/atypical CCWs across local governance opportunities, including creative/cultural institutions/organisations/companies, and within local policymaking.

In relation to **Fostering/care infrastructure for CCW**, we recommend a commitment to long-term models of support that engages stakeholders and wider communities. This connects with the importance of integrated housing policies and an expansion and maintenance of the creative and cultural curriculum from early access and beyond compulsory education. We recommend that such policies recognise the value of stakeholders' engagement/input and, particularly in relation to CCW, that local governments create in-house

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policy/leadership roles to manage strategic creative and cultural policy interventions at the local/regional level and expand funds towards evaluation research that continuously reassesses the impact of such interventions within an ecological framework.

In the conclusions of this report, we present a proposed *'policy cycle for inclusive and sustainable CCW'* as an operating model for policymakers and other stakeholders in the local CCE. The model, based on three distinct re-iterative phases, highlights the importance of 1) mapping and understanding the local CCE and the place that each stakeholder (as an individual, organisation, community group, institution) plays within it; 2) considering the care practices and paying attention to the ecosystem in all its parts, expanding its inclusivity; 3) taking responsibility for leadership and a strategic approach to one's own work in the local CCE. As our conclusion depicts, this process is a continuous cycle, one that needs repetition and reflection as inclusivity and sustainability are iterative processes that build on research, evaluation, and monitoring over time.

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1 Introduction

Building on the literature review and mapping undertaken for deliverable 3.2, and main WP3 deliverable 3.3 "Creative workforce: understanding skills and training needs in the CCIs; Inequalities and Exclusion Report", this document presents key policy recommendations for promoting creative and cultural work (CCW) and creative higher education in Europe. The 3.3 deliverable report was centred on sustainable creative and cultural work (SCCW) across the 10 DISCE case studies. It offers an in-depth analysis of CCW alongside creative and cultural skills development and creative education from an ecological perspective. In its overall methodological and theoretical framework, DISCE has embraced an ecological approach to the analysis of inclusive and sustainable creative economies (see Gross et al. 2019; Gross et. al. 2020), one that pays attention to the "complex interplay and interdependence (i.e. connectivity) between the publicly subsidised arts, the commercial creative industries and everyday creativity" (p.32) and WP3 adopts this framework to questions of inclusivity and sustainability within CCW. Building on the findings from WP3 deliverable 3.3 and the capabilities framework used, this report expands on key implications and opportunities for policy.

The specific methodological approach to the DISCE research data and WP3 are discussed in deliverable 3.3. However, here below we reiterate some key terms (see table 1) to facilitate the reading of this policy report.

In relation to WP3:

- the term **'inclusive'** expands our understanding of who is part of the CCW to include not only those who are able to maintain a structured career/livelihood within the local CCE but also anyone who is attempting to or failing to enter the CCW.

- the term **'sustainable'** is then considered in connection with CCW to consider the range of resources, functions, capabilities, and requirements, both inclusive of and also beyond economic sustainability, that enable participation and development within the local CCE.

Table 1: Key terminology adopted by WP3

• Focus on WP3 terminology
CCE: Creative and cultural ecosystem As discussed in Gross et al. (2019) and Gross et al. (2020) DISCE adopts an ecological perspective to the way creativity and culture operate in different locations. It means that rather than defining what creative economies are a priori (based on industrial or occupational classification), we consider how different agents in the local context connect and interact towards the production, preservation, promotion and reproduction of creative and cultural opportunities (Wilson et al. 2020). The ecosystem that emerges from these interactions across different scales (from the individual to the organisation up to regional governance) form the local creative and cultural ecosystem **CCIs: Creative and cultural industries** CCIs are a sub-section or component of CCEs. We use this term – in line with previous policy frameworks adopted by the UK (Higgs et al. 2008; UNESCO 2011) – when we seek to narrowly define specific industries and occupations that are of specific interest to specific policies, statistic measures or employment interventions.

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CCW/CCWs: Creative and cultural work AND creative and cultural workforce/workers

Building on Dent et al. (2020) we take a deliberately inclusive position, highlighting a wide scope of employment. The inclusive title of 'creative and cultural workforce' (CCW) is adopted, therefore, to refer interchangeably to both 'creative' and 'cultural' workers. Furthermore, beyond looking at industries and occupations, we define as CCWs all the individuals that are currently employed but also aspire to be working (across a range of contracts and modes of employment) in paid and unpaid positions contributing to local creative economies (Gross et al. 2019) and CCE.

Creative HE: Creative Higher Education

Building on Comunian et al. (2020), we refer to Creative HE to include creative subjects taught within Higher Education. We focus specifically on courses and universities that provide specialised knowledge and degrees that can be considered a pipeline for the creative and cultural industries (CCIs) and training grounds for the future CCW. While this does not preclude that other degrees and subjects contribute to the CCIs and CCW, nor that creativity should be understood as being nurtured and developed beyond this relatively narrowly-prescribed set of creative subjects degrees, other courses are included under the generic HE (higher education) classification.

SCCW: Sustainable creative and cultural work

We define sustainable creative and cultural work by building on the definition of CCW provided above, but focusing on the sustainability of the occupation/job or project. It implies that the type of work undertaken allows the CCW to make a decent livelihood and give them mid- to long-term security towards that livelihood. Beyond the economic sustainability, it is also connected with the capacity or position to meet the needs of individuals who seek to make a contribution to the sector, society or their CCE.

HE: Higher Education, FE: Further Education, HEIs: Higher Education Institutions

In reference to Higher Education (HE) the report focuses on the wide variety of optional final stage formal learning that is undertaken after the completion of secondary education (hence also known as third-level or tertiary education). In terms of the International Standard Classification of Education (2011) this embraces courses at levels 6, 7 and 8. HE is offered by a varied set of institutions (HEIs), ranging from universities, colleges, institutes of technology, to art, dance, drama and music schools and conservatoires.

As explained in deliverable 3.3 in order to 're-think' inclusive and sustainable growth for the creative economy, we have applied the capability approach to human development, as a framework to the WP3 data analysis (see section 2.1 in deliverable 3.3 for a detailed explanation of this application in relation to WP3). As discussed by Work Package 5 within deliverable 5.5, applying the capability approach enables an exploration of the resources and opportunities (capabilities) that individuals and communities have available to them to discover and enact what they have reason to value. The capability approach provides a measurement framework for public policy in relation to whether (or not) policies are successful in enabling people to have the freedom to live the kind of life that they choose for themselves. WP5 has applied this framework in the development of a pilot Cultural Development Index (CDI), a tool which can measure people's 'cultural capability', which is defined as 'the real freedom for people to explore what they have reason to value' (deliverable 5.3 p.5).

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WP3 has adopted the capability approach to our analysis of the relevant DISCE data in order to understand the available resources and opportunities that participants were able to convert into a functioning freedom related to accessing and participating within SCCW. Originally, the aims of WP3 were narrowly conceived as trying to understand career perspectives, challenges and training needs of creative workers across a selection of European countries and CCIs sectors. However, adopting an ecological approach (Gross et al. 2019) and building on the capabilities framework (Wilson et al. 2020) caused a rethink of the original approach, which had considered these elements as isolated issues based on a specific infrastructure (for example HE across Europe). Instead, we have broadened the horizons of WP3's focus by embracing the biographical nature of the interviews and data collected as giving us an invaluable snapshot of the longitudinal development of skills, knowledge, and careers. Adopting an ecological approach has developed our understanding of CCW and pushed us to centre our analysis on the experiences of participants at the different stages of their career, considering specially the multiple experiences that have led them to be part of (or excluded from) SCCW.

This has led to a reformulation of the initial questions considering experiences, challenges and resources that make CCW sustainable and inclusive for some but not for all. The original themes and questions were therefore reframed around two broad questions:

- What are the enabling and inhibiting factors that either support or create barriers to CCW and how are they connected to different stages of the life cycle of SCCW?
- What are the elements/resources (including education, skills, policies) of the CCE that enable/give the capability to work creatively or access SCCW?

These two questions were further articulated across the specific stages of creative and cultural careers identified. In order to understand the elements/functionings/resources necessary to provide the capability to access SCCW, we offer a model categorized by a series of key stages in the life cycle of a potential sustainable creative and cultural career. This typology, as represented in figure 1, enables an ecological and inclusive exploration of SCCW that pays attention to the varying needs and resources required by each worker per stage of the life cycle. In order to ecologically understand the needs and resources required by CCWs it is necessary to pay attention to all 5 stages and the interconnections and interdependencies between them.

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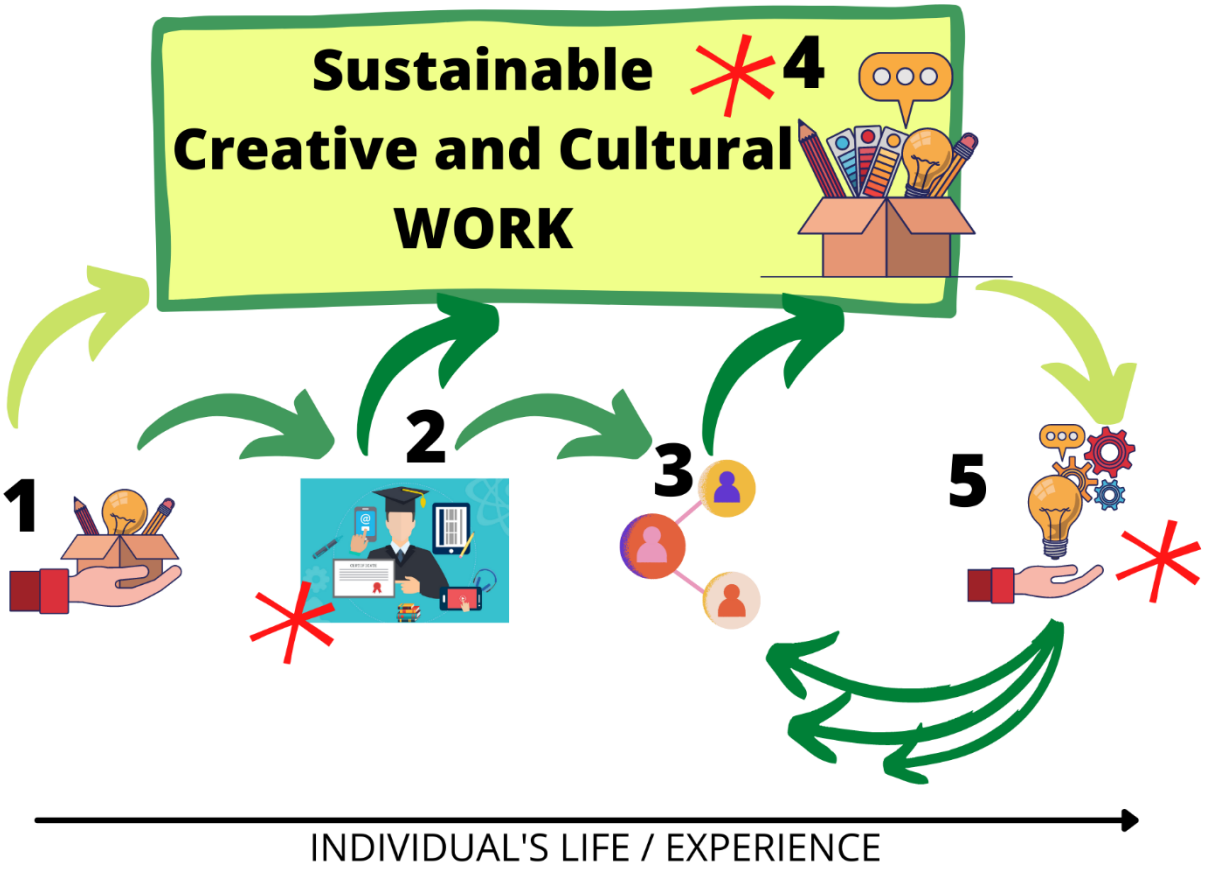
Figure 1: WP3 framework to understand SCCW ecologically



The 5 stages (and the enabling/constraining factors that were identified in relation to each of them), were the focus of the detailed analysis of deliverable 3.3.

Emerging from the data, the points on the life cycle marked with a red asterisk (figure 1) can be understood as three 'moments' or 'stages' or 'junctures' whereby key infrastructures and/or policy interventions have a critical influence in relation to inclusive and sustainable CCW. While their role/s across the life cycle are clearly identified and evidenced in 3.3, these moments/stages/junctures are the focus of this final policy report**.** These key infrastructures are:

- **Higher/Further education:** Beyond enabling or inhibiting the development of creative careers, HEIs contribute in multiple ways to local CCEs and are part of local and national policy interventions.
- **Work/employment frameworks**: Beyond access to professions and work, it is important to consider what broader frameworks of employment, social security, or equality are available within different countries/regions for CCW.
- **Fostering/care infrastructure for CCW**: There are wider infrastructures including spatial planning policies and creative/cultural leadership that both enable and support CCW within the local CCE.

This document provides reflections from the DISCE research related to each moment/stage/juncture accompanied by a series of policy recommendations/interventions across the city, regional and national level towards inclusive and sustainable practices of CCW.

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2 Higher Education and its role in inclusive and sustainable creative economies

2.1 Overview

As evidenced in deliverable 3.3, HEIs play a very important role in supporting the development of local CCEs. Their role was particularly important in relation to the capability to *access culture* and *aspire to creative/cultural work* as well as the key capability *to develop creative/cultural skills*. However, HEIs also engage in aspects of fostering CCW and develop leadership with the sector. In our findings it clearly emerged that while creative HE is playing an active role in supporting access and engaging with policy and the sector, more joined-up thinking can create frameworks to enhance such support and share agendas with local communities and local CCEs in the case studies regions.

2.2 Higher Education and its role in relation to access and developing capabilities towards SCCW

HEIs are a key structure in enabling access to CCW. In relationship to access we found that an important element is to reflect on the pipeline of young people that can potentially be interested in CCW.

In Chapter 3 of deliverable 3.2 we put a lot of emphasis on the role of early access, as it is very unlikely that someone who has not been inspired, supported or engaged in connection with arts and culture can develop an aspiration to learn about the sector, develop skills (through HE/FE) and aspire for a job in it. We saw that family, compulsory education and the local cultural infrastructure of our case study cities made a real difference in inspiring young people to think about HE in general and (in certain cases) specifically creative HE towards acquiring the skills for entering a creative career.

However, two main barriers that emerged are connected with the difficulty for a range of participants from different/lower socio-economic classes to access creative HE in relation to funding and the negative perception towards creative degrees, which are also interconnected.

Funding – allowing young people access to creative HEI – was perceived as a barrier in some countries (especially the UK) while low costs to access education were perceived as an important enabler for others in other countries, such as Finland, Latvia and Belgium. While funds, fees and loans systems for HE are established as national frameworks and therefore cannot be addressed at the city-regional level, it is important to consider their connections with creative disciplines in particular, as this can connect to patterns of geographical access and development of city with strengths in creative HE. It is important to highlight how funding – even loans to study – might prevent access to HE and overall, this creates a self-reinforcing mechanism which means only certain socio-economic classes gain access to creative HE and further enforce the lack of diversity and representation of its workforce.

Across all case studies, we found that participants reported a **negative perception of creative degrees** from family and friends, at the time when they were choosing their future degree. This was specifically emphasised by people who do not have a previous background in these subject areas. In fact, there was an admission from people with family already involved in CCW about the fact that this instead made their choice easier because they did not have to justify choosing a music degree. As highlighted by this participant in Pécs, *"I prepared for drawing and geology at first, but it was family pressure. They told me to have a 'proper'*

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profession, so I graduated as an art and geography teacher at the age of 22" (PE8F40s) or another participant from Leuven that decided instead to study economics, *"I did it for my parents and I did, my music thing was extracurricular" (LE16M50s).*

As discussed in 3.3, early access and exposure is key to the pipeline of creative HE. For our respondents it was those initial opportunities to participate and create that facilitated aspirations towards creative careers, which often family, financial barriers or other social challenges would not have allowed. As one of the participants from Dundee reflected, "*[o]ne of the big turning points in the city and for my family was a really big, city-wide theatre project called Witches' Blood, […] It was like a really open project that brought citizens from right across all corners of the city to be involved in this creative theatre project*" *(DU13F30s)*.

These two issues are highly connected, especially as higher student fees or increased costs of HE in general might discourage people from lower socio-economic backgrounds to undertake HE courses, but might discourage them even more to undertake a creative degree where there is a perception that less value for money or return on the value of the degree will be obtained after graduation (Comunian & Brook, 2019). For some interviewees, the presence of a local creative HE course enabled family support (such as living at home) and contributed towards the option of choosing a creative degree. For example, this participant from Dundee, who had studied at Abertay University in Dundee and developed a career in the games sector, remarked: *"I didn't have a plan to move away. So if there wasn't university in Dundee, I doubt I would be at university" (DU8M30s).* Another participant from Chatham made this reflection on the cost of HE and the access barriers created through high levels of student debt incurred today. They highlighted at *"the fact that it was fully funded was important because nobody in my immediate family had been to university before".* They also considered that if they had been faced with what some of the young people now are faced with, it would have been much more difficult to pursue HE *"coming from my background to be told that I was incurring a debt or a loan or whatever, I would feel the weight of the responsibility of that" (CH7F50s).*

However, while the barriers were certainly high, there were clear pathways and opportunities that enabled access and that supported students' engagement with creative education and future creative work. In particular the presence of local creative HE provided opportunities to a wider range of students, as stated by this participant from *Liepāja*, who explained, "*Taking into account that Liepāja was relatively nearby and my family couldn't afford to support my studies in Riga, then there were not many options left. In fact that was my only attempt" (LI21F30s).*

It was recognised that **creative HE academics and staff** played a pivotal role in encouraging, supporting and enabling access. This happened during creative degrees, but also, more importantly, in the transition between academia and the world of work. Many of these academics where strongly embedded with the local CCE or within specific creative sectors. For example, in Chatham, a university lecturer recognised that they were specifically hired to help new learning opportunities in a range of creative organisations for the students at the University of Kent: "*I came to Kent as a professional, bringing with me my professional experience and practice" (CH27F50s).* They were brought in to share their professional experience and connections with students and so "*to better equip them in terms of their futures beyond university*" *(CH27F50s).* For universities to build stronger relationships with the range of stakeholders that are involved in CCE development (from policy to business and communities), it is important to value academics and individuals with a range of diverse career paths and to offer them pathways into academia with new modes of flexible working and support that accommodated the range of agendas that are embedded in CCW.

Connected with the profile and experiences of creative HE academics was an overall recognised **importance of hybrid learning** – bringing together practice and theory – and inputs from industry (talks, work-based learning, internships or placements). This was valued by students, but also by academics, and even former students (now in work) were committed to engage with their previous departments to make sure more

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bridging of theory and practice was made possible for students. As this student from Liepāja reflected *"I had the opportunity to also go to the Stockholm furniture exhibition, […] In that sense, this study time gave an opportunity not only to be in this academic environment but also to look at the creative field of design" (LI22F20s).*

Beyond the importance of practice-based learning, there was also an acknowledgement of the importance of **combination of creative skills with other elements of the curriculum**. This resonates with research undertaken by others (Bloom 2021; Carey et al. 2019), who have looked at the idea of the 'fusion' of skills. In this research 'fusion' is mainly defined to include STEM (Science Technology Engineering and Math) subjects and creative subjects. Previous research suggests we are seeing a convergence in technology and creative skill but in our research, there was also a strong need to consider the broader space for creative disciplines in society, for example, to support youth work or other social work. While most participants in the research valued their creative education for its openness and flexibility, they also often recognised a struggle to connect the creative skills they possess to a range of occupations. We saw many creative degree students trying to create their own 'fused' patterns in their HE career, combining music degrees with economics or education degrees, so recognising that the creative skills were important but that other complementary skills helped them carve a professional profile and knowledge that was more valued within the labour market. "*I took a one year school in Lund which was a school for art, different arts. After that I went to Malmö for art school for 3 years […] After I was finished with school in Malmö, I started studying pedagogy also in Lund."* (LU24F50s).

The data clearly shows that **creative HE has to be embedded fully within its local CCE** for the benefit of its students and staff. However, we believe creative HE institutions could also take further leadership in bringing together the local CCE. This is not simply in relation to attracting and retaining talent (Florida 2002), an agenda that many have presented, but it has much more to do with engaging in sustainable and inclusive practices in relation to access to culture and cultural provision, to enable the development of future professionals but also the inclusive growth of the sector. The importance of new platforms and programmes that enable creative collaborations across the sector, local community and creative HE students is also pivotal for this development.

2.3 What works to facilitate inclusive and sustainable creative HE

2.3.1 Funding, fees and loans

Funding, fees and loans are mainly depending on national frameworks and policy for HE, so are not something city-regions themselves often intervene on. However, in some cases there were local scholarships and opportunities for students from our case study cities that made a difference. A diverse model was provided by the Finnish system, where loans for studying were approached in a more flexible way and could be used and applied for yearly and in connection with changing circumstances of the student/worker. As a participant from Pori highlighted, *"[w]ith all these jobs, and I have taken out student loans at some point, very little though, but in any case, I have taken and have worked these jobs in restaurants, bakeries and then work in my own field as this mix" (PO3F40s)*. The Finnish model could be an interesting inspiration for city-regions and member states that aim to support local students or even current workers looking for further qualifications, as a flexible combination of scholarship support, loans and even work seems to provide a healthier financial framework for workers – especially for those coming from lower socio-economic

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backgrounds[1]. However, especially when combining work and study, fair pay policies should be put in place to respect the local creative community rather than provide similar services or skills at lower price. It is important also that students on placement or internship are fairly paid – based on the work and experience they bring. Diverse and more inclusive models that combine work and study were described as follows: "*I did pay for the first year of my MA and then Star Valley Arts subsidised the second year. So I have been extremely privileged and fortunate in that way*" *(CH16F60s).* Other forms of support could be explored especially for individuals that for family reasons might not be able to just commit to study. **Opportunities for the local CCE to contribute to pathways to education or between education and work could be explored to support local creative students and workers.**

2.3.2 Space and local CCE

In the last decade, HEIs have committed to interact more closely with the local CCE. While none of our participants saw HE as an 'ivory tower' disconnected from the local context, there were still many opportunities for interaction and collaborations that were not fully explored or exploited. In particular, **students recognise the importance of space and opportunities within HE to access culture**, experiment with different communication forms (from radio to theatre), whether connected with their degrees or not, and this offered them opportunities to expand knowledge and skills. As this student from Treviso highlighted, "*there was the radio […] they were still starting to launch it. They set up the editorial office inside the university, I think the year after I left. It was a time of excitement because there was a desire to start something new, so there were a whole series of interesting activities, which I would not otherwise have had the opportunity to do" (TR13M30s).*

Beyond space, collaboration and connection were perceived as very important within the local CCE, both in reference to institutions as well as to freelancers and platforms. Similarly, local CCE organisations valued the input of students (via internships, placements and volunteering) to enhance their work. In our case studies, we found clear examples of new ways in which creative HEIs were connecting with their local CCE. In particular:

- In Enschede, we saw a great emphasis placed by the city on the **development of creative hubs (including space, funding and business support) to retain students** but also to allow students from technical and creative backgrounds to come together and work together. The city HEIs and other partners worked in providing incubation spaces but also reflected on the broader role that universities need to play in society, as this manager highlights: *"making sure that there is impact for society, for this region, so all these universities also with their feet in the city, in the region, impacting people's life on a daily basis, like now even in new vision like the 'people-first university', it's about people, not about science" (EN24M20s).*

- In Dundee, we saw great **collaborations between the** Duncan of Jordanstone College of Art & Design (**DJCAD) and local institutions**, supporting students' participation in the cultural life of the city, but also offering co-working opportunities to students after graduation. DJCAD also offered recent alumni to access space and infrastructure for free after graduation, which made a real difference in allowing them to continue to create and access resources. The model adopted by Generator Studios was of specific interest as it offered a way for arts graduates to establish themselves and work while being part of a shared project run by graduates, through a rolling committee, so that each person

[1] The national system of financial aid for students in Finland has three components: study grant, student loan and (general) housing allowance (see e.g. https://www.kela.fi/web/en/what-kind-of-student-benefits-can-you-get)

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serves for two years, with a new intake of new graduates each year. As this participant describes, the organisation is able to put on *" exhibitions, doing research, working with artists, working with us, working with the university, and some, some really great exhibitions[…]. Their vision of having graduates running it is healthy, you know, it's really good experience for them" (DU6F60s).*

- In Leuven a new programme called KU Leuven Engage **brings students, researchers and staff together with the** local community striving to "assume their social responsibility **for, together with and starting from** individuals and groups in vulnerable situations"[2]. As this participant highlights, KU Leuven Engage is contributing *"to get this local population [to] really interact with the tremendous wealth of international people"* but also *"to make students more aware of the possibility to contribute to society in Belgium, elsewhere" (LE17F50s).*

2.4 Summary of recommendations

Help with funding barriers. Creative HE should work towards widening participation with national policy schemes, but also engage with local CCE as they might be the best pipeline for local talent and for students interested in creative careers, though with fewer financial resources. In particular, working with local cultural institutions or community programmes that give initial access to creative skills would allow creative HEIs to build on the network with local communities but also support interest and talent emerging in the local context. Funding and support (via scholarships, work-study placement etc.) could then facilitate access to students from lower economic or diverse backgrounds.

Fused careers opportunities. It is widely acknowledged that culture, arts and creativity play an important role in local development agendas in connection with social care, well-being, and community engagement. However, careers in creative HE are much more oriented towards performance or specialised creative occupations (Higgs et al. 2008). There is much more scope for creative HE to expand and fuse their curriculum development and activities with other courses (social work, health, education, business) to provide students with a wider range of skills but also with knowledge of a wider set of contexts where creative skills have become vital to local development.

Fair work and study balance. While HE should promote opportunities for SCCW as well as learning, it is important that it formalises workplace learning so they respect the local creative community rather than provide similar services or skills at lower price. It is important that students on placement or internship are fairly paid – based on the work and experience they bring – rather than being exploited or undervalued. Involving students or recent graduates in local boards of arts organisations or creative companies can ensure a fair representation of different perspectives and experiences.

Engage students/staff and HE communities in local CCE and community agendas. The inclusivity and sustainability of local CCE are also connected to the engagement and care practices (also discussed in Chapter 4) of students and staff in local HE. In particular, it seemed very important for creative HE students to engage with community agendas during their courses to make them more inclusive in the future for potential creative young people who might not have access to certain skills and opportunities but also to expand the range of knowledge, skills and experience that a creative graduate has, towards community and social care.

[2] https://www.kuleuven.be/engage/english/about

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3 Work and employment frameworks to support sustainable creative and cultural work

3.1 Overview

As discussed in DISCE deliverable 3.3, accessing sustainable creative and cultural work (SCCW) relates to stages 3 and 4 of the life cycle model, the stages when CCWs first enter the workforce and have access to the available opportunities necessary to develop a creative/cultural career. Following the capability approach, the WP3 analysis of the DISCE has concentrated on the resources that enabled individuals to undertake paid work that is experienced/understood as being creative and/or cultural – and to have that work valued fairly. As discussed in 3.3, we identified three key themes that emerged from the DISCE data as important functionings/practices in relation to accessing sustainable creative and cultural work:

1. **Hybrid/multiple work model – for both individual workers and creative businesses.**
2. **Local Institutions, including the State/local governance, as both drivers of and barriers to SCCW.**
3. **The role of creative intermediaries in SCCW.**

In this chapter we provide a series of policy reflections and recommendations that have emerged from our examination of the functionings and conversion factors that enable access to and development of sustainable creative and cultural work within the ten DISCE case study locations. This chapter is divided into three parts, each reflecting on the DISCE data as discussed in deliverable 3.3 with a series of policy recommendations that emerged from the analysis followed by a final summary of policy recommendations.

3.2 Hybrid/multiple work model

As discussed in deliverable 3.3, a significant theme that emerged from the DISCE data that is relevant for policymakers is how many CCWs are employed across multiple forms of work with variable employment contracts (see table 6.1 in deliverable 3.3 and Chapter 2 'Creative portfolio work' in deliverable 4.2). Table 6.1 illustrates the variety of jobs untertaken by CCWs alongside their creative practice. It demonstrates how a significant majority of the DISCE participants combined some form of creative/cultural work alongside work within the education sector (predominantly in tertiary education and within that HE, although others worked across primary and secondary education). The high occupancy of hybrid roles across education, in particular HE, and the creative/cultural sector reinforces the wider literature on the relationship between HEIs and the local creative economy (Gilmore and Comunian 2016).

This trend towards secondary/multiple patterns of employment emerges in official monitoring datasets, with the latest cultural employment data provided by Eurostat (2019) reporting that 82% of men within 'cultural' employment[3] worked on a full-time basis compared to an average of 91% across the whole EU-27 economy.

[3] See deliverable 3.2 for a discussion on Eurostat terminology for 'cultural' rather than 'creative' employment within official labour monitoring for Eurostat reporting.

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In contrast, the share of women working on a full-time basis in the field of culture was 68% compared to an average of 69% across the whole EU-27 economy[4].

There were varied reflections across the data on the value of these hybrid/secondary/multiple models of work. Some participants spoke of the value that a combined employment profile provided for their personal sustainability in terms of the economic reliability from combining a more stable/fixed model of employment (e.g. education) with project-based, temporal forms of creative labour. Others spoke of how their multiple forms of work complimented each other, so the capability to draw on their creative expertise to inform their creative practice and vice versa. However, others spoke negatively of the need to secure additional income in order to sustain their creative practice, so any hypothesis that the shift towards hybrid/multiple employment can function as a model for sustainable creative/cultural work should be approached critically.

There are a number of policy recommendations that WP3 proposes in response to the trend of multiple employment practices adopted by CCWs, which have evolved from our analysis of both the participant interviews combined with wider reading. These recommendations are predominantly centred on **simplifying income taxation systems for self-employed/sole traders who are also classed as employees, with clearer processes for taxation claims which do not penalise/overtax hybrid/multiply employed workers in low income sectors.** We recommend the introduction of procedures within the taxation system where self-employed/sole traders **can log income lost for ill health or caring responsibilities, which can then be offset through decreased taxation/tax rebate on self-employed income.** In addition, we recommend a **reform of the European-wide social security system to ensure access to all forms of care leave** – including parental leave, adoption leave, and carer's leave accessible **for all genders, with provisions for those classed as atypical or self-employed workers.** We discuss further in section 3.2.2 how local policy/ies can show effective practice by implementing fair contracts which include aspects such as sick and care leave for self-employed contractors related to publicly funded events/commissions.

Linked to this theme is the recommendation that **governments recognise creative and cultural workers as workers**. As discussed in deliverable 3.2 and 3.3 there is no singular employment model or terminology that incorporates the complexity of atypical, project-based labour associated with creative and cultural work. The term 'freelance' of 'freelancer' is widely deployed across the workforce. This is a term that includes individual, self-managed business owners, sole traders or self-employed workers but 'freelancing' can also refer to those who have an 'employee' contract in one occupation alongside other forms of project based work as discussed above or multiple short-term employee contracts. We recommend that the European Union revise the terminology relating to creative and cultural work, with a specific inquiry into the related vocabulary linked to atypical employment models across CCW. There have been various approaches to clear monitoring of employment occupations within the creative economy, from the original definition of the creative industries (Gross 2020) to the creative trident model (Higgs et al. 2008, see Nathan, Pratt and Rincon-Aznar 2015 for a UK/EU comparison). The current model adopted by Eurostat for its classification and reporting on creative and cultural employment builds on the 'creative trident' model, but uses the title 'culture' not 'creative' and presents statistics on cultural employment relating to the number of workers that are coded as either employees or self-employed within the cultural field. This definition emerged from the European Statistical System Network on Culture (ESSnet-Culture), a working group convened between 2009-2011, with the purpose of developing a coordinated statistical system for data generation within the cultural domain (Bina et al. 2012).

[4] Culture statistics - cultural employment - Statistics Explained (europa.eu)

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WP3 recommends a revision of the classifications of creative and cultural employment across Europe. It also recommends that each European nation examine their internal classification, measuring and taxation model in relation to creative and cultural workers. In some case studies, for example in Leuven, references were made to the absent recognition of professional artist status within official monitoring or taxation law. As this participant articulates, *"[a]n artist cannot be registered as an artist. It doesn't really exist […] Or now I'm registered as a teacher. It's easier. And then they're like, I have [status as] a teacher, it's a good thing. If I'm registered as an artist it's a bit problematic" (LE2F30s).* This comment refers to an ongoing policy tension in Belgium around the official statute on artists, with similar comments emerging from participants based in Italy. Artists in Belgium are treated either as employees or self-employed but being an artist does not have a separate social status in and of itself. A 2020 report on the status and working conditions of artists and cultural and creative professionals published by the European Expert Network on Culture and Audiovisual (EENCA) referenced how the policy shift on artist status implemented in Belgium contributed to increased confusion in accessing financial support during COVID-19. In cases when projects or performances were cancelled as a result of the pandemic and in the absence of an employment contract, those creatives were unable to access temporary unemployment compensation (Snijders et al. 2020).. The same report provides an overview of the relevant legislation recognising artist status across all member states of the EU, which illustrates the absence of a clear legislative framework for artists in three countries in which DISCE conducted case studies: Finland, Italy and Sweden. Despite this being a matter for national legislative change, cities/local authorities have an opportunity to play a significant role in highlighting the tensions linked to this discrepancy as they employ directly (via institutions they run) and indirectly (via sub-contracting) many artists and CCWs. Local governments could take leadership in providing better standards for the sector in consultation with industry bodies and creative intermediaries, as discussed in more detail in the following chapter on fostering SCCW.

This disconnect between official state recognition and the absence of official employment contracts, etc., contributes to unfair and exploitative practices that continue to operate within creative economies. In deliverable 3.3 we apply the concept of 'wageless work' (Alacovska 2021) to describe the multiple iterations of unpaid labour conducted by CCWs. As we discuss, some forms of wageless work were considered necessary by DISCE participants and provided willingly including the forms of gifting, sharing, and bartering that operated within smaller creative and cultural ecosystem. Other forms of hidden labour such as project development, networking, and fundraising applications were seen as necessary aspects of securing paid employment but were not always conducted willingly. Finally, some forms of wageless work were identified as problematic and exploitive, for example unpaid labour or multiple deployment of unpaid and unregulated internships (see 3.3, Chapter 6).

In order to regulate these multiple experiences of hidden labour DISCE recommends a series of policy interventions based around identifying different modes of 'wageless work':

- A clearer distinction between the role of 'volunteers' and 'creative/cultural workers', particularly within institutions with accompanying policies/models that establish this distinction (see example below).
- Increased dialogue between creative and cultural employers and HEIs on the deployment of work experience placements and internships to ensure organisations/institutions are not using unpaid students to undertake work that should be carried out by a professional.
- A taxation scheme that enables CCWs to 'log' days deployed in accessing work through fundraising/networking which can be offset against personal taxation.

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- Tax exemptions or special income rates for creative/cultural work enabled through public grants.

3.2.1 Distinguishing between 'volunteering' and creative/cultural work

An example of effective practice, as identified through the WP3 analysis, emerged from a museum association operating in Pori, Finland. Set up in 2012, an association was initially funded as a volunteering/participation network for two years but, following positive feedback from stakeholders, received additional funding which enabled continuation and development. Three members of the museum association were interviewed together as part of DISCE. They described the various forms of work undertaken by members, from setting up exhibitions, working to digitize the collection, to weeding the flowerbeds. At the time of interview there were 433 members of which 20 were described as 'active'.

The association is supported financially by membership fees. Alongside volunteering within the museum, members have access to events, exhibitions, they have social trips organised and are part of a network. The DISCE interviewees spoke of the value that they both provided and gained through the model. The majority of members were retired, however there were some younger members including some students, but they stated that the museum did not use unpaid volunteers outside the membership. Members of the association were included on the museum's Board of Trustees. Volunteering hours are recorded and feed into the broader monitoring of the museum's activity and economic value. Thus, it is a model that provides tangible value to the operation of a cultural institution through a formalised structure of volunteering that is managed, supported, measured and includes systems of accountability. The DISCE research participants emphasised that the association was not considered as an access point to creative and cultural work, although they had on occasions established opportunities and partnerships with creative HE students. They also emphasised that their work and contribution doesn't detract from CCW, or take professional employment opportunities away from CCWs.

Another topic that emerged across the DISCE data, particularly in the context of the negative impacts of COVID-19 on earning opportunities, was the absence of an established welfare system that could support CCWs. Many participants highlighted the difficulty faced by artists in the first steps of their career. One participant from the UK took a 'historical' perspective and highlighted that previously there was a welfare system able to support young artists, but that this does not exist anymore in the way it did 30 years ago. They highlighted how *"the community-based system has changed and the finances have changed and young artists are not able to do that in quite the same way, which is really tragic actually" (DU22F50s).*

There is significant European level legislation that recommends access to social protection for self-employed workers, including recommendations of sufficient access to unemployment benefits, sick pay, care leave, and pensions, including the 2006 *European Parliament Policy Department Structural and Cohesion Policies, The Status of Artists in Europe*[5] and the 2019 European Council recommendations on access to social protection for workers and the self-employed[6]. Despite a framework of recommendations, there is little standardisation of social welfare policy across the European states and the United Kingdom (Snijders et al. 2020) and implementation of such frameworks is ad hoc at both the national and local level. Access to universal basic

[5] ERICarts (andea.fr)
[6] https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019H1115(01)&from=EN

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income was raised as a mechanism that would provide regular support for CCWs and counter the inequalities that emerge through lack of support during periods of care

Although the question of universal basic income is a broader discussion that exists outside of city-based CCEs, participants raised the potential for local municipalities to award more grant funding to individual CCWs for research and development work as this participant comment from Lund illustrates: *"there really should be some sort of support where people working in the creative industries have some sort of security, some way of, okay, you can make this work and you're eligible for this funding as well, and for this space to do it, and this time" (LU26M30s).* This is worsened by the lack of coordination or an ecosystem perspective (discussed in the conclusions),*"There's no unified way of supporting a project from start to finish […] there's no development funding, it's all public event funding" (LU26M30s).*

We recommend the introduction or development of smaller-scale development grant funding for local CCWs, provided at the local government level to enable support of the individual worker to maintain their creative livelihood and recognise the multiple forms of unpaid/hidden labour that are undertaken by CCWs.

3.3 Local institutions, including local government, as both drivers of and barriers to SCCW

As discussed in deliverable 3.3, cultural institutions operating within the local CCE can be significant drivers of creative and cultural work. In addition, when embedded as part of a wider ecosystem, institutions create opportunities for creative and cultural work across the city, for example through outreach programmes with existing charities, health and social care organisations and local education institutions across primary, secondary and tertiary education levels. As we discuss in deliverable 3.3, many creative and cultural institutions generate work for local self-employed creative and cultural workers through for example outreach programmes, temporary exhibitions, live events/performances, community gardens. Cultural and creative institutions rely on access to a professional and flexible CCW yet more needs to be done to ensure fair practice and support for locally based CCWs.

In certain DISCE case study locations, interviewed representatives from cultural and creative institutions spoke of the close connections they had with local policymakers either through official partnerships, networks, and associations, with the Dundee Partnership and Culture Action Network (CAN network) offering examples of effective practice. This connectivity was not universal and other cities, for example Pécs, spoke of a disconnect and lack of engagement between local policymakers and creative/cultural institutions. What was missing from all cities however was a communication model that included creative and cultural institutions, local policymakers alongside the local project-based CCWs and representation from wider support organisations including youth projects, education providers, charities etc all of which contributed to the CCW. Fostering creative/cultural development through strategic public participatory methods is discussed in more detail in the following chapter on fostering SCCW. One recommendation that relates to both accessing and fostering SCCW is the establishment of clearer communication channels between different stakeholders across the creative and cultural ecosystem. **We recommend establishing representation from locally based 'freelance' CCWs and other relevant stakeholders on the boards of creative/cultural/media/technology organisations as well as citywide planning processes but that these board members are awarded a stipend to account for their lack of stable income. We further recommend that creative and cultural organisations provide clearer monitoring and tracking of their project-based/freelance workforce in each financial year**, as well as monitoring the funding that enables additional project-based labour. Finally, following the example provided above, we recommend that all creative and

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cultural organisations set up associations for both volunteers and project-based workers linked to their organisation and provide support and robust accountability systems.

3.4 The role of creative intermediaries in SCCW

In deliverable 3.3 we provide a definition of 'creative intermediaries' using Jakob and van Heur's definition of 'intermediaries' as ranging from "arts and cultural councils, policy networks, economic development agencies, foundations and unions to artists collectives, cultural centres, creative industries incubators, festivals and tradeshows" (2015, p.357). Following Comunian et al.'s (2022) work on the diversity around forms of intermediation we apply the term 'creative intermediaries' to signify a shift from the concept of 'cultural intermediaries' (Bourdieu 1984), which focused on connecting producers with consumers, to reflect those concerned with the welfare and sustainability of the creative and cultural workforce rather than the cultural content itself. As discussed in deliverable 3.3, there are multiple forms of creative intermediary organisations operating within the ten case studies, with some cities demonstrating a higher number of established organisations and programmes.

WP3 recommends that **policymakers pay attention to the role played by creative intermediaries within inclusive and sustainable creative economies.** Not only do such organisations provide forms of welfare, support, care, and recognition of the needs of creative and cultural workers, these organisations also take responsibility for thinking about the future creative economy. An example of such 'futuring' is the Dundee Sistema Big Noise programme, a youth engagement programme led by trained musicians with an interest in social care. This programme provided multiple forms of value, including:

- Specialised music education for local primary school-aged children
- Acting as a bridge between local creative and cultural institutions and wider communities.
- Generating future classical music audiences and consumers.

In Lund, a similar concept of music engagement was managed by the local municipality. Indeed, much of the 'intermediary' work linked to regulation, monitoring and support is work that would previously have been managed at the State level prior to the increased privatisation of CCW. The WP3 analysis observed some interesting reflections from two case studies, L'Aquila and Enschede, where different associations/creative intermediaries have emerged following a significant physical shock/disruption. In Enschede the 2000 explosion within a firework factory in the Roombeek district of the inner city and in L'Aquila the 2009 earthquake, which destroyed much of the city and surrounding area, both provided the conditions for either top-down (Enschede) or bottom up (L'Aquila) models of local network creation. The next section explores in more detail the relationship between creative intermediaries as gatekeepers/providers of access to physical spaces necessary for CCW.

3.4.1 Creative intermediaries and physical space for CCWs

Many of the intermediary organisations identified in the DISCE data comprised of associations, formal networks, co-working spaces or foundations where locally based groups of CCWs collaborated on ensuring fair and affordable access and support. A number of different artist studios, or representatives from co-working spaces/cooperatives were interviewed across the ten case studies. Many of these grassroots-based models of co-working operated through a policy of affordable access and support for local CCWs, policies which were in direct contrast to the private equity, for-profit models linked to co-working spaces that are developed and managed by private equity firms, such as the examples provided in Leuven and Enschede,

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which price out many CCWs. However, many of these intermediary organisations/spaces were precariously funded, facing significant challenges in relation to lack of income and an intensely competitive property market. In the DISCE case studies Lund and Leuven, for example, access to affordable and suitable workspace was a critical element of access to SCCW. The Cas-Co co-working collective, included as an example in the Leuven case study, was set up in 2014 funded in part by the local municipality in collaboration with other creative/cultural partners in order to support and develop the local artistic community through a recognised absence of suitable and affordable working space. As discussed in deliverable 3.3, the organisation provides working and presentation space for artists alongside access to technical equipment for screen printing, metal and wood cutting etc. Similar models existed in Dundee, for example at the Print Studio located within Dundee Contemporary Arts, which provided affordable access to local artists and worked with the education/outreach team within the institution to widen access and participation, the also Dundee-based WASPs studios (Workshop & Artists Studio Provision Scotland, the Stichting Vierkwart foundation based in Enschede, Sun Pier House and Nucleus Arts in Chatham, the Stenkrossen in Lund, the KOHO CoWorking House Pécs and the business incubator LIAA in Liepāja (see section 8.8 of deliverable 3.3 for a full break down of the different resources identified across each of the ten case study locations). The following Chapter 4 (on fostering) provides more examples from the DISCE data with **accompanying policy recommendations in relation to how cities can foster/support sustainable models of physical space including incubators, co-working spaces, studios, rehearsal rooms, and exhibition spaces for CCWs, which ensure they are protected from aggressive property rates**. This relates to both creative/cultural institutions and creative intermediaries in their own access policies for creative and cultural workers.

Despite the existence of multiple physical sites that enabled access to facilities to develop and sustain creative and cultural work, there was a recognised issue of scale and accessibility to these spaces across the DISCE data. As stated in deliverable 3.3, many organisations operated within aggressively competitive property markets and relied on multiple sources of state and privately resourced funding to remain both open and affordable. Some organisations, such as the Print Studio in Dundee and the LIAA in Liepāja, provide low-cost or free access due to public funding/subsidies and many others are financially supported through a combination of private/public partnerships. But, as discussed in the next chapter, many of these organisations are still underfunded and do not provide sufficient opportunity for the number of CCWs in the area. There is also the associated issue of access to affordable living space, with cities such as Lund and Leuven cited as having high residential property costs so access to affordable workspace should be coupled with a review of local housing policy to ensure social housing developments.

WP3 recommends that local municipalities can do more to encourage and support creative intermediaries that create physical spaces for CCWs to access and develop their work in their local areas. Measures that can support would be offsetting business rates for local co-working/co-operative spaces, simplifying the process of applying for charitable status for these organisations in recognition of the multiple forms of social care work that they provide. These measures could include a provision of funding and support from local municipalities for locally based artist collectives, cooperatives, or incubator spaces, and relaxing or reviewing barriers to income generation opportunities, for example by simplifying processes to obtain a food/drink/live music licence. We recommend that rather than adopting a policy of public spending on large scale flagship venues (as discussed in the next chapter) local governments draw on and invest in the resources they already have, including supporting the development of existing co-operatives, studios, co-working spaces and working with them to improve conditions, expand access and remain sustainable.

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3.4.2 Creative intermediaries and sustainable network practice

Alongside providing opportunity and access to physical space for CCW, creative intermediaries operate as vital connectors for a sustainable local CCE. As discussed in deliverable 3.3 and within the wider literature on accessing work within the CCIs, networking is understood as a critical model for employment development. Much of the wider literature reviewed in both deliverables 3.2 and 3.3 has focused on the exclusionary practices associated with networking, which relate to questions of exclusion from creative work across factors such as gender, race, social class and (dis)ability. What emerged from the DISCE data were models of sustainable networking practice whereby formalised networks with clear missions acted as both an important gatekeeper for inclusive access, but also as a key resource for the wider CCE. Formal networks emerged across the DISCE data. In L'Aquila, a series of bottom-up associations emerged, in part as a response to the absence of formal planning and leadership in relation to cultural redevelopment after the 2009 earthquake. One such group, the HARP association (Heritage Art Research Project) in L'Aquila, which was established in 2017 and describes itself as "Un'associazione al servizio del patrimonio culturale" (translation: "An association at the service of cultural heritage"), wouldn't be classified as a 'formal' network, however (as discussed in deliverable 3.3) were investigating a more professional model to support their existence. The Creative Dundee model, as discussed in 3.3, was the most established model of sustainable networking that emerged from the DISCE data. As discussed in 3.3, Creative Dundee's mission is to "Amplify, Connect and Cultivate Creativity in Dundee," and seeks to "support Dundee's strong creative ecology", which it does through a range of services, partnerships and relationships with different stakeholders across the city. Creative Dundee has a history of collaboration with the local municipality, in particular with Leisure and Culture Dundee (the charitable trust which has taken on the functions previously exercised by the culture team within the local authority) and has acted as an intermediary between local policymakers and the wider Dundonian communities through a combination of digital and physical communication and networking resources. Creative Dundee established the 'We Dundee' platform in 2013 as part of the city's bid to become the 2017 UK City of Culture, which acted as a repository for locals to share their input to the bid and took the leading authorship of the City's Creative Industries Strategy 2017-2021 (see Dent et al. 2022). The range of Creative Dundee's connecting and supporting functions within the city includes a small-scale peer leadership programme, a micro-grant scheme for local initiatives, regular networking events and multiple partnerships with various charities, social enterprises and creative/cultural institutions across the city. Creative Dundee's Founder and CEO explained that the absence of a 'physical' space/entity enabled them to concentrate their city-wide activities and ambitions. They are driven by a mission of inclusion and support.

Creative Dundee, like other formal networks and creative intermediaries that operate across the ten case studies, receive some form of public funding, although this funding is often limited/time-based. One WP3 recommendation is that **governments and local municipalities recognise the value of creative intermediaries and the formalised work/networking/career development resources that they provide for locally based CCWs.**

3.4.3 Creative intermediaries and Equity, Diversity and Inclusion (EDI)

As discussed in deliverables 3.2 and 3.3, demographic exclusion within the CCIs is a well-researched area, particularly in relation to factors of gender, race, social class, and ableism. In relation to our research on inclusive and sustainable economies within smaller city-locations, there were similar recognised patterns of exclusion in terms of certain identities and backgrounds within the wider CCE. As one participant highlighted: "*Dundee is actually quite an ethnically diverse city, but I'd imagine that a lot of people you are talking to look like me, they are white Scottish. So we need to do better at that, so the communities do it brilliantly, but I*

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think our sector we need to work a little bit harder" (DU5F30s). In some examples, the lack of inclusive leadership was attributed to issues of diversity at the local governance level. A participant from Chatham reflected: "*if your heads of culture from the council side are, you know, essentially just, you know, they are all in their sixties, quite overweight, pale male stale […] and their idea of culture was not exciting or engaging or inclusive or collaborative in any shape or form" (CH8M10s).*

One finding that emerged from DISCE-wide data was the value of creative intermediary work in relation to questions of EDI and inclusive access or robust accountability systems within CCW. Some of this support was managed through more-established organisations such as trade unions, guilds, etc., but others accessed support and advice either through membership to a physical/digital network or co-working space. Others volunteered their support as creative intermediaries because of the barriers that they themselves had experienced in their careers, for example a Chatham-based hybrid creative HE/CCW who volunteered on multiple gender equality boards and support networks within the music industry. Other examples of voluntary creative intermediary's related to factors of race and social class barriers as discussed in deliverable 3.3. Creative intermediary organisations were vital in their ability to act on behalf of CCWs following the COVID-19 outbreak and to provide forms of support and connectivity that were lacking from official institutions. DISCE acknowledges the wide body of EDI work operating at both a pan-European (Conor 2020) and national level. The EU's 2019-2022 Work Plan for Culture, published in 2018, identifies 'gender equality' as one of its key priorities alongside sustainability in cultural heritage; cohesion and wellbeing; an ecosystem supporting artists, cultural and creative professionals; and European content and international cultural relations (European Commission 2018). **WP3 recommends the expansion of this priority to recognise the multiple and intersectional barriers to accessing and developing CCW that exist both across the creative economy and within local CCEs.** Associated with this, **WP3 recommends a formal recognition of the work undertaken by creative intermediaries across the creative economy to counter exclusions faced by CCWs through inclusive models of access, networking, advice and support, accountability, recognition of work-based rights that are currently not embedded universally across creative and cultural businesses, organisations and institutions.** Atypical work and project labour continues to leave CCWs vulnerable to work-based unfair practice – and a system of support, with a robust accountability framework for this workforce, should be formalised and financially supported.

Finally in this section, WP3 recommends the adoption of a creative and cultural ecosystem approach – and terminology – within policy for CCW. As we discussed throughout deliverable 3.3, there are clear policy-driven factors inhibiting inclusive and sustainable CCW, when one form of cultural development activity (e.g. capital spend on flagship buildings to foster tourism, or expensive co-working spaces designed to attract high-revenue businesses) supersedes another (such as live music events, or artists' exhibitions); and, as we also discussed in deliverable 3.3, the interconnections and interdependencies between the various resources within the CCE are vital to the sustainability of local creative economies.

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3.5 Summary of recommendations

Governments need to recognise creative and cultural work as work. There are still some countries represented in the DISCE data including Italy, Belgium, Hungary and Sweden, where certain forms of creative and cultural labour are separated from concepts of work and employment in relation to taxation law (Snijders et al. 2020). Due to the significant quantity of temporary creative/cultural work commissioned at the local city level for public events, festivals and public art, we argue that city councils/municipalities have an opportunity to set standards (such as minimum pay for artists/creatives they employ/contract) that include references to the kind of working policy their supplier should respect.

Recognise the contribution of CCW to the local CCE and the city. Creative and cultural labour is vital to maintaining the ecosystem of the creative economy, but still remains a devalued part of the creative economy, even among internal stakeholders who rely on this contribution. This was heightened during the COVID-19 pandemic, as financial support was predominantly directed at institutions and organisations who were able to support their employees, whilst a vast number of project-based, freelance CCWs had no access to a sustainable income during this period.

Facilitate easier taxation and income reporting across multiple jobs. Across the DISCE data, a vast number of CCWs combined creative labour with another form of employment, predominantly in tertiary education and within that, HE. Policy needs to recognise that this is a more prevalent trend and introduce social security and taxation systems that factor in such cases, for instance through an increased personal rate of non-taxation for those employed across multiple jobs, securing a tax rate for both forms of income rather than combined income.

Support access to social income or social support for CCW. European governments should implement easier access to social income for out of work creative/cultural workers. An effective model in practice is the "Intermittents du Spectacle" scheme in France, aimed at supporting artists and technicians during periods of unemployment. We recommend all European governments introduce increased income relief for individual creative cultural workers, which includes tax rebate claims factored into self-assessment taxation models that can account for hidden/unpaid forms of labour including project development and fundraising. Reform access to welfare support for self-employed CCWs during periods of care leave, including parental leave, adoption leave, and carers' leave for all genders.

Establish forms of governance representation for self-employed workers. Establish representation of locally based self-employed/atypical CCWs on the boards of creative/cultural/media/technology organisations, and ensure that these board members are awarded a stipend to account for their lack of stable income. Including self-employed/atypical CCWs on boards is not only a form of effective practice, but also established increased connection across the local ecosystem.

Reform/regulate institutional practices that perpetuate labour precarity and inequity within the cultural sector. For example, establish an association that manages volunteering within a creative/cultural institution so that the institution does not rely on an unpaid workforce.

Support the work of creative intermediaries. Invest in local co-operatives/co-working spaces that are flexible, affordable and include access to a support network/information and advice. Ensure spaces are not charged at high business rates so they are able to keep rental costs for individual workers low. We recommend local governments invest in property rental protection schemes for creative/cultural organisations and explore different community ownership models. Provide funding schemes that are accessible for creative intermediary organisations including support groups, activist/campaigning organisations, collectives, and support groups.

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4 Care and fostering infrastructure for sustainable creative and cultural work

4.1 Overview

According to deliverable 3.3, fostering creative and cultural work (CCW) represents the final stage of the WP3 sustainable creative and cultural work (SCCW) life cycle. Yet, it interconnects with each stage of the lifecycle, making fostering activities essential for the development of healthy, inclusive and sustainable creative and cultural ecosystems (CCEs). This chapter provides a series of policy recommendations that have emerged specifically in relation to fostering activities and stakeholders. The chapter is articulated under four parts/headings. The first part, *Policy-led fostering*, focuses on fostering activities reflecting on the issues around leadership models and on the infrastructure of care provided by the state, including incubators and co-working spaces. The second part explores activities and stakeholders involved in *fostering engagement.* The third part raises the issue of *valuing and measuring* the impact of fostering, while the fourth and final part offers a *summary of recommendations*.

4.2 Policy-led fostering

As discussed in deliverable 3.3, the DISCE case study locales have developed different approaches to creative/cultural policy and different forms of fostering CCW. Yet, we found a couple of commonalities. First, there has been a shift towards creative placemaking agendas (Courage & McKeown 2019) alongside a reduction in public spending on creative/cultural activities, resulting in a decline in (or privatisation of) creative/cultural spaces such as theatres, music halls and other venues. Second, there has been an increased shift towards public spending on flagship cultural/creative buildings and development projects – including incubators and co-working spaces – as well as investment into bidding for creative city "mega events" (Oancă 2015), for example the European Capital of Culture (ECoC). The impetus behind these policy drives has been the economic benefits created via creative/cultural regeneration through increased tourism, the development of the creative industries, and the increased economic opportunities generated for other sectors through creative clustering (Comunian & Mould 2014; Bloom et al. 2020; Siepel et al. 2020). This policy focus, which concentrates predominantly on the economic opportunities fostered through creative placemaking has turned the attention of creative/cultural leaders (at both national and local levels) away from the importance of fostering the wider CCE and the various interconnected and interdependent relationships that enable a flourishing CCE within a geographic location. Moreover, very little attention has been paid to the needs of the creative and cultural workforce within that ecosystem. Linked back to the creative placemaking agenda, previous research has illustrated how locally based CCWs are excluded from activities supported by the state (Oancă 2015). The DISCE research has illustrated the wider value of "fostering sustainable creative and cultural work" within the context of the SCCW lifecyle as discussed in deliverable 3.3. Fostering SCCW not only provides vital services, opportunities and support necessary for CCW, it also provides employment opportunities in and of itself.

4.2.1 Placemaking: megaevents and flagship initiatives

As discussed in deliverable 3.3, each of the ten case studies included in this study has been involved in some kind of flagship creative/cultural development project, such as a major waterfront development (e.g. Dundee

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Waterfront, Chatham Historic Dockyard) or a bid for a creative city mega-events (e.g. European Capital of Culture, UK City of Culture) for example. The extant literature suggests that such interventions often fail to generate value for local (small-scale) CCWs, especially in the long term (Comunian & Mould 2014; Mould & Comunian 2015). The DISCE findings are in agreement with these conclusions as we found that such initiatives can occasionally lead to a "community impoverishment" and enhanced "precariousness" as well as can be criticised for "short-termism" (Mould & Comunian 2015). In the case of Chatham, for example, the issue of community impoverishment is very clear where the past regeneration/placemaking efforts created new facilities and housing that are not affordable – and therefore not beneficial – to the local communities. In fact, as discussed in the DISCE case study report (Kim et al. 2022) it has even been argued that the inflow of London-bound commuters as residents created an additional strain on the local provision of social services while it did not generate an additional input into local civic activities, as commuters were not interested in engaging with/integrating into the local community (Turok 2009). In the case of Dundee, despite the relatively successful implementation of flagship projects (see 4.2.2), our findings showed that local communities on the margins of the urban area continue to be largely detached from the many creative/cultural opportunities that are available in Dundee's West End and on the banks of the River Tay, including the V&A – the flagship of Dundee's waterfront development. The element of precariousness was also evident in certain cases with CCWs not being treated as rightful end-users of space/facilities. The impermanent nature of these initiatives can be sensed from the following account by a co-ordinator of a major creative/cultural centre in Leuven,*"[W]e're in temporary use of the building, […] on a site that is owned by a big […] company and they have created all these kinds of flats around us, and we are like the excuse, […], 'Look, we also help the artists, and give our property for free', it's an image that they want to create" (LE12F20s).*

This links to another issue of placemaking and flagship initiatives: their short-termism. This was clearly evident in the case of Pécs and its bid for the ECoC as participants signalled the lack of follow-up activities after the city hosted an ECoC in 2010: *"when there was the European Capital of Culture year in 2010 we had cool events and programmes during the year but there was no continuation" (PE25M40s).* **This spotlights the need for developing longer-term and therefore more sustainable models/strategies of urban creative development around creative city competitions that are designed to continue generating value after the event is finished**.

Despite these limitations, agreeing with other academic research (see Griffiths 2006), our analysis demonstrated a sense of value derived from the creative/cultural planning and strategic development processes that these opportunities generated. As discussed in section 7.2 of deliverable 3.3, city bidding for a creative/cultural mega-event created an opportunity for the formation of a creative/cultural strategy, especially in those municipalities/case studies where such strategy was absent or needed an update. Second, such initiatives created an opportunity to facilitate stakeholder engagement, for example the cultural planning group that was created in Lund in preparation for their 2014 ECoC bid. The Chatham case study is another example of strategic creative/cultural planning in relation to the mega-event planning process as discussed in the next section. That said, **as the increased investment in the knowledge economy including creativity and culture can lead to urban regeneration which in turn prices creative and cultural workers out of the housing market (Mould 2018; Courage & McKeown 2019; see also the previous chapter), local governments need to simultaneously implement/develop measures that ensure affordability of housing for all within the CCE in parallel with facilitating the knowledge economy**. This could be achieved by reviewing local housing policies and potentially 1) decreasing the number of unoccupied properties in a locale through introducing or enhancing taxation on vacant properties and second houses and 2) by promoting homeownership as a stabilising mechanism in gentrifying locales, as according to Martin and Beck (2018) gentrification tends to directly displace renters. Therefore, it is recommended to establish new and/or improve existing frameworks that promote homeownership such as, for example, the UK's Shared Ownership

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scheme (GOV.UK 2022). This scheme allows residents to buy a share of a property (between 25 to 75 per cent) and pay the rent to a landlord (housing association, local council or other organisation) on the rest with the possibility of buying more shares in the future, decreasing the landlord's share and the amount of rent.

The case study of Chatham: UK City of Culture bid

Shortly before the data collection process commenced (and before the UK went into the first lockdown caused by the COVID-19 pandemic), Medway Council – the unitary authority that incorporates Chatham (see Kim et al. 2022) – appointed a new Head of Culture, who initiated a major update of the local cultural strategy. This leader adopted a collaborative and inclusive creative/cultural governance model in the locale and sought to engage as many stakeholders as possible in the formulation process of the cultural strategy for the Medway area, which was published in December 2020 (see GJG Consultancy 2020 for the final report). The model behind this consultation exercise – the Creative Medway Delivery Model – made sure that the resultant strategy was informed not only by the strategic stakeholders but also by other local players and local communities (see Kim et al. 2022 for a more detailed discussion on the consultation process). A bid for the UK City of Culture became an integral part of the new strategy, as the Head of Culture highlighted in their interview, suggesting that the bid offered a temporary/short-term platform to realise some of the long-term goals of the strategy: *"I guess kind of medium-term [goal], we've got City of Culture. […] So that's a short-term [priority] as well […]. And the longer term, it is around strengthening and creating a stronger creative sector here. This is all connected to the strategy that there is a strong single voice for the creative sector here" (CH21M40s).* The efforts for inclusivity did not go unnoticed among the local stakeholders. Several DISCE participants acknowledged a change in governance for the better, including this performance artist who shared the following account: *"the new guy [Head of Culture] at the council is really keen, and actually took the time to, you know, come and meet us and talk to us. And it's very much made a part, made the bid part of us. Which is exciting, really" (CH2F40s).* The bid itself was commonly perceived as an *"opportunity for people to get involved" (CH4M40s).*

According to the DISCE data, the approach taken by this municipal leader generated significant engagement among a range of local stakeholders. Public participatory engagement during the consultancy phase of the development strategy took place in 2020 and one factor that was raised during the DISCE interviews was how the shift to online conversations/consultations, required as a result of the COVID-19 lockdown, enabled wider participation. The online public meeting platform coupled with the increased amount of time generated through the lockdown that (some) local citizens/CCWs had access to allowed them to engage more fully with the above governance processes whilst being supported by (national) financial support schemes[7]. As discussed in deliverable 3.3, the question of access and engagement within public consultation processes highlights some issues around who has the capability to drive/lead creativity/culture, and that it requires time/effort on the part of CCWs, which is often expected to be offered voluntarily: *"They [policymakers] didn't start their business, that's the difference, they get paid a salary. So even when they go to meetings and they run lots of meetings. They're getting paid to be there. We don't. I'm giving up my day off to go cause I don't wanna miss the conversation" (CH9F30s).* Paradoxically, the COVID-19 pandemic produced a fertile environment for developing the new strategy, suggesting that conventional processes for and approaches to engaging stakeholders (especially small-scale) require a rethink. This conclusion, however, should not be perceived as disregard for the improvements that have taken place in Medway, but as the next step in the evolution of urban governance. **To truly harness the diversity of input for the benefit of the local creative economy, the participation and effort of stakeholders (big and small) needs to be (re)valued (questions of value and valuation are discussed further in section 4.4 of this report as well as in DISCE deliverables 5.3**

[7] However, not all CCWs could access national support schemes such as the Self-Employed Income Support Scheme (SEISS) and those who did would not have access to it in the early months of the pandemic due to delays in payment (see Komorowski & Lewis 2020).

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and 5.4). This could be achieved by developing new models/approaches for stakeholder engagement that are underpinned by a strong awareness regarding the costs of engagement for stakeholders as well as the value that it brings to the local creative economy and the CCE. Potentially, models for stakeholder engagement should prioritise quality over quantity and strive to achieve the most effective time use. This was also emphasised by a researcher and strategy consultant who worked on delivering Medway's cultural strategy:, *"[I]f you're planning something, then you're going to have to spend six months doing consultation properly, but the payoff will be immense buy-in, rather than spending three months doing conversation badly, and then constantly having to fight for the rest of time." (CH25F40s).*

4.2.2 Individual leaders and sustainability of leadership

The lack of strategic leadership emerged as a major constraint to the development of inclusive and sustainable creative economies, notably in L'Aquila, Treviso, Liepāja and Pécs. In some cases, the problem was not the absence of strategy (or the lack of leadership for its implementation), but its narrow focus on just one or few element(s) of the creative economy (e.g. Enschede and Leuven both focus disproportionally on talent retention), while in other cases it was the overreliance on placemaking initiatives and flagship creative/cultural projects as discussed above. The issues around leadership (and the capability to drive/lead creativity and culture) are critical for fostering inclusive and sustainable creative economies and the health of the CCE, both in terms of supporting the local creative and cultural workforce and local education institutions.

The previous section has already started addressing the pervasive issue of sustainability of leadership, through the exploration of the creative/cultural governance of Chatham that recently has started to shift from being top-down to being much more participatory and inclusive. It is noteworthy that, according to the data, this shift has been achieved thanks to the efforts and the leadership vision/model of the newly appointed Head of Culture who, as discussed, recognised a need to pay attention to the needs of the local community and (re)build trust/connectivity between the local authority and the rest of CCE. However, despite these recent developments in governance, Medway's Head of Culture still has not managed to foster local CCE more widely. This is evident from the loss of one of Medway's key creative/cultural HE providers – the satellite campus of the University for the Creative Arts (UCA), which is due to close in 2023. This closure was announced following the decision to invest in another flagship model of local regeneration – the development of a new creative space, the Docking Station – targeted at students and recent graduates. This decision to invest in yet another top-down initiative seems problematic in this locale, given that first, following the scheduled withdrawal of the UCA, the numbers of students are likely to reduce significantly in 2023. Second, there are many grassroots initiatives across Medway that provide vital fostering services, yet are themselves precarious using multiple forms of fundraising, trying different business models and in many cases, working for free to survive. One such organisation is Sun Pier House, a founder and director, who spoke at length about the challenges that they face to keep the organisation afloat: "*We want to be paid for our time, so this year, we're doing better in some ways because we have funding and […] some of us have had to stop. It actually helped us, we're now, our ratio is much better on time and money and stuff like that, and it's also […] allowed to not bring some of these things back*" *(CH9F30s).* They explained that due to lack of sustainable funding provision certain services had to be terminated since, as they explained: *"it's not worth it financially"*. They continued: *"So we always sit on that fine line between we are community focused and an art space but we do think like a business as well, which I think sometimes the community don't like, but I think this is because they don't have the overheads we do […]. We pay a big amount of rent" (CH9F30s).*

Furthermore, from the interview with this individual, it is clear that their role in the council was down to a few somewhat random contingencies, bringing the sustainability of Chatham's recent development into

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question: *"we moved to Medway whilst I was still working for Southwark. […] so I was commuting for about four months, and then my current job, or a version of my current job came up in Medway. So somebody was saying something to me somewhere, and I was lucky enough to get it" (CH21M40s).* This compels **policymakers/policy bodies to embed civic/stakeholder engagement into the fabric of local governance and policymaking as opposed to being dependent on and driven by the values of individual leaders.** This conclusion was also supported by other DISCE case studies including Dundee where a, now retired, Head of Culture played a leading role in the development of the city's approach to creative/cultural and community planning over the past thirty years until retiring at the beginning of 2020. In their interview with DISCE researchers, they expressed concerns over the future creative/cultural development of Dundee following the COVID-19 pandemic. The reason for their concerns was the fact that during their time in office they reshuffled the structure of the local cultural administration by setting up Leisure and Culture Dundee as a charitable trust, which over the years became less and less reliant on public funds. While this gave the trust a lot of flexibility/freedom and, in turn, greatly facilitated the creative/cultural development of Dundee at the time, it proved to be unsustainable in the context of the pandemic. The interviewee seemed to be particularly concerned about the prospects of losing the collaborative approach to policymaking that engaged stakeholders and local communities. According to other participants from Dundee, engaging others in policy processes was this leader's key strength that enabled them to devise a city-wide approach that was framed from a grassroots, activist model of change-making. Finally, it needs to be stressed that the importance of participation was emphasised by respondents across all case studies (so beyond the UK context) with some explicitly advocating for developing participation as a tool for creative/cultural policymaking: *"Participation, developing it as a tool […]. I do think participation is quite an important thing to stress, because it's not obvious for everyone" (LE11F30s).* **Local policymakers, therefore, are recommended to work more on engaging wider communities in creative/cultural strategic planning at the city-level through fostering the support of gatekeeping organisations and recognising their value to the wider CCE**.

The lack of knowledge of the realities of CCW among policymakers also emerged as an inhibiting factor for their capability to drive/lead creativity and culture and foster CCW. This can be addressed by **working more closely with local CCWs or even by developing part-time positions within local governments allowing CCWs to contribute to governance processes from within**. This could also potentially address the level of mistrust experienced by some CCWs towards policymakers, which is evident from the following interview account offered by a CCW from Leuven, who also is a part-time policymaker, *"You have all these clichés of policymakers*, [that] *they're lazy, they just work, you know, nine to four, it's a job that, you know, you get paid good, it's easy. […] For some people that is true* [but] *where I work, they really try to attract younger people, people who are part of the ecosystem, more and more policymakers are not full-time involved and I think that's also a good thing" (LE19F30s).*

Finding new ways of involving CCWs in (paid and possibly part-time) leadership roles seems promising as it could build an additional bridge between the two worlds, which currently appear to be wide apart. In this respect, Enschede's "Cultural Coach" [Cultuurcoach] scheme – a funded position managed through one of the local cultural organisations for an individual to act as a mentor, gatekeeper and provide support for local creative/cultural groups across the city – stands out as a potential way forward. Likewise, Leuven's Creative Ambassadors scheme, launched in 2021, also seems promising. As part of this scheme, over the course of two years, nine selected CCWs will contribute to the creative/cultural development of Leuven (Leuven 2021).

4.2.3 Fostering CCW: incubators and co-working spaces

The DISCE findings demonstrate that the responsibility of fostering SCCW extends beyond established examples of labour market support (e.g. trade unions or education institutions with career development

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programmes) and lies with a wider range of organisations, institutions, gatekeepers, support-groups and networks defined as 'creative intermediaries' as defined in the previous chapter. Within this definition of intermediary support for CCWs we include physical spaces including incubators, artist studios and co-working spaces, which have been established within the case study locations as important conversion factors in enabling SCCW. The DISCE data demonstrated different models of local incubators operating within respective case study locations, some were embedded within a local HEI but supported through wider partnerships with local businesses and authorities (e.g. Dundee and Enschede) and others were supported directly by the local authority (e.g. Liepāja).

While local HEIs or local authorities are typically taking the lead in launching incubators, seeking to foster innovation and start-ups locally, in doing so they usually partner with other – usually well-established – stakeholders from across the private and public sectors. For example, in Chatham, the University of Kent is collaborating with a major local stakeholder, Chatham Historic Dockyard, to set up a creative/digital hub, The Docking Station, as part of the Thames Estuary initiative. However, despite being driven by the aim of benefiting the local economy and working in tandem with some local stakeholders, fostering spaces led by HEIs often end up benefiting only a certain fraction of local stakeholders. Even though the Docking Station has not been launched yet, this dynamic is already evident in relation to this initiative, with the dockyard itself being disconnected from the local communities of Chatham (as discussed in deliverable 3.3). It needs to be highlighted that while the dockyard has been a flagship placemaking project and received a great deal of investment over the years, so far it was unable to connect with local communities. Furthermore, with the emphasis on students and recent graduates, such initiatives are unable to cover/harness the wider CCE. This dynamic is further hindered by a widespread disconnect between universities and wider CCEs, in turn, unintentionally creating silos across the CCE by excluding smaller/grassroots players from governance processes, as highlighted by a respondent from Chatham: *"you either have really good players which are like the Dockyard and the cathedral and the council and universities, or you have the small players like us and we don't, there's no really good connections, we go to the same meetings, but we don't actually work on that much together" (CH9F30s).* Therefore, **taking the incubator out of the HEI model may open access to a wider range of stakeholders. Instead of investing in a few flagship organisations/initiatives, it is worth developing/experimenting with projects that foster partnerships and connections across the CCE, connecting bigger and smaller players.**

Like incubators, co-working spaces can be led by a municipality or HEI as part of wider regeneration agendas in which case the main impetus behind such fostering spaces is the facilitation of economic growth. DISCE data revealed that there are alternative models for co-working spaces, which are more committed to bottom-up development by generating opportunities for local CCWs (as opposed to generating income and economic growth). These spaces are led by local citizens (e.g. locally-based entrepreneurs or volunteers) and can be run on a commercial or non-profit basis. Regardless of the status (commercial vs. non-profit), these intermediaries are driven by a common ethos of fostering opportunities, which extend beyond work opportunities and conjure a range of other benefits for local CCWs including training, exhibition, networking opportunities as well as personal and community-based development. The scale of influence across these intermediaries varied according to personal (financial) capital, with some intermediaries (e.g. Water's Edge in Dundee, Nucleus Arts in Chatham) showing a clear (economic) advantage over others that have less capital at their disposal (Sun Pier House in Chatham). Here access to property specifically emerged as a key conversion factor for the capability to set up a co-working space. Considering these findings, **it appears to be valuable to seek out certain creative intermediaries initiated by locally embedded agents of change that could be scaled up, instead of launching brand new initiatives from the top.**

Finally, here it is worth highlighting the ecological and interconnected nature of fostering work. Fostering generates multiple types of value for the local CCE, meaning that activities/organisations aimed primarily at

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fostering CCW (including the above-mentioned incubators and co-working spaces) can also facilitate engagement with creativity and culture (explored in the next section), as well as in some cases foster skills and aspirations. This also works in reverse, meaning that other activities/objectives of a CCW or a project/organisation can support fostering work. Het Depot, a music venue in Leuven, is a good example of this, as it generates its income from engaging people with music on a commercial basis, but also has a major focus on fostering CCW through Depot Academy which supplies local musicians with studio/rehearsal spaces, artist in residence schemes as well as other development opportunities. The director/manager of Het Depot explained: *"we have a venue, we also – and it brings in money – [do] more corporate events. And then we have an education part, but that's slightly decreased the last couple of years, and it's gonna be bigger, but we gotta put more into everything that's with artist development" (LE16M50s).* In addition to that, Het Depot has a strong 'social role' and contributes to the local CCE by engaging wider communities with creativity/culture, *"Then we have a social role. In fact, we have a community of like 350 volunteers, so we're very important in their lives. […] We also work with people who were in jail, who had a drug history, […] we work with different kinds […]. We also […] support a couple of organisations who work with younger people […] and with refugees […]" (LE16M50s).*

4.3 Fostering engagement: stakeholders that engage others with creativity/culture

Creative/cultural institutions (e.g. local museums, theatres, galleries, etc.) in a locale play a key role in fostering the local communities' engagement with creativity and culture through outreach work as part of their engagement strategy. This engagement can also be fostered via other establishments including local volunteer/community groups and charities. These two streams of engagement work represent valuable employment opportunities, but also generate value that is spread across multiple stages of the SCCW life cycle (see figure 1), especially stage (1) – Early Access.

4.3.1 Fostering during the Early Access stage

Deliverable 3.3 established that early access represents a vital stage in one's SCCW lifecycle as early exposure to creativity and culture is a key factor in the pipeline of creative/cultural HE. The DISCE findings suggest that exclusions and inequalities with regard to attaining SCCW start at the Early Access stage (1) as opposed to the stage (2) related to Further and Higher Education. While there are plenty of studies exploring exclusions/inequities within creative/cultural higher education and the graduate labour market (e.g. Allen et al. 2013; Ashton 2016), this topic has not received much attention during earlier stages of life (childhood and adolescence) and (compulsory) education. The DISCE research findings clearly demonstrated how early access to creative and cultural resources both inside and outside of compulsory primary and secondary education fostered pathways into creative Higher Education. Therefore, stakeholders who engage children and youth with creativity/culture (but also foster creative/cultural skills) are (in)directly contributing to the development of SCCW and can no longer be overlooked by policymakers.

As mentioned above, local creative/cultural organisations and institutions from libraries to playgroups play an important part in engaging people, including children/youth, with creativity/culture. Compulsory education providers also emerged as key players in this respect. Interestingly, several representatives of creative/cultural organisations expressed having difficulties fostering engagement among children and young people beyond the compulsory education framework, suggesting that schools create additional *"walls" (LU2M60s)* between creative/cultural organisations and their younger audiences. This connects to recent school leavers – a category of young people who are no longer targeted by compulsory education programmes and do not yet benefit from cultural/creative opportunities offered by the experience of HE.

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They are more likely to fall through the net of fostering structures, especially those who finish their formal education after compulsory education (or even sooner). These are important findings as they foreground **the need for developing more engagement programmes that go beyond compulsory education frameworks as well as heighten the value of youth organisations such as You+ in Liepāja, Annis in Pori, Stelplaats in Leuven or Hot Chocolate in Dundee, that cater for the needs of a wide range of young people, including those who drop out of the education system (either temporarily or permanently).** Such organisations emerged as key intermediaries, as they work towards fostering a range of opportunities for children/youth that positively impact a number of capabilities, including the capability to access creativity/culture, the capability to develop skills, the capability to aspire to CCW, and occasionally even the capability to access/develop creative/cultural work. DISCE findings, however, suggest that these organisations are undervalued (discussed more in section 4.4) and therefore are under-resourced. In England, the work of Bridge Organisations and Local Cultural Education Partnerships (LCEPs) also stood out as valuable models for interconnecting creative/cultural and education sectors and enhancing young people's access to "great arts and cultural opportunities" (Arts Council England 2022a; 2022b).

Within compulsory education, the role and quality of creative/cultural education varies significantly across factors of both time and space. Many of the participants in the 50+ age category, educated in the 1970s, spoke of access to a richer creative/cultural curriculum, which they reflected did not appear to be as prominent in contemporary compulsory education (see section 3.3 of deliverable 3.3). Many participants spoke of individual gatekeepers, from teachers to youth workers, who inspired them to pursue creativity/culture**. This finding raises an issue of sustainability of creative/cultural education within compulsory education across all case study locations and the need to embed a creative/cultural curriculum throughout formal education**. This recommendation connects with wider research into the impact of marginalising and devaluing creative/cultural education in the state school system of England (Ashton & Ashton 2022). Therefore, **it is recommended that creative/cultural subjects are (re)introduced to the compulsory syllabus**. In England, where this issue stood out the most, **this potentially could be achieved by introducing creative/cultural subjects into the English Baccalaureate (EBacc)** – a policy tool designed to measure the performance of schools in "core" academic subjects that currently are limited to English, maths, science, a language, and history or geography. The Artsmark scheme, an optional Arts Council England-accredited framework that offers the only creative quality standard for schools (discussed in deliverable 3.3), can also serve as a powerful mechanism for reintroducing creativity/culture into the compulsory education curriculum of England if promoted more widely. Other case study locations discussed in deliverable 3.3 can offer examples of good practice. For example, **the Swedish music cheque/voucher scheme, which offers checks/vouchers to children of a certain age to be spent on developing musical skills (playing an instrument or singing) with either public or private providers, could be piloted in England**.

4.4 Valuing and measuring fostering

Another theme that emerged from the DISCE data was around the value (or lack of value) of creativity and culture as well as of fostering CCW more specifically. First, this section discusses the theme of value in relation to policy-led fostering activities, reflecting on the lack of awareness among policymakers and civil servants regarding multiple values of creativity and culture. Second, this theme is raised in connection to fostering CCW – including initiatives focused on skills development – reflecting on the lack of value attached to this line of work.

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4.4.1 Policymaking and the issue of value

Policymakers are one of the key fosterers of CCW as they get to foster CCW (both directly and indirectly) at a structural level. However, as already mentioned in section 4.2, there is a surprising lack of either awareness or of genuine appreciation among policymakers for the value CCWs and creativity/culture more widely bring to urban environments. Some participants openly raised such concerns and questioned the reasoning behind many policy-led initiatives aimed at fostering local CCWs: *"I think the city nowadays wants to keep artists. But I ask myself if they, that's a great thing, of course, but they have to put in the work to make that happen and they also have to want it for the right reasons" (LE12F20s).* This CCW from Leuven went on to stress that the city's approach to retaining/supporting CCWs felt like a mundane exercise of *"checking all the boxes"* necessary for the purposes of *"image-building",* rather than a genuine effort underpinned by the awareness regarding the value CCW contribute to the city: *"Nowadays, Leuven is the innovation capital of Europe […]. They got a taste, and now they want to become the cultural capital of Europe. And I think, for them, it's more or less like about image building, and sometimes it's too much like, […] I mean, it's just more about a sales thing" (LE12F20s).* Of course, this is not simply about the purity of intentions, but about working towards creating a genuinely fertile environment for CCWs: *"if they want artists to stay, if they want to get the name and the image of a city that is cultural and where artists want to stay because it's exciting, I don't know, they will also have to make sure that the artists feel welcome and feel like staying in Leuven is a good thing for their career. It's as simple as that" (LE12F20s).*

There were examples of policymakers who showed clear awareness regarding the value of creativity and culture. However, they often seem to be singular voices in a much broader bureaucracy. This includes the recently appointed Head of Culture overseeing creative/cultural affairs of Chatham, who embarked on a mission of raising this awareness across their department as well as facilitating a strategic approach to policymaking. They expressed that this cannot be achieved in a short period of time: *"Let's value the arts and the creative industries for what they should be valued for. That's the knowledge and the skills that I've learnt over time. And […] it's not something that you're going to go on a 10-week intensive course and pick up. That is around working and doing it" (CH21M40s).*

As a result, the Head of Culture initiated a restructuring of the team, hoping to build capacity for strategic thinking within the department by creating more "space" (i.e. time and resources) for senior management: "*I know they [senior managers] want to think strategically, but they don't have the space. The space has never been created for them to do that. […] so it's up to me to sort of create that space for them. […] So, yeah, I think that's a barrier, and the barrier is kind of resources and time, you know" (CH21M40s).* This account demonstrates that unlocking certain (inhibiting) operational models within local authorities takes time and often is left to individual motivated leaders to handle, signalling **a need for a more structural intervention aimed at raising awareness around the multiple values of the creativity/culture as well as building capacity in strategic/long-term/sustainable thinking among policymakers and civil servants**. Here it is also worth reiterating, that in England specifically, where the lack of value (beyond economic) for creativity and culture is so pervasive, this need seems to be particularly acute calling for a re-evaluation of the role creativity/culture plays in the state system of compulsory education.

This connects to the existing challenges and controversies around measuring and evaluating the wider forms of value that creativity/culture and fostering CCW contributes to the local CCE (see Belfiore 2014; Belfiore & Bennett 2010). Therefore, **it is important to seek out ways of communicating that value to local policymakers and funders whilst trying to avoid purely instrumental views of creativity/culture and CCW**. **This could be addressed by funding more evaluation research projects such as the one carried out for Big Noise, Sistema Scotland** (see Jindal-Snape 2021).

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4.4.2 Fostering work is (under)valued

Engaging others with creativity and culture is a valuable part of CCW, with employment opportunities for those interested in combining aspects of creative/cultural skills with care. As already mentioned above, the value is spread across multiple stages of the SCCW life cycle: fostering work provides early access, it creates the space for the development of skills, there are early career pathways that can be developed, and it can help sustain CCW. Despite these multiple values that fostering work brings, somehow it is valued even less than CCW itself. Fostering CCW connects to every stage of the SCCW life cycle and yet much of this work comes from grassroots organisations, individual workers, volunteers or low-paid outreach programmes which, due to funding availability, are themselves precarious.

This was especially evident in creative intermediaries that foster creative/cultural engagement and skills in children and young people, as the interviewed representatives of these organisations struggled with the lack of resources at their disposal, which prevented them from realising their fostering potential more fully. For example, a youth mentor explained that due to a lack of funding their team was forced to operate from a space with no heating, which became an issue during the winter season *(PO8F40s)*. In contrast, as discussed in deliverable 3.3, having access to certain resources (appropriate space/facilities in particular, which essentially boils down to funds) served as an enabling factor for these fostering intermediaries. For instance, one representative of a key youth organisation in Pori spoke about being able to add a café within their premises arguing that it would *"lower the threshold" (PO8F40s)* for participation among hesitant newcomers who might find engaging intimidating. Linked to this, **it is recommended that national and local policy bodies do more to encourage and support creative/cultural intermediaries that are specifically targeted at children and youth in recognition of their contribution towards developing truly inclusive and diverse CCE**. Potential measures could include: 1) provision of support from local municipalities, 2) relaxing or reviewing barriers to income generation opportunities, for example simplifying processes to obtain a food/drink/live music license, which would allow youth organisations to not only raise income but to also function as a steered/safe "third space" (Oldenburg 1989) for socialising with peers, and 3) facilitate collaborations and communication between compulsory education providers and youth organisations in an attempt to give more publicity and legitimacy to such organisations.

This lack of resources for engagement and fostering work, again, is largely caused by the lack of value attached to fostering work among policymakers and occasionally among CCWs, which is reflected in the persistent "those who can't do, teach" mindset, as a musician and university lecturer highlights: *"I'm using my skills and turning them into another relative use if you like. But then people will write you off and go, oh well, those who can do, and those who can't do, teach. That is just so infuriatingly backwards, you know" (CH1F40s).* Until the issue around the lack of value is addressed, fostering strands of work will continue to be under-resourced. Therefore, **one key WP3 recommendation is to conduct a fundamental revaluation within creative/cultural governance structures (both local and national) with regard to the types and amounts of value ascribed 1) to culture/creativity for society overall as well as 2) to fostering work more specifically**. In this respect, it is recommended to fund and collaborate with organisations that convene discussions around the value of culture/creativity such as, for example, the Centre for Cultural Value (UK) (Centre for Cultural Value 2022). Here, it is also recommended to adopt the Cultural Development Index (CDI) developed by WP5 as a tool for identifying cultural capabilities that matter to people in a given locale and as a tool for deliberation.

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4.5 Summary of recommendations

Commit to long-term models. Given the popularity of creative city competitions such as the ECoC, policymakers and other involved stakeholders/contributors need to commit to developing longer-term and therefore more sustainable models/strategies of urban development around such events so that value generation does not stop when the event finishes and another city becomes the ECoC. This also connects to reviewing housing policies. To avoid the negative effects of urban regeneration caused by increased investment into creativity/culture (and the knowledge economy) such as the pricing out of CCWs along with other local communities, local governments are strongly recommended to continuously implement/develop measures that ensure affordability of housing for all within the CCE in parallel with facilitating creativity and culture. This could be achieved by promoting homeownership (as opposed to renting) as a stabilising mechanism in gentrifying locales and decreasing the number of unoccupied properties and second homes though taxation.

Expand and maintain the creative and cultural curriculum from early access and beyond compulsory education. Given the significance of early access with regard to one's capability to aspiring and attaining SCCW, it is recommended to also develop more engagement programmes that go beyond the compulsory education curriculum/system. Linked to this, it is recommended that national and local policy bodies do more to encourage and support creative/cultural intermediaries (such as Hot Chocolate in Dundee, You+ in Liepāja, etc.) that are specifically targeted at children and youth. After identifying issues regarding the sustainability of creative/cultural education within compulsory education across all case study locations (but England in particular), DISCE recommends working on maintaining/improving provision of creative/cultural curriculum throughout formal education. In the context of England, it is specifically recommended to consider adding creative/cultural subjects into the EBacc or exploring other schemes (e.g. the Swedish Music Cheque/Voucher scheme) aimed at democratising creative/cultural education from the early age.

Engage stakeholders and wider communities. Since involving local CCWs and other local stakeholders and communities tends to positively affect strategic policymaking outcomes, policymakers/policy bodies need to embed civic/stakeholder engagement into the fabric of local governance and policymaking as opposed to being dependent on and driven by the values of individual leaders. As part of this general recommendation, DISCE advises to 1) foster the support of gatekeeping organisations and 2) to seek out certain creative intermediaries initiated by locally embedded agents of change that could be scaled up, instead of launching brand new initiatives from the top and 3) instead of investing in a few flagship initiatives it is recommended to refocus on projects that are dedicated to fostering connections across the CCE, connecting bigger and smaller players.

Value stakeholders' engagement/input. Linked to the above recommendations, DISCE also recommends policymakers at municipal level to reassess the amount of value and effort stakeholder engagement entails. This could be achieved by developing new models/approaches for stakeholder engagement that are underpinned by a strong awareness regarding the costs of engagement for stakeholders as well as the value that it brings to the local creative economy and the CCE. Potentially, models for stakeholder engagement should prioritise quality over quantity and strive to achieve the most effective time use. Building on WP5 deliverable 5.4, we also recommend that local governments lead on strategic development and implement an inclusive model that brings local stakeholders together in regular forums to coordinate management of funding, distribution of services, to highlight spending gaps or needs for the local CCE.

Create in-house policy/leadership roles for CCWs. Given the widespread lack of knowledge of the realities of CCW among policymakers as well as the mistrust experienced by some CCWs towards policymakers, it is recommended to involve more CCWs in working for or with local governments. Creating more part-time

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positions within local authorities or initiating schemes such as the Creative Ambassador scheme in Leuven, which allows CCWs to contribute to governance processes from within, could help in attaining this goal.

Fund evaluation research. Connected to the existing challenges (and controversies) around measuring and evaluating the wider forms of value that creativity/culture and fostering CCW contributes to the local CCE, it is recommended to seek out ways of communicating that value to local policymakers and funders whilst trying to avoid instrumental views of creativity/culture and CCW that are narrowly focused on GDP and job creation. This could be addressed by funding more evaluation research projects.

Reassess the value(s) of creativity/culture. Finally, DISCE recommends conducting a fundamental revaluation within creative/cultural governance structures with regard to the types and amounts of value ascribed 1) to culture/creativity for society overall as well as 2) to fostering work more specifically. This could potentially be addressed by adopting the CDI as a mechanism for understanding and discussing what matters to people – what they have reason to value – and developing new policy responses on that basis (connected also with WP5 recommendations).

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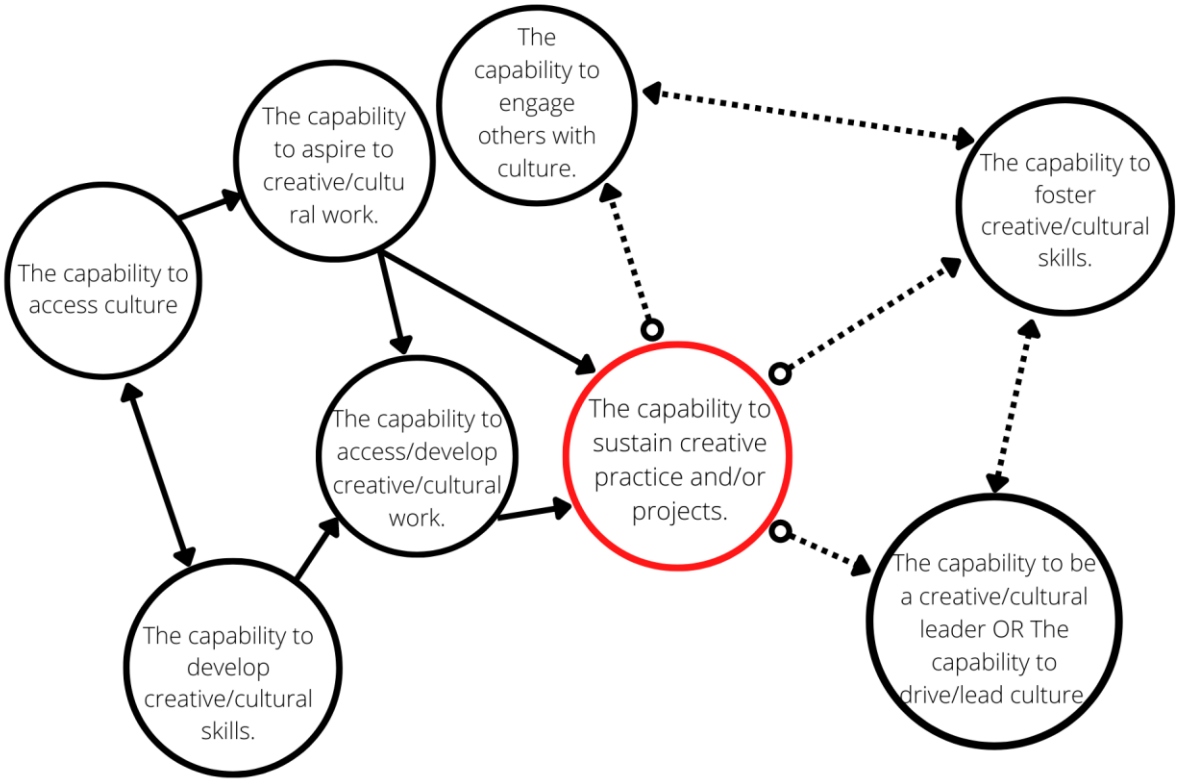
5 Conclusions

Building on deliverable 3.3, this policy report has focused on three key structures within local CCEs that contribute to the capability of sustaining CCW. Each chapter has included a series of policy recommendations related to interventions that could be taken at the local city level as well as at national or European level in relation to developing inclusive and sustainable creative economies through improving access to skills and working conditions for locally based CCWs. However, as before, we recognise that to access and sustain CCW, each participant in the local CCE needs to understand how their work depends on and contributes to a complex network of capabilities as discussed in relation to figure 8.1 in DISCE deliverable 3.3 (also presented below in figure 2). In order to access CCW, individuals need the capacity to aspire to CCW (via accessing culture) and develop creative and cultural skills. Sustaining CCW depends on the capability to access sufficient economic, social and spatial resources and, as our research demonstrates, CCWs have had to expand their employment portfolio relying on multiple forms of income, contributing to various sectors including education, social care, construction, and hospitality, among others. Similarly, the capability to foster CCW and to provide leadership for the local CCE development often comes from experience in CCW, but also through being supported, introduced and engaged into the sector by others.

Figure 2: Complex ecology of capabilities need for sustaining creative and cultural work



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Looking specifically at how policy can contribute to local CCEs and towards supporting inclusive and sustainable CCW, we highlight the importance of adopting the 'Policies for Inclusive and Sustainable CCW Cycle' (figure 5.2 below). This is presented as a tool to improve the practice and understanding of the dynamics and elements involved in creating inclusive and sustainable CCW policies and practices, but it is not aimed only at policymakers. While policymakers might adopt it at the scale of the city, each creative HEI, organisation, community group and even individual worker can benefit – within the scale at which they operate – from adopting this perspective.

Firstly, **it is important to understand the local CCE in which the organisations or individuals operate. Each organisation or individual can recognise and map other organisations, individuals, specific places or communities that contribute to their CCE. Within this ecosystem perspective, it is then important to consider what capabilities the organisation or individual engages with and how it might promote capabilities of others**. It is important to understand the influence each person and organisation has within the ecosystem and the capabilities that support SCCW. For example, this stage of the policy cycle is very important for local governments in raising their understanding of the interconnectedness and interdependence of various resources and stakeholders operating within a CCE. For instance, if a local municipality intends to attract creative talent and foster economic growth, it also needs to work on fostering a lively creative/cultural scene. If the goal is to attract and retain students, then it is necessary to work on supplying jobs as well as affordable housing and workspace. As discussed in deliverables 3.3 and 3.4, simply investing in large-scale flagship projects and relying on increased revenue from tourism and property development can alienate certain elements within the ecosystem and even create structural barriers to other capabilities (e.g. access to culture, access to support, etc.).

Secondly, after this, **it is important that each individual and organisation considers elements of 'care' that they might practice or ways in which they can pay attention to parts of the ecosystem that are less visible, have less access, or need more support**. This also requires self-reflection. DISCE deliverables across WP3 and WP5 have engaged with care ethics as a framework for policy development. Political philosopher Joan Tronto (1993) characterises care as constituted by a set of distinctive phases: paying attention to needs, taking responsibility for meeting those needs, doing so with competence, and responsiveness – listening to whether people's needs are being met. We argue that adopting a 'care-driven' approach to creative/cultural planning within local CCEs enables processes of paying attention – i.e. adopting inclusive, participatory planning that develops knowledge and skills and shows a degree of responsiveness and competency in relation to the needs of the specific local community/ies.

Thirdly, **each organisation or individual involved in CCW needs to take leadership and a strategic vision of their work to consider how it is shaping or influencing the ecosystem, but also how it might share agendas with others or how it might influence different capabilities for the future of the local CCE.** At this stage of the policy cycle, it is important to establish a clear vision/cultural development plan and to start engaging others in the process by including participatory models in one's strategic development, searching beyond the usual contributors, and finding innovative ways to engage normally marginalised communities by working with trusted gatekeepers. In other words, leadership models/visions need to be underpinned by a strong commitment to stakeholder engagement.

From care practices, the importance of more understanding and more engagement in other aspects of the CCE can emerge, which can start the cycle again and generate new opportunities for leadership. The DISCE data derived from across the ten case studies has found models of participatory-based creative/cultural development. However, it also illustrated that these frameworks require significant resources including time, skills and trust.

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This iterative cycle can continuously improve the support and engagement of the CCE with sustainable and inclusive CCW.

Figure 3: Policy cycle for inclusive and sustainable CCW

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