DISCE

DEVELOPING
INCLUSIVE
AND SUSTAINABLE
CREATIVE ECONOMIES

POLICY RECOMMENDATIONS

Cultural Development and a New Culture of Care

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Cultural Development and a New Culture of Care: Policy Recommendations

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Introduction

There has never been a more important time to recognise the value of culture. The question is, *what* culture (or cultures) do we need? DISCE Work Package 5's answer to this question is distinctive in its approach and ambitious in its vision. What is needed is a 'new culture of care', characterised by:

i)   Committing to cultural development
ii)   Adopting the Cultural Development Index (CDI)
iii)   Championing (cultural) needs-based governance

In this report we set out what this vision for a new culture of care involves; how it enables – and is enabled by – inclusive and sustainable creative economies; and present recommendations to policy makers for how to bring such a cultural change about. In doing so, we build on previous work package deliverables which introduce cultural development and the CDI, going one stage further by outlining a needs-based approach to cultural governance.

Three substantive interventions

The over-arching objective of this DISCE Work Package 5 research is 'rethinking inclusive and sustainable growth'. The perspective we have taken in completing this task is characterised by:

i)   an ***ecological approach***, which recognises the interdependencies and interconnections of cultural ecosystems;
ii)   an innovative focus on ***capability***, and the capability approach, that introduces and explores cultural capability – people's substantive freedom to recognise what they have reason to value; and
iii)   a focus on ***care*** as a process of fulfilling or meeting needs – in this context, cultural needs – the need to recognise what one has reason to value.

On the basis of these conceptual foundations, the work package's research makes three substantive interventions. The first is the new theorisation of *cultural development* and its implications for making (cultural) policy. Cultural development is the expansion of people's cultural opportunities – people's substantive freedoms to recognise what they have reason to value in their lives. Recognising what one has reason to value in one's life is an emergent process that is dependent upon one's opportunities i) to experience being-in-relation with the world (i.e. to 'connect'); ii) to pursue meaningful and valuable projects (i.e. to 'create'); and iii) to participate in social processes and activities of evaluation (i.e. to 'count'). Collectively, these opportunities (also referred to as freedoms or capabilities) can be thought of in terms of our *cultural needs* – the basic needs we all have to recognise what we have reason to value. We argue that it is the primary role and duty of cultural policy (be that at international, national, regional, city or local levels) to care about and for people's cultural needs. This involves being attentive to, and taking responsibility for, meeting people's cultural needs.

The second key intervention is to provide a rigorously theorised, empirically grounded, and carefully validated new policy tool to enable policy makers to support, promote and assume responsibility for cultural development. This is a new index – the Cultural Development Index (CDI). The CDI is framed around the three

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opportunities we have just highlighted – the opportunity to experience our relationality, pursue meaningful and valuable projects, and participate in social processes and activities of evaluation. In the CDI we refer to these as Dimensions of cultural development: CONNECTING, CREATING and COUNTING. Data for the CDI is drawn from a bespoke new Local Opportunities Survey (LOS) (see deliverable 5.3 for details). A highly informative and useful survey in its own right, the LOS can be used to complement existing data in the service of cultural development. The CDI, which is based on the LOS data, is a diagnostic tool – specifically designed to support the expansion of cultural capabilities – that can be easily and affordably adopted by policy makers across localities, cities, regions, nation states and international bodies.

The third key intervention is the advancement of a distinctive approach to governing cultural development, which puts meeting cultural needs at its centre. Learning from ecological systems, we call this *needs-based governance*. Needs-based governance complements existing 'policy-based' approaches to overseeing creative economies and makes 'ecological leadership' (see Gross and Wilson 2019: 51) possible. Ecological leadership involves taking due account of the highly connected and emergent nature of cultural ecosystems, 'holding open the space' for connections to be made, skills to be developed, and diverse practices of culture-making to interact. Needs-based governance is framed around a series of seven 'commitments' that are common across all ecological systems (we label these Growth, Balance, Efficiency, Organisation, Adaptability, Regeneration and Responsiveness).

Together, these three interventions offer a vision of what cultural policy should focus on, and, crucially, *how* cultural policy should do this. Cultural development is the vision. The CDI is the policy tool to help achieve this vision. Needs-based governance is the distinctive approach to policy making – including ecological leadership – that can make cultural development a reality.

Cultural development, cultural and creative industries, and creative economies

The argument for cultural development is one that expands what and who is included under the remit of cultural policy. As we highlight in our literature review (D5.2) the issue of what cultural policy includes (and excludes) – be that a focus on culture, on the creative industries, and/or on creative economies – is very much contested. Nevertheless, at all levels of actually existing contemporary cultural policy making there is a strong sectoral focus on the cultural and creative industries (CCIs). The CCIs play a central role in how societies care about and for people's cultural needs. People's opportunities to connect, create and count are contingent, in vital ways, on the work of individuals and organisations across the spectrum of the CCIs. Within the CCIs, people develop many of the 'means' (e.g., specialised artful and creative skills, knowledge, behaviours, expressive encounters and interactions), and the 'ends' (e.g., artworks, performances, exhibitions, creative products and services, and symbolic goods), that enable themselves and others to explore what they have reason to value. But, as we have highlighted across this research, it is also the case that people's cultural needs are interconnected and interdependent in ways that defy easy categorisation or sectoral boundary setting. Moreover, in view of the fact that policy making is itself an important part of what comprises culture, the focus of cultural development is characteristically 'reflexive': requiring policy makers and researchers to question their own roles in caring about and for cultural needs. As such, the vision of cultural development set out in this report (and in D5.3) calls for greater understanding, cooperation and partnership between areas of policy making that might otherwise be kept apart. As made apparent during the COVID-19 pandemic and periods of lockdown, when it comes to caring about and for people's cultural needs, the *connections between* domains of activity and policy that may otherwise be seen as separate – including, for example, health and social care, housing, education, business and the CCIs – are highly consequential.

In the light of the above, we argue that creative economies are not limited to a sectoral focus on the CCIs, or related occupational work of 'creatives', but can be more broadly theorised in terms of cultural development. We define inclusive and sustainable creative economies as:

> the social domains comprising the practices, discourses, and material expressions associated with the production, use, and management of the resources required to enable cultural development – the expansion of people's opportunities to recognise what they have reason to value in their lives.

Responsibility for such creative economies must be shared. Governing inclusive and sustainable creative economies cannot be a 'top down' process, but nor can it be (only) 'bottom up'. As we go on to elaborate further in this report, processes of sharing are 'open', requiring ecological leadership and needs-based governance.

A new culture of care

In presenting a series of three over-arching recommendations (and embedded sub-recommendations) in the final chapter, we note that the presentation of this research comes at an important time for the European Commission's approach to governing culture – the development and implementation of the new culture Work Plan 2023-2026. Leading our proposals for policy is the recommendation to introduce Cultural Development into that new culture Work Plan 2023-2026. Building on the developing legacy of the New European Agenda For Culture (established in 2018), and the research reported on here, we believe the European Commission have a leading role to play in caring about and for culture. Focusing on people's cultural needs will help to bring about positive and much-needed transformation for the good of citizens across all Member States. This, we argue, constitutes a 'New Culture of Care'.

What does existing creative economy policy pay attention to?

In Chapter 1 we provide further explanation of the need for our new approach, by discussing a key aspect of the status quo: what creative economy currently *pays attention to*. Drawing on analysis of policy documents across DISCE's ten case study cities – and on fieldwork data from the three locations where we piloted the CDI, (Chatham, Dundee and Enschede) – we show that the aims of existing creative economy policy are both too narrow and too broad. Ambitions range from promoting innovation, to boosting tourism, to increasing civic and democratic participation. Yet there remains a strong and central focus on GDP growth and job creation. The approach we are proposing, by contrast, offers a new central focus – cultural development, as the expansion of cultural capabilities – which provides a more streamlined vision, whilst radically expanding the range of cultural opportunities that creative economy policy pays attention to. Drawing on examples from our DISCE fieldwork to show how creative economy policy currently pays attention to cultural needs, (and how it doesn't), we indicate the possibilities for paying ecological attention, beyond a sectoral approach; for paying attention together – jointly taking responsibility for meeting people's cultural needs; and for paying attention to capabilities. This leads towards our new approach to needs-based governance – and ecological leadership – elaborated in Chapter 2.

A needs-based approach to governing cultural development

In Chapter 2 we introduce a *needs-based approach* to cultural governance. We contrast default 'policy-based' approaches with 'needs-based' approaches to governance. Whilst policy-based governance puts strategic leadership and 'setting direction' first, we outline an alternative starting-point – people's needs. Our aim is to highlight the role of people's cultural needs as the principal driver of 'good' governance. It is not to advocate between two competing positions. We are not suggesting that existing policy approaches cannot meet cultural needs or treat them as a priority; but we are drawing attention to a range of implications that follow from taking cultural needs as the *starting point* for governance. In this respect, needs-based and policy-based approaches are complementary. Clearly, there are vitally important roles for strategic direction, accountability and evaluation, for example. But these can, and should, be achieved alongside the needs-based 'commitments' outlined in this report.

The approach we introduce treats cultural ecosystems as living ecological systems: self-governing interdependencies that can reproduce. It is important to stress this is not merely an interesting or useful analogy. Particularly in the context of this project's (and the world's) concerns with sustainability, we draw attention to the materially real foundation of our cultural ecosystems. Analysing the characteristics or traits of living systems reveals seven traits or aspects that are common to their survival and flourishing. We describe these as 'commitments' and pair them with a specific needs-based policy question. In the context of cultural development these are as follows:

1. **Growth**: Are (more) cultural needs being met?
2. **Balance**: Whose (and what) cultural needs are being met?
3. **Efficiency**: Are resources being well-used to meet cultural needs?
4. **Organisation**: How are cultural needs being met?
5. **Adaptability**: Can the system change its way of meeting cultural needs, when necessary?
6. **Regeneration**: Is the system meeting people's cultural needs over time, and over the life-course?
7. **Responsiveness**: Is the system responsive to whether people's cultural needs are being met?

In practical terms, policy makers adopting the CDI (whether at local, city, regional, national or international levels) are recommended to use these seven commitments as a framework for asking a series of diagnostic questions. This involves working sequentially through the series of seven policy questions embedded in the cultural development 'wheel' as below, beginning with Growth.
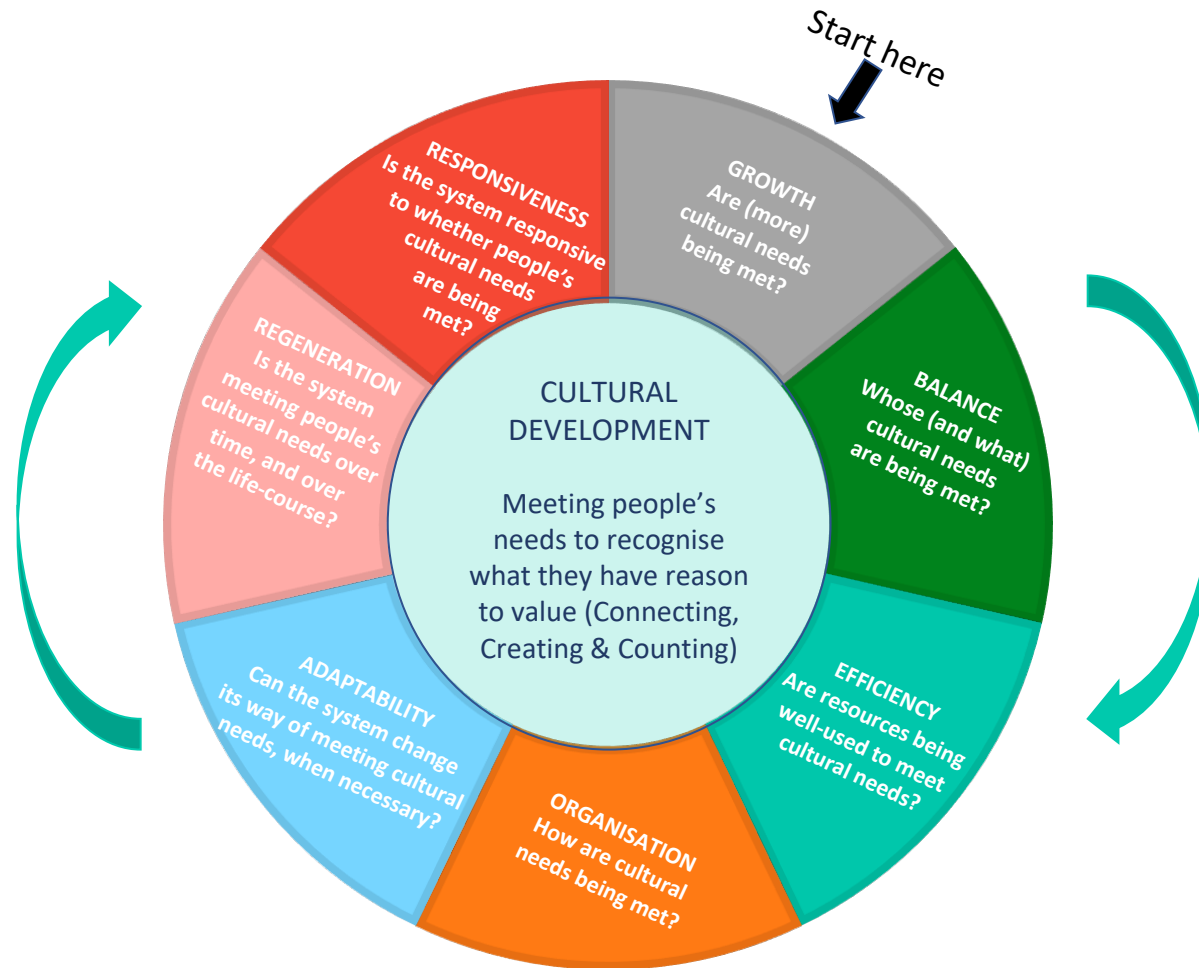
Figure i.1 Needs-based governance framework – applied to cultural development

Chapter 2 guides the reader through each of the commitments in turn, indicating where and how data from the CDI can be used as the basis for inclusive discussion and deliberation. As we highlight, the CDI aims to facilitate the asking of good questions, and the sharing of responsibility for developing inclusive and sustainable creative economies. Data from the Local Opportunities Survey is particularly helpful for exploring the first three commitments (Growth, Balance, and Efficiency). Thereafter, the intention is to use the CDI alongside other data sources, depending on the specific policy context involved.

Policy recommendations

The final chapter summarises our policy recommendations. We propose three over-arching (nested) recommendations:
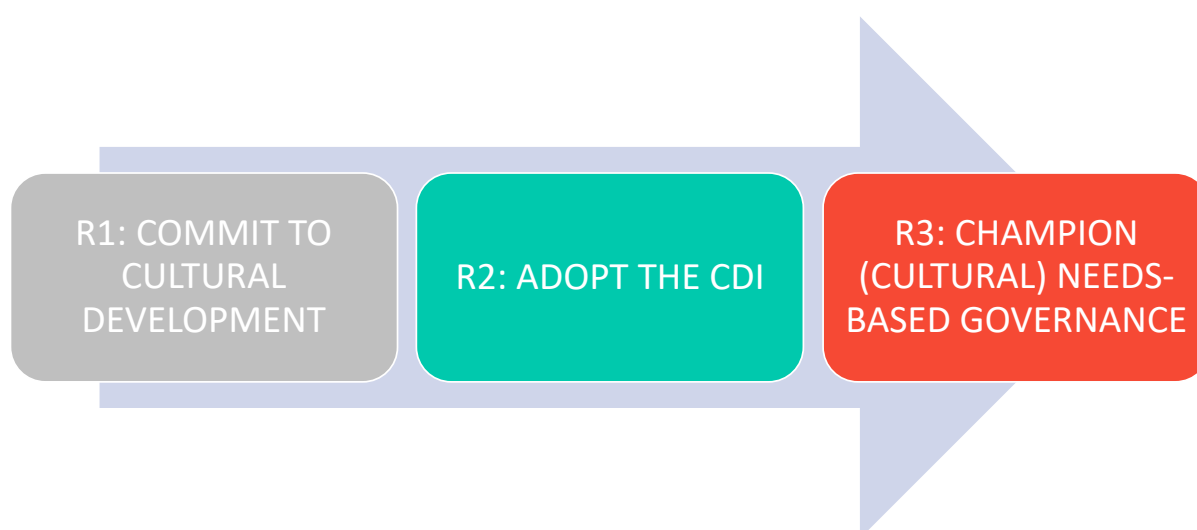
Figure i.2 Policy recommendations

Our primary recommendation (R1) is that cultural policy be re-positioned to focus explicitly on cultural development (the expansion of people's cultural capabilities). This should be the main commitment for cultural policy at international (EU), national (Member State), regional, city and local levels. Supporting this recommendation, we call for the new Cultural Development Index (CDI) to be adopted as the central policy tool to support policy makers, across all levels, to achieve cultural development – foundational to any other policy directed to inclusive and sustainable creative economies (R2). Finally, we argue that a needs-based approach to cultural governance that builds on existing policy structures and infrastructures, agendas and Work Plans, should be championed to provide fit-for-purpose support for the role out of (R1) & (R2). More detailed sub-recommendations are also offered – as in Table i.1 below.

Table i.1 Recommendations for policy

#	RECOMMENDATION	Sub-recommendation
R1.i	COMMIT TO CULTURAL DEVELOPMENT	Introduce Work Plan on Cultural Development (as part of Work Plan for Culture 2023-2026)
R1.ii		Establish a new Cultural Development OMC (Open Method of Coordination) group
R2.i	ADOPT THE CULTURAL DEVELOPMENT INDEX (CDI)	Cultural Development OMC group to provide coordinated visibility and leadership of CDI adoption across Member States
R2.ii		Policy makers to integrate use of the CDI with other indexes and initiatives
R2.iii		For city, regional and other local authorities to actively explore a wide range of participative decision-making formats for active discussion of cultural development, based on CDI data and analysis.
R3.i	CHAMPION (CULTURAL) NEEDS-BASED GOVERNANCE	Establish a European Cultural Development Council to champion (cultural) needs-based governance
R3.ii		Champion cultural needs-based governance in diverse local contexts across the creative economy

Collectively, the recommendations presented in this report constitute a New Culture of Care, in which the cultural need being cared for is our need to recognise what we have reason to value. Whilst emphasising the sense in which this culture of care demands a sharing of responsibility, we look to the European Commission as being uniquely positioned to provide an example of ecological leadership to Member States through reinvigorating its Agenda for Culture with this New Culture of Care.

1. What Does Existing Creative Economy Policy Pay Attention to?

1.1. Introduction

In deliverables 5.2 and 5.3, we have made the case for a new 'care-based' and 'ecological' approach to public policy in support of cultural development – and thereby in support of developing inclusive and sustainable creative economies. In Chapter 2 we present a new approach to policy in more detail, and summarise our recommendations in Chapter 3. Before doing so, in this opening chapter we provide further explanation of why such a new approach is needed, by reflecting on key features of the status quo of 'creative economy policy'. In particular, we draw on insights from the DISCE case study locations to raise the question, *what does creative economy policy pay attention to?* As explained previously, paying attention to needs is the first stage of care. It is in paying attention that needs can be identified – a crucial first step in the process of meeting those needs. In addressing what existing creative economy policy pays attention to, we can better understand what it cares about – and what it fails to care for.

At the outset, it is important to offer a terminological note: that public policy in relation to 'creative economy' does not always use this label.[1] When reviewing existing creative economy policy within the ten DISCE case study locations, it was necessary to consider documents produced in a wide range of policy domains – including cultural, economic and educational policy, to name just three. As outlined at length within deliverable 5.3, *The Cultural Development Index: Theorisation and Implications*, we are offering a distinctive approach to (inclusive and sustainable) creative economies. This involves accounts of:

- culture as systems of value recognition
- cultural policy as focused on the expansion of cultural capability
- creative economies as – specifically – the systems through which the resources needed for cultural development are managed.

Prevailing definitions of creative economies, such as the trident model of creative employment (Higgs et al. 2008) – encompassing creative and non-creative jobs in the creative industries, and creative jobs outside of the creative industries – would, of course, lead to a narrower focus. In what follows, we use the term 'creative economy policy' to name a range of policies that have been investigated within DISCE, taking DISCE's broader, ecological account of creative economies (Gross et al. 2019), even if those policies are not always explicitly framed in that language. As should be clear from deliverable 5.3, and from the direction of travel of this report, 5.4, we ultimately prioritise the language of 'cultural policy' to encompass the range of interventions we are concerned with in addressing the challenges and opportunities for cultural development, as a more encompassing scale of policy making. It is, nonetheless, important to make use of the notion of creative economy policy in presenting how our new approach has been developed: part of the journey from how things are to how they could be.

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[1] We refer to 'the creative economy' in relation to existing discourses of creative economy; 'creative economy policy' in terms of status quo policy, and 'creative economies' (plural) for the actually existing phenomena being referred to (when more than one). See, also, Comunian et al. (forthcoming) for further discussion.

1.2. The Aims of Creative Economy Policy

What creative economy policy pays attention to is revealed, in the first instance, by its stated aims. One part of the DISCE research has been to review existing policy documentation related to creative economy in each of the ten case study cities. These reviews – the ten Regional Case Studies – have been published on the DISCE website. Reading across the ten reports, what is striking is the breadth of the stated aims of public policy in relation to creative economy. Amongst the questions that we posed to the policy documents in undertaking this analysis, was to ask, directly: *what are the aims for creative economy policy in this city? What does success look like?* Reading across the ten Regional Case Study Reports, the range of aims includes:

- Contribute to the 'growth' of the city's economy (often framed in terms of 'sustainable development')
- Create employment (in some cases, specifically within the context of deindustrialisation and the loss of manufacturing jobs)
- Contribute to innovation
- Attract and retain 'talent'
- Make the city an attractive place to live
- Raise the city's profile, internationally
- Increase tourism
- Increase participation in cultural activities (including frequent focus on children and young people, particularly)
- Increase wellbeing and quality of life
- Promote civic engagement and democratic participation, via cultural activity

This list does not exhaust the aims for creative economy policy identified across the grey literature in the ten cities, but it provides an indication of its breadth. In some cases, this breadth is replicated at the level of individual cities, having a wide-ranging set of goals. In other cities, the documentation indicates a narrower focus. This broad variety of ambitions was further confirmed within the DISCE fieldwork. Across that body of data, the full range of aims listed above is evident, as well as new and emerging goals – including some prompted by the specific circumstances of COVID-19. In Dundee, for example, in addition to evidence of the ambitions listed above, one interviewee drew attention to what they referred to as "live conversations" around new and emerging aims for creative economy policy in the light of the pandemic. This interviewee, who has played an active role in creative economy policy in the city, comments that there is a "big old question" about:

> global sustainability, like, you know, actually, we have to probably become less addicted to growth as measured through GDP and all the rest of it, because actually, we can't keep growing that level of growth exponentially. It is not sustainable. […] I think what the pandemic is revealing is just how much of a crossroads of lots of things we are in, [in] terms of kind of wider civilisation, really, in terms of, you know, what is culture, what is valuable and what kind of fundamental changes do we need to make to how we're living our lives in the next 5, 10, 15 years? (7120_GBR2)

Our data also illustrates, however, the ongoing dominance of classic accounts of the 'value' that needs to be demonstrated to policy makers to persuade them to take creative economy seriously. A participant in Chatham (Medway) lamented that policy makers do not "fully understand yet, the value of the creative sector". She indicated that recently the situation has changed somewhat, partly because of a greater government interest in mental health and wellbeing, and the role that the creative sector can play in relation

to those concerns. But this interviewee "gets sick of trying to justify" the creative sector in terms of its ability to:

> deal with these other issues. But you have to use that [kind of] argument […] to win them round, you know what I mean? […] I think you have to use our economic argument or something that's in their interests. (7147_GBR1)

Much policy discourse in relation to the creative economy (and its older sibling, the creative industries), has focused on the promotion of jobs and growth (Banks 2018; Gross 2020). At the same time, not only is the framing of the overarching 'value' of the creative economy in terms of GDP and jobs being questioned from a variety of directions (see, for example, Wilson et al., 2020; Oakley & Banks 2020; Gross, Forthcoming 2022), but as we are highlighting here, the range of aims associated with policy in these areas is already expansive. These two phenomena co-exist: there is a strong and central emphasis on the value of the creative economy in respect of its contributions to GDP and job creation, and there is an expansive set of claims made for its broader contributions to individuals, communities, cities and nations. Can creative economies 'do it all'? How can priorities be identified, across this range of potential and valuable ambitions?

The report which accompanies and provides the basis for this one, DISCE deliverable 5.3, *The Cultural Development Index: Theorisation and Implications*, introduces a new framework with which to understand the aims of creative economy policy. Namely, it makes the case for cultural development, understood as the ongoing process of expanding people's cultural capabilities. This is a distinctive account, which places at its centre the human freedom to discover what matters to us, to act on those discoveries, and to enter into collective processes of evaluation of what matters. In offering this distinctive account, however, the Cultural Development Index (CDI) both expands the space for creative economy policy, and helps to streamline it. Existing creative economy policy overlooks the question of what the conditions are that enable people to know 'what they have reason to value'. In this way, the CDI expands the scope of creative economy policy, identifying a broad range of conditions – including the opportunity to connect with nature, for example – that are not typically included within the concerns of creative economy policy. At the same time, however, the CDI offers a new focus – consolidating the wide breadth of aims that creative economy policy does and could have, under the umbrella of cultural development. In offering this new overarching commitment, and its supporting index, the proposal is not to do away with all other creative economy policy aims, nor to do away with all other policy tools. But rather, to bring them together within the scope of a new evaluative rubric, a new tool for deliberation, and a new framing narrative.

In our previous Work Package 5 outputs, 5.2 and 5.3, we have made a series of arguments for why such a new approach is needed. Here we add a further reason: the evident challenges of prioritisation that policy makers face in seeking to support the creative economy. For example, take these comments from an interviewee in Chatham (Medway), one of the two DISCE case study locations in the UK.

> I think part of the problem is that we have, Medway Council is a great council, they genuinely do care, but they have a very different view of things than we do, so giving the example of the City of Culture. The deputy leader of the council – brilliant saleswoman, showman, came and did these amazing presentations and gave examples of five or six different festivals that are going on in Medway, because there's a lot of festivals and groups, brilliant council-run festivals, and then she showed a load of stuff from big venues, so we've got the Chatham Dockyard, historic dockyard, where they do movies, they do Call the Midwife on TV and stuff there, talked about that, talked about the local universities. And that was his presentation on culture in Medway, to which you go hang on, there's been another 10 festivals that were going on that were grassroots-led and this whole push for City of Culture, and everything else has always been with an eye to business and heritage and tourism, […] valid, but

missing out the actual intrinsic value of the arts to the local area in terms of, […] you know, if you want to be a writer here, what you can you do to be a writer? If you want to be a painter here, what can you do to be a painter? (7136_GBR1)

Prioritisation is, of course, a central challenge for all policy making. But the comments made here are a powerful illustration of how some members of a cultural ecosystem can view the priorities of policy makers as too focused on the 'big ticket' items: parts of the ecosystem with well-established visibility, which make contributions to particular types of value such as tourist footfall and revenues. This can come at the expense of paying attention to other parts of the ecosystem, such as the less visible conditions that enable or constrain becoming a writer or painter, in this instance.

This Chatham interviewee makes use of the language of care. The council do care, but do they care about the right things? In 5.2 and 5.3, we have presented our care-based account of cultural development, drawing on the four phases of care elaborated by Joan Tronto (2013): attention, responsibility, competence, and responsiveness. Care begins with attention: with paying attention to needs. In this case, the interviewee indicates that policy makers in the area do care. But do they always pay attention to everything that they should? Indeed, without paying attention to a need – without recognising that it is there – the next stages of care, including taking responsibility for meeting that need, cannot proceed. The approach of the CDI invites questions such as: do policy makers pay attention to all the needs, within their cultural ecosystem, that they could and should do? If not, how can that attention be extended, and directed to new parts of the ecosystem? The recommendations offered in this report are intended to help answer these questions.

1.3. Ecological Attention: Beyond A Sectoral Approach

The 'ecological' approach (Holden 2015; Wilson & Gross 2017; Gross & Wilson 2019; de Barnard et al. 2021) we are offering here is intended to expand the scope of attention that policy makers pay to the ecosystems which they are serving. As we see in the DISCE fieldwork data, it can be the case that some parts of an ecosystem are recognised as strong, contributing 'value' of particular kinds, but that there is imbalance within the ecosystem, in respect of what is recognised, valued and supported. One interviewee in Dundee, for example, suggested that the city's creative economy is currently:

over reliant on the games industry. […] There's a strong tech centre. It's growing and is probably more valuable than gaming, but not as visible. But we need these tech companies, we need film and animation, we need new forms of crossover between film, animation and virtual reality, and all the rest of it. (7117_GBR2)

The interviewee highlights the need for a more "diversified" ecosystem. The challenge of paying attention to – and meeting the needs – of the ecosystem as a whole, applies not only in regards to the types of activity (and economic sub-sectors) whose needs are paid attention to; but also in terms of the attention that is paid to all parts of the ecosystem geographically. Another Dundee interviewee comments on one of the most high-profile developments within the city's creative economy in recent years – the arrival of the V&A design museum, located in the city centre, on the rapidly redeveloping waterfront.

One of the challenges that we face in Dundee is, the council have a great deal of imagination and ambition about bringing the V&A to the city, that could only be a positive thing. But the real challenge now is to make sure that it doesn't just stop there, we need to make sure that all [...] of Dundee do normally benefit from having the V&A on their doorstep, but actually make use of it to have culture

and art and progression, not just in the city centre, but across the whole of Dundee. That is one of the huge challenges that we face. (7104_GBR2)

These examples indicate the difficulty – and the importance – of developing ways to pay attention to the needs of cultural ecosystems as *wholes*. There are a number of practical challenges here, including the question of which particular forms of public consultation, deliberation and/or decision-making would work well within the specific context of each city. There are many ways of organising conversations around creative economy policy, and developing strategy inclusively. We saw one innovative example of this in Chatham (Medway). This has been a process supported by the local authority, and developed by specialist consultants working in close collaboration with local residents. As one participant summarised it:

> Medway is doing a cultural strategy at the moment, it's very complicated, but it's very clever. And the idea is that anyone can come along and be part of the culture strategy, feed into the various subgroups that come off, and they don't have to be part of something like an arts organisation, they don't have to be an artist, they can just come along. (7136_GBR1)

The approach that we take within this report is not to prescribe what forms of public consultation, deliberation and decision making should be adopted. But instead to offer the CDI – and the accompanying recommendations – as a set of tools with which to ask questions with regards to what would work well within each city's specific circumstances.

In addition to examples of specific processes of consultation, deliberation and decision-making, we also saw in Chatham, as we did in Dundee, too, the difference that individuals can make in helping to push new approaches to policy making within a city. In Chatham, several participants commented on the differences that had come about with a new member of staff within the local authority arriving, with one interviewee observing, "the new guy at the council is really keen, and actually took the time to, you know, come and meet us and talk to us." (7134_GBR1) Whilst the precise means through which policy makers 'listen' may vary, an important principle is openness. Within the Dundee interviews, a number of participants emphasised the importance of this quality. Interviewees identify examples of this in practice, as well describing what the opposite of this quality can look like. The opposite of openness within a local authority service or department is when:

> The culture is closed, its inwards looking, it's not risk taking, highly defensive, doesn't invite external scrutiny. And an awful lot of energy goes into those types of displacement activity that protect the Empire as opposed to putting it all out there and going for it. (7130_GBR2).

One participant in Dundee commented that, in response to the challenges the pandemic has posed, new approaches to city policy will be needed. It is too early to say what the longer-term effects of the pandemic will be on policy making. But COVID has at least raised the possibility for doing things differently – including more 'open' approaches. "There has to be an openness and opening up of policy. That has to be a big, not just a consultation, but we have to imagine the city in different ways" (7123_GBR2).

Openness is a key component of 'ecological leadership' (Gross & Wilson 2019). Ecological leadership may sound like an oxymoron. Is it not the case that ecosystems are, by their nature, self-organising? Whilst self-organisation is an important feature of ecosystems, it is also the case that they are amenable to 'stewarding', to being tended to, supported, and cared for. We have previously written about ecological leadership as involving, centrally, "*holding open* structures and spaces" (Gross & Wilson 2019: 54). Leadership in this context takes on very particular qualities. Within the terms of the practices of care, such leadership certainly involves paying attention to needs: doing so across the ecosystem as a whole. But in taking responsibility for meeting those needs, ecological leadership is less a matter of executive decision-making and resource allocation – though it will involve those behaviours, too. An ecological approach to leadership precisely

involves holding open structures and spaces in order that the relationships – the interdependencies and interconnections that constitute an ecosystem – can develop and flourish, in the service of the expansion of cultural capabilities across the ecosystem as a whole. Such principles of ecological leadership could be conducive to the achievement of many types of policy ambition. However, within the specific context of the policy goals being presented here – cultural development, understood as the expansion of people's cultural capabilities, their freedoms to discover what they have reason to value – this approach to cultural leadership takes on a new importance. This is because "*holding open* structures and spaces" is necessary for creating the conditions not only in which people can access a wide range of resources through which to satisfy their existing tastes and interests. It is also necessary for creating spaces in which people can *explore what matters to them* – through processes of 'connecting', 'creating' and 'counting', the three dimensions of the CDI.

As we discuss further in Chapters 2 and 3, the CDI offers a tool through which to facilitate new kinds of conversation about cultural ecosystems: in respect of the extent to which its citizens' *cultural needs* (discussed further in the next chapter), are being met. This points towards new ways not just of paying attention within cultural ecosystems, but of taking 'responsibility' for meeting the needs identified therein. After paying attention to needs, taking responsibility for meeting those needs is the second stage of care (Tronto 2013). Who, then, should be taking responsibility for paying attention to the cultural needs within a city's cultural ecosystem, and for meeting those needs?

1.4. Paying Attention Together: Joint Responsibility

Often creative economy policy is broadly distributed across many parts of a city, regional or national government. This comes out clearly in the reviews of the grey literature undertaken across the ten DISCE case study cities, as well as within the fieldwork. The distribution of creative economy policy across policy domains has implications for the kinds of aims and objectives that are articulated for it. For example, if identified within an overall economic development plan for the city, it can be the case that this then places creative economy in the position, primarily, of serving to increase the attractiveness of the city to tourists, 'talent' and students – without considering a wider range of aims. Part of the intervention we are making here is to provide a set of recommendations that can cut across the boundaries of government departments, by introducing a new, overarching focus on the expansion of cultural capabilities (cultural development) – and, thereby, on the development of inclusive and sustainable creative economies.

When it comes to taking responsibility for creative economy policy, there can be a difficulty with people not recognising that the opportunity (and responsibility) to care for cultural needs is open to them. One participant in Dundee, for example, provides powerful testimony to the progress that has taken place in recent years, in this respect, with the erosion of barriers between the 'creative' and the 'community' sectors within the city. He observes that that labels, such as 'creative economy', can sometimes be unhelpful, because:

> when you start talking about creative economy, people can say, "Oh, that is not about my community. Because I'm not in the economy. I'm out of work." So […] I would position myself [in my ambitions for the city,] as looking for a high quality of work and community life, which is highly engaged, which is collaborative, which is communitarian, which is a set of values at the core of that, that are highly respectful of principles of equity, if you like, and a kind of sharing collaborative economy […] that could be the creative industries economy, and certainly it is, the Pecha Kucha events [organisations and individuals in the city sharing examples of their work] that have been developed by Creative Dundee [a network organisation in the city] are spectacular, and they're so collaborative and so open. There's an infiltration into those of people from communities, but there is still a separation and that's probably an inevitability because the people who define themselves as being part of the creative and cultural sector have had educational advantage and occupational advantage from those who come from the

community sector. What I love is that the migration is now happening. There's an increasing recognition from the creative and culture sector that they need to engage on issues like food poverty, on dealing [with] post-COVID responses, and trying to make people have better digital activity enabled. And then […] the other side of that's true, so people who have come through community organisation, community development, community decision-making, and who have been invited in through very deliberate strategies, to the Rep Theatre, to the Pecha Kuchas, are now embracing that and going along, bringing their friends. So, you get this kind of interface between the two. It's far less pigeon-holed than it would have been even 2, 3, 4, or 5 years ago, much more integrated. (7130_GBR2)

In this example, we see an increasing range of citizens in Dundee recognising that they have the opportunity (and the responsibility) to pay attention to the cultural needs of the city, and to take responsibility for meeting those needs. It has been the role of Creative Dundee – as an organisation that has developed with the specific purpose of supporting greater connectivity within the creative life of the city – to hold open structures and spaces for this purpose. As such, this is a strong example of ecological leadership in practice, serving the purposes of cultural development – and thereby the development of inclusive and sustainable creative economies.

Ecological leadership involves paying attention to what is present within a cultural ecosystem, as well as holding open the space for what could be. Some research participants stress the value of paying attention to 'what is already there', rather than taking a default position of seeking to replicate 'successful' examples of how things are done in other cities. In Chatham, for example, where a local bid was developed to be UK City of Culture, one participant emphasised the importance of paying attention to the distinctiveness of this particular ecosystem. They comment that "it would be lovely to become like Edinburgh, and parts of Nottingham and things like that", but Chatham needs to be itself. This includes recognising its proximity to London, and the consequences this has for its identity.

you gotta recognise what's around you and […] stop looking to see what everybody else is doing and do something that's niche to Medway. […] what are you doing that is, fundamentally belongs to Medway, and not just somebody else's idealistic world of what culture is. What is unique to Medway (7137_GBR1)

Paying attention to what's there requires a range of people involved in the process (Wilson & Gross 2017). A care-based approach to cultural development is necessarily, therefore, an inclusive one. As indicated above, there are many potential structures and procedures through which public involvement may be organised. But to pay attention effectively to the cultural needs within an ecosystem, the process of paying attention needs to be a collective one.

1.5. Paying Attention to Capabilities: Fertile Functionings and Capability Compromises

In the next chapter we provide a full elaboration of the care-based, ecological approach to creative economy policy that we are proposing. Before doing so, one further point to establish concerns the kinds of 'opportunities' that creative economy policy currently pays attention to, and those that it could. One of the contributions we are making within Work Package 5 is the challenge we are making to prevailing accounts of 'opportunity' within creative economies. In our previous work we have offered new accounts of opportunity within the contexts of discourses of cultural participation (Wilson et al. 2017; Gross & Wilson 2018). Drawing on the capabilities approach (Sen 1999), we show the need to expand how opportunity is framed, beyond access to publicly funded cultural organisations. In the context of DISCE, and the ambition to develop inclusive and sustainable creative economies, we have taken this further – offering a greatly expanded account of what it means to have opportunities within creative economies: beyond opportunities, for

example, to access paid employment within the trident (Higgs et al. 2008) of creative and 'non-creative' jobs within the creative industries, and 'creative jobs' outside of the creative industries. In this sense, one of the key contributions of Work Package 5 is to expand the range of opportunities that creative economy policy pays attention to. But our approach not only points towards a wider range of opportunities that matter. In doing, it also highlights the potential efficacy of interventions with respect to how supporting some capabilities – including the less 'obvious' capabilities included within the CDI – may lead to the expansion of others.

To explain what we mean here, it is useful to introduce the term 'fertile functionings' – an idea that has in recent years become an important addition to the analytical toolbox of the capabilities approach. Capabilities, as explained in 5.2 and 5.3, are freedoms – substantive freedoms to do or be what we have reason to value. Functionings are those beings and doings when they are exercised. In their book *Disadvantage* (2007), Jonathan Wolff and Avner de-Shalit introduce the idea of fertile functionings to refer to the way that some realised functionings can be particularly important for people's wellbeing, as they enable many other important beings and doings. For example, being able to earn a living may enable people to exercise the functioning of accessing health care, having adequate nourishment, and being able to have dignity. Alongside this new term, they introduce the notion of 'corrosive disadvantages'. The inability to achieve some particular beings and doings can be particularly consequential in preventing people from exercising a number of other important functionings. Being unable to earn a living may prevent many other capabilities from being enjoyed. Or, to take another example, if a person lacks the basic freedom to make choices about how they spend their time outside the home – perhaps because they are in an abusive relationship – this may prevent them from exercising many other capabilities, such as freedom to associate with friends and acquaintances, freedom of expression, and freedom of political participation.

The notion of fertile functionings is very pertinent to the lived experiences people have of cultural capability. In many ways, when it comes to cultural capability, particular freedoms open up others. For example, as we saw in deliverable 5.3, our data contains rich illustrations of how being able to connect with people (Capability 2 of the CDI's nine capabilities), enables other opportunities, such as Capability 3, connecting with ideas, possibilities and futures, or Capability 7, being valued in the market. Another opportunity that our data shows to be particularly fertile is Capability 4, accessing materials and resources. Being able to access resources such as space, money and time is highly consequential for people in enabling a range of other capabilities, including opportunities for developing knowledge and skills (Capability 5) and having expressive encounters and interactions (Capability 6).

The interdependent nature of these capabilities is central to understanding how cultural capability operates in practice. It also has significant implications for policy making. Appreciating the interconnected nature of cultural capabilities means that policy makers can expand the types of intervention they make in support of their populations' cultural opportunities. It may not always be the most obvious types of support that are needed – and it may be that a small intervention, well-chosen, has the potential to have a large positive effect, if a fertile functioning is identified and enabled.

In the following quotation, an interviewee in Enschede provides an expansive account of the role of public policy in creating conditions conducive to the development of an inclusive and sustainable creative economy:

> A lot of entrepreneurs say they don't need government for their growth, but they're wrong. I think, when you look at this region, when the government hasn't done the thing they've done, then there wouldn't be this economic development that has been taking place here for the past 30 years. The national government, they put their money into the university. They did set up the nano lab and made

special facilities for research there. And also, this spot [the hub organisation where the interview is taking place], you don't make this totally from a private perspective. […] from the position of Saxion [university contributing to] this, or the position of the city hall, or the city government for subsidising this, working together. That's really important. And, if [this hub organisation] had to pay this all by themselves, it would be a no-go area. So, important is the public/private co-operation you need for this aim of growth. It doesn't go by itself here. So, growth needs to be organised, arranged, and you need also free space for growth. And, you need creativity for the mixing the good ingredients. And, you have to be an open and comfortable place to live in. So, you need nature, you need space. And, that's also, we are ingredients in a way to have the good support for this social and economic welfare. So, for me, it's important that growth adds up to a lot of people, not only one or two that are making their businesses, but we are being a more equal way the society can contribute to it, and, also […] enjoy it. So, education is a very important thing to do. And, to have a not deprived part of the city, that you have a more fruitful development. Also from the parts that are [more deprived] you have attention to it. That you don't speed up [growth unless] you have a more equal way to go to the large parts of [the city]. (0034_NDL)

Here the participant indicates that access to government resources, to suitable physical space and access to education constitute fertile functionings. They are valuable beings and doings that make other beings and doing possible. The participant also identifies a range of other capabilities that support the inclusive and sustainable growth of creative economies – including access to green space as an important part of the overall opportunities offered for a good life within an inclusive and sustainable city, in which the benefits of the creative economy's 'growth' are enjoyed widely. In doing so, this speaker argues for the importance of policy making within the ecosystem, including via public-private partnerships. As well as indicating the importance of fertile functionings, and something of the breadth of policy interventions that can be considered within the domain of creative economy policy, the approach described here has features of ecological leadership – holding open structures and spaces – in that there is a commitment to creating spaces in which new encounters can happen, without seeking to prescribe the nature of the activities within these spaces.

Fertile functionings, then, can be identified and supported by creative economy policy. But alongside fertile functionings, our data provides examples of what we refer to as 'capability compromises'. These are situations in which people recognise that the exercise of one capability is incompatible with the realisation of another that is important to them. For example, as we saw in deliverable 5.3, it can be that the opportunity to be recognised in the market, by selling goods and services to a particular company (Capability 7), can be incompatible with having particular kinds of expressive encounters and interactions (Capability 6), which have to be sacrificed if that market opportunity is to be fulfilled. Recognising the possibility of capability compromises is important at an individual level, for understanding the challenges and opportunities people experience in exercising cultural capability. But it also has consequences at the collective level, including in respect of policy making. There are frequent circumstances in which choices have to be made between which capabilities will be supported. Decisions of prioritisation are unavoidable within public policy, and this is no less the case when it comes to policy directed towards cultural development – the expansion of cultural capability.

Cultural capability is all about having the freedom to find out what matters to you. Discovering what matters, and acting on those discoveries, can often involve compromises and difficult decisions – in personal and in political life. As we saw in 5.3, our data contains many and varied illustrations of people exploring what matters to them, and acting on those discoveries. It also contains a wide range of insights into the conditions that have enabled our research participants to make those discoveries and decisions. This typically involves

environments in which people have their needs attended to and met. That is to say, the cultural capabilities that together constitute cultural development are enabled by practices of *care*: processes of paying attention to people's cultural needs, taking responsibility for meeting those needs, doing so with skill, and being responsive to whether people's needs are being fulfilled. (The CDI is designed, specifically, as a tool to enable new attention to be paid to these needs.) Such practices of care play a vital role in creating conditions in which people can explore what matters to them, and these practices take place at a range of scales: from the domestic, to the municipal, national and international. In what follows, we provide further elaboration of what it means not only to expand the range of needs that creative economy policy pays attention to, but also what might be involved in the next three phases of care, too – in meeting those needs. Elaborated via Chapter 2's account of 'needs-based governance', in this report we thereby build upon our earlier articulation of ecological leadership (Gross & Wilson, 2019), by emphasising that – in addition to holding open spaces and structures – ecological leadership involves a range of subsequent practices through which cultural needs are met. If care begins with paying attention, that is not where it ends.

2. Governing Cultural Development: A Needs-Based Approach

2.1. Introduction

We introduce the Cultural Development Index (CDI) and its rationale in D5.3. This new index points to how widespread people's cultural opportunities are. The CDI is a diagnostic tool to be used to help policy makers understand and monitor people's cultural capability, to facilitate discussion and deliberation about cultural opportunities in a given area. It aims to help policy makers ask relevant questions, inform their decision-making, and so promote the objective of cultural development, i.e., the expansion of cultural capability.

At the heart of the CDI is a commitment to developing inclusive and sustainable creative economies – understood as *social domains comprising the practices, discourses, and material expressions associated with the production, use, and management of the resources required to enable cultural development – the expansion of people's opportunities to recognise what they have reason to value in their lives*. In other words, 'inclusive and sustainable creative economies' are how cultural development happens.

Inherent in this understanding of creative economies is a commitment to redirecting policy's interest and focus towards cultural development as *the* principal objective of cultural policy. Cultural development is the expansion of people's cultural opportunities – people's substantive freedoms to recognise what they have reason to value in their lives. Recognising what one has reason to value in one's life is an emergent process that is dependent upon i) the freedom one has to experience being-in-relation with the world (i.e. *connecting*); ii) the freedom one has to pursue meaningful and valuable projects (i.e. *creating*); and iii) the freedom one has to participate in social processes and activities of evaluation (i.e. *counting*). Collectively, these freedoms (capabilities) constitute each and every person's 'cultural needs', i.e., the needs we all have to connect, create and count, and thereby to recognise what we have reason to value. We argue that it is the primary role and responsibility of cultural policy (be that at international, national, regional, city or local levels) to take responsibility for meeting people's cultural needs.

Hand in glove with this re-positioning of what cultural policy is about is the need for a diagnostic tool to help policy makers better understand how widespread people's cultural opportunities are, and the extent to which people's cultural needs are being met. In D5.3 we introduced the Cultural Development Index (CDI) as the mainstay of what this approach entails. This is a new index that is framed around the three Dimensions of cultural development: CONNECTING, CREATING and COUNTING. Data for the CDI is drawn from a bespoke new Local Opportunities Survey. In this chapter we set out an innovative framework that offers guidance to policy makers in how to use the CDI. We offer an approach to governance that avoids top-down prescription, and maintains an open space for possibility and change. This is based on DISCE WP5's ecological approach, the capability approach, and on the pivotal concept of care (see D5.3 for detail). We call this 'needs-based governance'.

The chapter introduces the rationale for 'needs-based' cultural governance as a complement to 'policy-based' cultural governance.[2] The intention is not to argue for the wholesale replacement of existing policies

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[2] "governance is the sum of the many ways individuals and institutions, public and private, manage their common affairs. It is a continuing process through which conflicting or diverse interests may be accommodated and cooperative action may be taken. It includes formal institutions and regimes empowered to enforce compliance, as well as informal

with a completely new set. All policy making is path dependent, and it is pragmatic to begin, at least, with where things are now – however ambitious one's aims are for where they could and should be in the future. As an integrated approach to governance that necessarily crosses boundaries of existing policy portfolios, cultural development (as a policy objective) and the use of the Cultural Development Index (as a policy tool) is intended to be used alongside and in combination with existing policy aims and methods. Crucially, however, in keeping with the nature of 'needs', (i.e., aspects of living systems that require to be met), this approach is non-optional. An unmet need is more than a disappointment, it is a privation. Our focus on needs-based governance puts cultural development and its commitments centre stage: what policy makers pay attention to (*experience*), what projects policy makers promote and support (*enact*), and who and what is involved in processes of recognising value (*evaluate*).

We set out seven commitments of needs-based cultural governance. These are derived from careful scrutiny of what an ecological approach necessitates, and are articulated in relation to how all living systems function. Applying these commitments to the basic need highlighted in the CDI – the need to explore what one has reason to value – we offer guidance on 'how to use the CDI' for cultural policy. The chapter presents a practical guide to utilising the CDI as a diagnostic tool framed around a set of key policy / research questions. In keeping with principles of ecological leadership, these are designed to be sufficiently focused to direct policy makers in their task, whilst also remaining open and adaptable.

2.2. Cultural development and cultural and creative industries policy – a cautionary note

The CDI does not advocate *directly* for the cultural and creative industries sector (CCI), for arts and cultural organisations and/or professional creatives, artists and artisans. However, the case put forward for cultural opportunities *does* point to the fundamental importance of these stakeholders in supporting individuals' cultural capability and collective cultural development, and provides the context against which such advocacy should be undertaken. Indeed, a key purpose of the CDI is to aid better understanding of the role of the CCIs in just this respect. All three Dimensions of the CDI (CONNECTING, CREATING and COUNTING) are facilitated, to varying degrees, through the skilled activities and practices of those working in the CCIs. It is engaging with art and creative projects of many types that we come to recognise what matters for us. There is enormous value to be had in this engagement by those that are directly engaging with it. But it is also the case that these art and creative projects contribute in a myriad of ways to the ever-changing, developing and growing stock of shared experiences and values against which *all* human activity is undertaken and valued. In terms of the perspective of care, which underpins the approach taken throughout this intervention: without the *competences* acquired and implemented by skilled creatives, artists, and artisans, need fulfilment (in this case – the need to recognise what we have reason to value) would be significantly reduced.

With this in mind, the underlying rationale of the CDI provides a context and framework for *indirectly* advocating for the CCIs and for policy that explicitly targets sectoral issues. But here it is important to signal a note of caution. The CDI is built on a particular rationale and argument for 'growth' – where growth is understood specifically in terms of the increase of need(s) fulfilment – the growth of cultural capability. In introducing the CDI, it is crucial to emphasise that cultural policy (with its sectoral focus as currently perceived) should *not* be tasked with 'doing more for less'. It would be wholly antithetical to the rationale of cultural development to use the CDI as a pretext for spreading existing cultural policy budgets more widely but more thinly – not just targeted at the CCIs but now also embracing people's opportunities to engage with

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arrangements that people and institutions either have agreed to or perceive to be in their interest." (Commission on Global Governance, quoted in Keping 2018: 3)

nature and outside spaces, with community networks and connections, with all forms of education and skills development, with leveraging local resources and infrastructure, and with enabling multiple forms of civic and societal participation. Rather, the CDI affords policy makers with a broader *meta-level* understanding of people's cultural capabilities, and – in the language of the capability approach – the conversion factors that are necessary to support their 'growth', i.e., cultural development. It is in this respect that the role of the CCIs and the need to support them are to be assessed and better understood.

2.3. Governing the cultural ecosystem

As we report in D5.2 (Wilson et al. 2020), our rationale for taking an ecological approach to creative economies includes the broadening of analytical perspectives and debates beyond a sectoral or industry lens, specifically the creative industries, the CCIs, or the publicly funded 'cultural sector', as well as encouraging and facilitating analytical attention on interdependency and interconnection (Holden 2015: 5; Wilson et al. 2017; Wilson & Gross 2017). This, we argue, is pivotal for understanding the 'inclusive and sustainable growth' of creative economies.

> Thinking ecologically – and addressing the challenge of how to actively manage ecosystems – requires ways of conceptualising practices across scale. It also requires ways of understanding how to manage the interdependencies of multiple parts of complex, adaptive systems that may or may not have precisely aligned interests. (Wilson & Gross 2017: 22)

In keeping with the above approach and that outlined in Gross and Wilson (2019: 10), the development of the CDI distinguishes between three different senses of what is referred to as the 'cultural ecosystem':

(i)   a condition of the world (an ontological reality)
(ii)   a descriptive and analytical perspective (an epistemological framework)
(iii)   an approach to cultural policy, programming and practice (an organisational, managerial or strategic method).

The CDI is committed to exploring the ways in which culture (as systems of value recognition) *is* ecological, needs to be *understood* ecologically, and how it can be actively *nurtured and cared for, i.e. governed* ecologically. Our expanded focus on people's cultural opportunities speaks directly to these three related perspectives. In providing recommendations to policy makers, our primary focus gravitates towards the third of the senses above: governance, and the particular context of doing policy making. We argue that it is the responsibility of cultural policy makers to care about and for the cultural ecosystem (culture) and in so doing, the cultural opportunities (capabilities) of individuals in their area. But this is not an activity that can be outsourced or restricted to a small group of legitimised policy making staff to carry out on behalf of others. In keeping with both the ontological and epistemological senses of the cultural ecosystem, the task of cultural development is necessarily an inclusive one, and one that defies simple bracketing or bordering. We all have a part to play – or *should* have. In this sense, the governance of culture is necessarily deliberative and democratic. As discussed in the next section, for these goals to be achieved, it is also necessarily effective or 'good'.

2.4. Effective governance – a policy-based approach

The norm with respect to governance is policy that delivers effective (i.e., 'good') governance.[3] There are, of course, many models and frameworks for this. The 2001 *European Governance: White Paper* proposes five principles of good governance: openness, participation, responsibility, efficiency and coherence. The Council of Europe's Centre of Expertise for Good Governance[4], under the auspices of the Democratic Governance Division, highlights 12 Principles that are enshrined in the Strategy on Innovation and Good Governance at local area:

Principle 1: Participation, representation, fair conduct of elections
Principle 2: Responsiveness
Principle 3: Efficiency and effectiveness
Principle 4: Openness and transparency
Principle 5: Rule of law
Principle 6: Ethical conduct
Principle 7: Competence and capacity
Principle 8: Innovation and openness to change
Principle 9: Sustainability and long-term orientation
Principle 10: Sound financial management
Principle 11: Human rights, cultural diversity and social cohesion
Principle 12: Accountability

Elsewhere, we can also usefully build on the British Government's 2017 'Competency framework for governance' – published by the Department of Education – (refer to Table 2.1 below).

Table 2.1 A competency framework for governance*

No.	Features of effective governance	Sub-feature	
1.	Strategic leadership	a.	Setting direction
		b.	Culture, values and ethos
		c.	Collaborative working with stakeholders and partners
		d.	Risk management
2.	Accountability	a.	[…] Improvement
		b.	Rigorous analysis of data
		c.	Financial frameworks and accountability
		d.	Financial management and monitoring
		e.	Staffing and performance management
		f.	External accountability
3.	People	a.	Building an effective team
4.	Structures	a.	Roles and responsibilities
5.	Compliance	a.	Statutory and contractual requirements
6.	Evaluation	a.	Managing self-review and personal skills
		b.	Managing and developing the board's effectiveness

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[3] For discussion of the term 'good governance' see Joerges and Dehousse 2002, p. 22.
[4] See https://www.coe.int/en/web/good-governance/centre-of-expertise, accessed 19 June, 2022.

Whilst the competency framework highlighted here is intended to be used within the context of education, it is readily transferrable to a very wide range of other policy contexts. Indeed, this is a model of effective governance which is standard in and across policy making. The first of the features drawn attention to, and upon which all the rest follows, is 'Strategic leadership – setting direction'. This is what policy is and does.[5] It is not over-stating the case to note that the driving force for good governance is the policy itself. It is the policy which sets out the plan. As such, we label this a 'policy-based' approach to governance. When it comes to governing the cultural ecosystem and cultural development, the question arises as to whether this policy-based approach is sufficient, or, indeed, fit for purpose? On the one hand, it is clearly the case that the underpinning logic and rationale of the competency framework presented in Table 3.2 makes the same claims to being applied to 'cultural' governance as to any other domain of governance. Culture is *not* to be understood as an exception in this respect. On the other hand, and as has been discussed across deliverables D5.2 and D5.3, a key objective of WP5's research is to encourage and enable a form of ecological leadership, where the question of what 'drives' the governance is up for scrutiny. As we shall see, this points to a complementary approach to 'policy-based' governance – one we label 'needs-based'. Whilst policy-based governance puts strategic leadership and 'setting direction' first (and there are unquestionably very important roles for related processes of strategic direction, accountability and evaluation), a needs-based approach serves to highlight the role of people's cultural needs as the principal driver of 'good' governance. Our purpose is not to denigrate good policy making, but to draw more attention to a range of implications that follow from taking cultural needs as the starting point for governance.

2.5. Caring about the cultural ecosystem

The central argument underpinning the CDI is that cultural policy's main objective should be cultural development – the expansion of people's cultural capability, in other words, their opportunities to explore and recognise what they have reason to value. We characterise cultural capability as a basic need of human beings. Providing for this need is, therefore, dependent upon actions and structures of care. Following the work of political philosopher Joan Tronto, we have drawn attention to the key phases of care – 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). As we show in D5.3, expanding cultural capabilities requires policy approaches that are able to support and expand structures and practices of care, spanning these areas. In our DISCE literature review (D5.2), we showed how an ethics of care has the potential to contribute to alternative framings of what creative economies are, why they matter, and how their 'success' can be understood. In offering the CDI as a tool for cultural development, we are also offering a tool for the practical expansion of a cultural politics of care.

The cultural politics of care puts human 'need(s)' at its core. It is, after all, practices of care that meet or fulfil our needs. This logic is consistent with the ecological perspective too, and our characterisation of the cultural ecosystem. Ecological systems are living systems. At their simplest (noting discussion of what comprises 'life' is anything but 'simple'), living systems are self-governing interdependencies that can reproduce. More expansively, living systems preserve, further or reinforce their existence in a given environment. They are

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[5] Strategic leadership does come in many shapes and forms, of course. It is helpful to refer to Henry Mintzberg's (2008) broad overview, in which strategy is defined in terms of how an organisation achieves its goals through either a plan, pattern, ploy, perspective or position.

driven by some form of organised plan or 'program' which describes the ingredients and 'kinetics' of interaction (see Koshland 2002). The most basic and widespread of these in biological systems is DNA, the organic chemical where information and instructions for life are held. DNA is found in most cells of every living organism. An interesting question arises as to what the corollary of DNA might be in the context of cultural ecosystems?[6] We ask this question not merely to explore an interesting analogy, but because taking an ecological perspective encourages cross-disciplinary connections that are all-too-often overlooked or invisibilised. The cultural ecosystem literally *is* a self-governing system (grounded in the materially real world of human beings and their physical environments) that can reproduce. In keeping with our focus on care, we suggest that the answer to the question is 'need' – one particular need human beings share: to explore and recognise what they have reason to value.

2.6. Effective governance – a needs-based approach

What might it mean to put human need(s) at the heart of effective governance?[7] As a simple soundbite, it offers a position that few would object to. But putting this into practice requires a shift in focus. (As indicated above, existing governance practice is largely characterised by a policy-based approach that focuses, however unwittingly, on top-down policy making as the source of any organised plan.) We can gain some helpful insight to answer this question by looking in more detail at the characteristics or traits of living systems. Broadly speaking, seven traits or aspects have been identified, as presented in Table 2.2 below.

Table 2.2 Aspects of life system and corresponding needs-based governance commitment

No.	Aspects of life system*	Needs-based governance commitment
1.	Growth	Growth – of needs fulfilment for all citizens
2.	Homeostasis / regulation	Balance – of needs fulfilment within and across demographic groups
3.	Metabolism	Efficiency – of needs fulfilment with respect to resource allocation and outcomes
4.	Organisation / hierarchical structure	Organisation – of needs fulfilment (across individuals, organisations, institutions, structures etc.)
5.	Adaptability / adaptation	Adaptability – of needs fulfilment in the light of local and ecological change
6.	Regeneration / inter-generational / reproduction	Regeneration – of needs fulfilment with respect to all generations
7.	Responsiveness / response to stimuli	Responsiveness to needs fulfilment (in the light of 1-6)

*Sources: there are multiple sources that discuss what constitutes life and living systems; see, for example McKay 2004; Koshland 2002; Trifonov 2012; Zimmer 2012.

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[6] The evolutionary biologist Richard Dawkins coined the term 'meme' to describe a unit for carrying ideas, behaviours or styles from person to person. Our approach is not intended to share any features of this, or argue for an alternative in the particular context of Dawkins' use of the term.

[7] *European Governance: A White Paper* (2001) states under 'Effectiveness': "Policies must be effective and timely, delivering what is needed on the basis of clear objectives, an evaluation of future impact and, where available, of past experience. Effectiveness also depends on implementing EU policies in a proportionate manner and on taking decisions at the most appropriate level." Available at: https://ec.europa.eu/commission/presscorner/detail/en/DOC_01_10; accessed 19th June, 2022.

The language of biological systems may not immediately lend itself to simple transfer to other contexts. (To be clear, it is not necessary for those undertaking cultural policy to use or even be aware of these terms *per se*.) However, the processes being referred to under the labels of 'Aspects of life system' above, are necessary ones (albeit with modification) for fulfilling the needs of citizens. We outline this below, briefly reviewing each of the 'commitments' (with labels that *can* be used by policy makers) and a corresponding policy question in each case:

Growth – Are (more) needs being met?

Growth is a feature of all living systems (being defined in terms of a higher rate of anabolism than catabolism – see 'Efficiency' below). In the context of needs-based governance, growth refers to an increase in need(s) fulfilment. Growth of this kind (rather than say GDP, or other measures of economic productivity that are dominant in CCI sector policy narratives and approaches, but only contingently beneficial in meeting people's cultural needs) is implicit in undertaking effective or 'good' governance.

Balance – Whose (and what) needs are being met?

Balance refers to the processes of regulation of the internal environment that living systems employ to maintain a constant state (e.g., sweating to reduce temperature). In biology these processes of regulation are referred to under the label of homeostasis, which can be thought of as the condition of optimal functioning and which involves keeping within certain pre-set limits. In the context of needs-based governance, balance refers to the regulation of needs fulfilment within and across demographic groups. The setting of limits should be governed by the need(s) in question and how policy addresses all seven commitments.

Efficiency – Are resources being well-used to meet needs?

Efficiency in living systems refers to how energy is transformed. Energy is transformed by converting chemicals and energy into cellular components (anabolism) and decomposing organic matter (catabolism). All living things require energy to maintain internal organisation, i.e., to preserve, further, and/or reinforce their existence. In the context of needs-based governance, efficiency refers to the relations between needs fulfilment and (tangible and intangible) resource allocation and outcomes.

Organisation – How are needs being met?

Organisation in a biological context involves the hierarchy of complex structures and systems that define life. A central organising principle is emergence, where properties and functions found at a hierarchical level are not present, or are irrelevant, at the lower levels. In the context of needs-based governance, organisation refers to the structuring of needs fulfilment across individuals, organisations, institutions, structures and so on; in other words, how needs are met. This encourages a different emphasis from the traditional approach that focuses on a single bounded entity (e.g., a theatre, museum or arts venue), and re-positions attention on the interconnections and interdependencies of hierarchical structures.[8]

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[8] Herbert Simon (1969) emphasised that hierarchy emerges 'almost inevitably' because hierarchical structures are stable. It is important to stress, however, that the argument for organisation (and so for stability) is not a justification for deeply embedded forms of social hierarchy that carry with them forms of injustice or inequality (e.g. of class).

Adaptability – <u>Can the system change its way of meeting needs, when necessary?</u>

Adaptability refers variously to the ability to change over time in response to the environment, in other words a dynamic evolutionary process of 'fitting' organisms to their environment, or as a trait – a characteristic or characteristics that make an organism highly adapted to its specific environment. In the context of needs-based governance adaptability refers to needs fulfilment in the light of local and ecological change. This is also linked to resilience – a key factor in the light of recent crises (including COVID-19 and economic shocks).

Regeneration – <u>Is the system meeting people's needs over time, and over the life-course?</u>

Regeneration is a central pillar of living systems. This includes modes of rejuvenation and reproduction including 'starting over'. In the context of needs-based governance regeneration refers to needs fulfilment with respect to particular groups over the life-course who have different needs (e.g., children and young people, elders). This includes attention to the conditions of those caring for these groups, but also more broadly, the structures and systems that take account of the needs of future generations. In this respect, regeneration is a central commitment of any direct or indirect sustainability policy.

Responsiveness – <u>Is the system responsive to whether people's needs are being met?</u>

Responsiveness is a defining aspect or trait of living systems. Being able to respond takes many forms but typically involves 'movement' of some kind – be that moving towards or away from stimuli. In the context of needs-based governance responsiveness refers to being able to respond to needs fulfilment (with respect to all seven commitments highlighted here). A particular focus is on the degree to which people are able to participate in governance approaches that are targeted at their needs.

The seven features just outlined constitute the basis of a needs-based approach to governance. As we have stressed, these are not to be used in a prescriptive way but to guide policy making. It is for this reason we refer to them as 'commitments'. In keeping with this approach, we present the needs-based governance framework in Figure 2.1 below. This takes the form of a wheel. The intention is to reinforce a sense of movement. This is especially important to emphasise 'responsiveness', given the tendency of indexes to be snapshots frozen in time, and used in ways that, intentionally or otherwise, reinforce static accounts of the world.
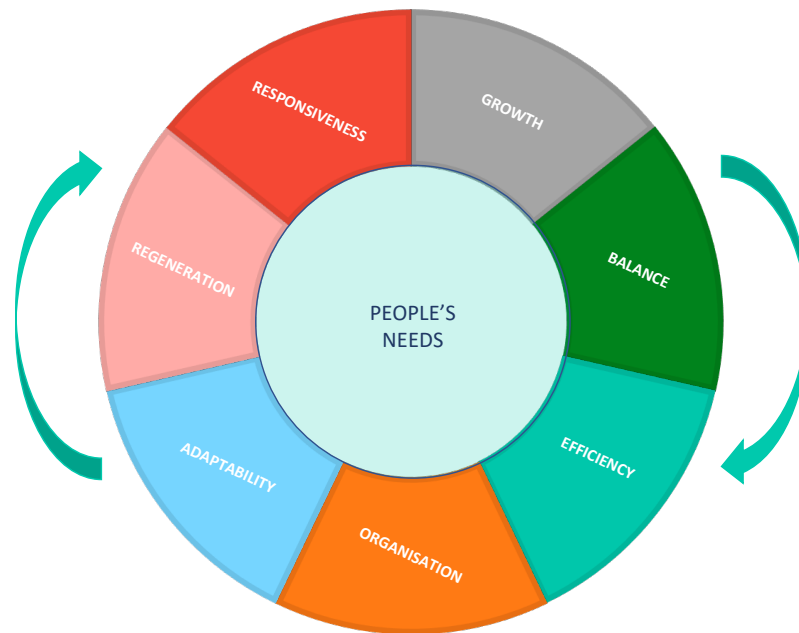
Figure 2.1 Needs-based governance framework

All seven commitments are mutually reinforcing. Whilst policy makers may choose to begin enquiry at any point on the wheel depending on their particular interest and focus, we propose a default sequence of assessment that begins with Growth and works round each commitment in a clockwise direction. This follows the stages of care (after Tronto 2013), which involve caring about, caring for, and care giving/receiving. We outline this sequencing in Figure 2.2 below. Growth and Balance can be understood in terms of what cultural needs policy makers *pay attention to* (caring about). The first stage of caring is noticing a need, or needs, that require being met. Efficiency, Organisation and Adaptability all relate to aspects of what policy-makers *take responsibility for* in regards to people's cultural needs (caring for), and how they do this. One might think of this process as moving from attention to action and decision-making. Finally, Regeneration and Responsiveness relate to aspects of policy makers' *responsiveness* to the changing nature and context of cultural needs (care giving / receiving).

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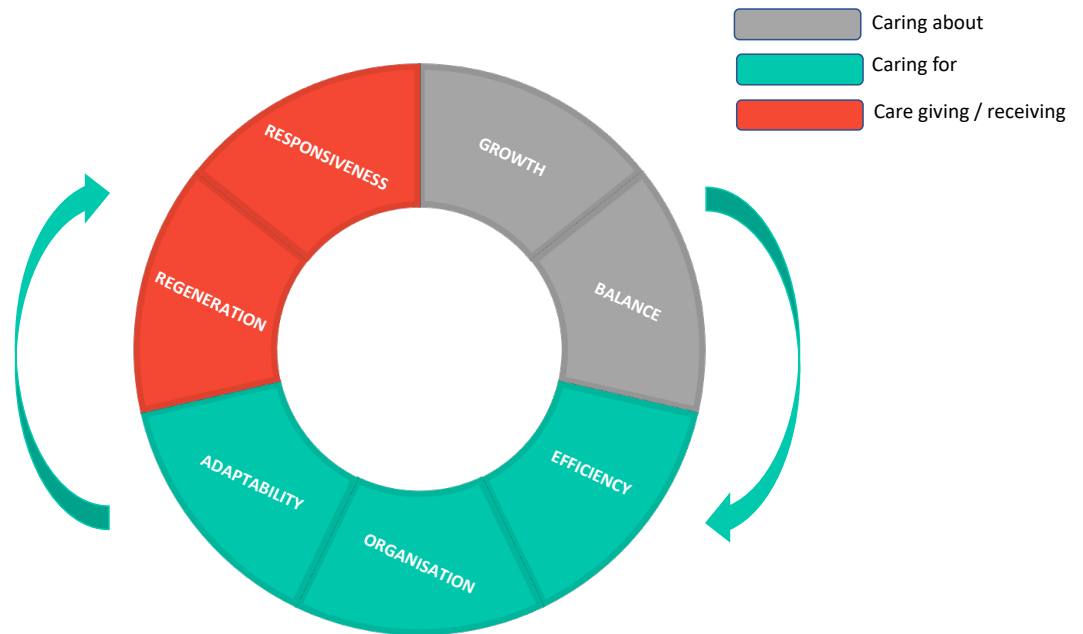
Figure 2.2 Seven commitments and care

2.7. Governing cultural development – a needs-based approach

We have so far presented a framework for re-thinking governance in a way that focuses explicitly, and is driven by, people's needs. We now apply this needs-based approach to governance to the specific context of cultural development. The aim here is to support policy makers in using the CDI as a useful diagnostic tool in the service of promoting and expanding people's cultural opportunities, but crucially, to do this *without* prescribing which cultural opportunities should be supported above others. The needs-based governance framework applied to cultural development is presented in Figure 2.3 below.
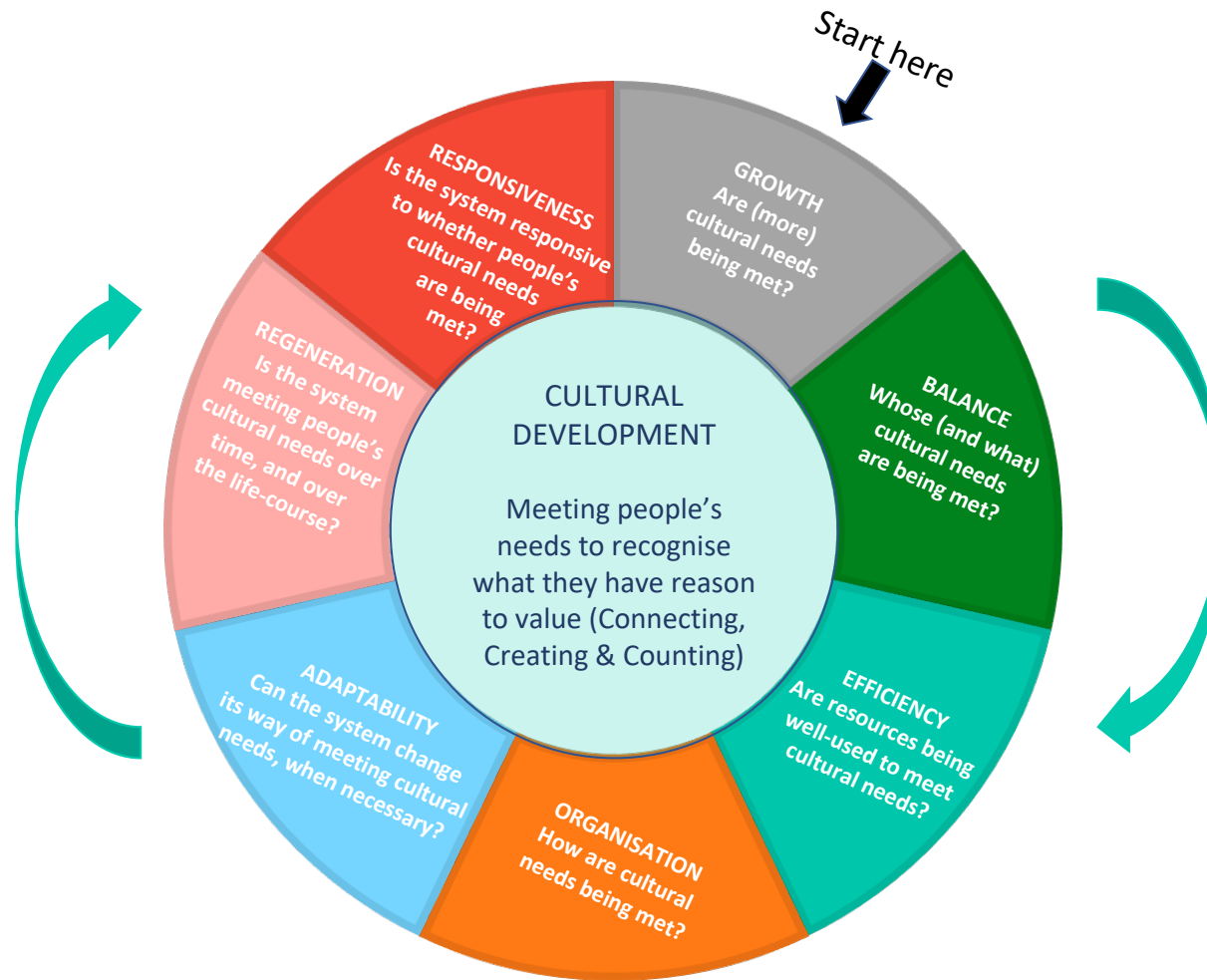
Figure 2.3 Needs-based governance framework – applied to cultural development

The Figure above guides the policy maker (whether at local, city, regional, national or international level) in how to use the Cultural Development Index. This involves working systematically through the series of seven policy questions embedded in the cultural development 'wheel', beginning with Growth. Since the CDI 'points' towards what policy makers need to pay attention to, the CDI data (on its own) informs the first two commitments – Growth and Balance. The third commitment, Efficiency, then uses CDI data in tandem with data from other sources. Commitments 4-7 then answer key policy questions through using the knowledge gained from the CDI in relation to the first three commitments and in reference to existing data (sources). We indicate this in Table 2.3 below. This indicates the ordering of analysis through the CDI – with top-line index data being carried out under the first commitment – Growth. The second commitment – Balance – is where analysis by demographic group is undertaken. The third – Efficiency – focuses on cultural spend. Whilst the CDI and the Local Opportunities Survey (LOS) are the primary sources of data drawn upon, the approach taken encourages the use and analysis of this data alongside and in respect of existing data sources and indices (refer to Table 6.1 Proof of concept in D5.3 and the strong potential of the CDI to complement existing indices and approaches).

Table 2.3 CDI analysis table

No.	Commitment	CDI	CDI2	LOS	Other (quant)	Other (qual)	Notes
1	**Growth**	CDI	X				
		CDI - Dimensions (x3)	X				
		CDI - Capability sets (x9)	X				
		CDI importance	X				
		CDI - Dimensions (x3) importance	X				
		CDI - Capability sets (x9) importance	X				
		Dimensions (x3) importance		X			
		Capability sets (x9) importance		X			
2	**Balance**	CDI - by demographic*	X	X			*demographics in LOS include ethnicity, gender, age, post code, employment, CCI sector, life satisfaction
		CDI - Dimensions (x3) - by demographic	X	X			
		CDI - Capability sets (x9) - by demographic	X	X			
		Dimensions (x3) importance - by demographic		X			
		Capability sets (x9) importance - by demographic		X			
3	**Efficiency**	CDI - by cultural spend	X		X		e.g. direct and indirect funding; funding per capita; capital funding; project funding; Lottery etc.
		CDI - Dimensions (x3) - by cultural spend	X		X		
		CDI - Capability sets (x9) - by cultural spend	X		X		
		LOS Indicators - by cultural spend		X	X		
		CDI importance - by cultural spend	X		X		
		CDI - Dimensions (x3) importance - by cultural spend	X		X		
		CDI - Capability sets (x9) importance - by cultural spend	X		X		
4	**Organisation**	How are cultural needs being met?			X	X	e.g. data on parks and public spaces, cultural organisations, venues, creative industries, courses etc.; collaboration and coordination with other indices
5	**Adaptability**	Can the system change its way of meeting cultural needs, if necessary?			X	X	e.g. focus on systems, structures, funding programme timelines, rigidity, flexibility, resilience etc.
6	**Regeneration**	Is the system meeting people's cultural needs over time, and over the life-course?	(X)	(X)	X	X	LOS includes age; however only from 18 upwards; would need bespoke focus on children and young people
7	**Responsiveness**	Is the system responsive to whether people's cultural needs are being met?			X	X	Refer to Level 2 and 3 questions

2.8. Using the CDI - guidance

In order for the CDI to be a useful policy tool, it is vital that policy makers are familiar with the intentions behind it and the kinds of questions it raises. We set this out in detail in D5.3 and in sections of this report. What we offer here comprises an initial guide to how to use the CDI as a diagnostic policy tool in the service of cultural development. In this respect, the process being undertaken mirrors the key conceptual foundations of the CDI itself – requiring policy makers to ask: What are we noticing? (experiencing); What are we taking responsibility for? (enacting); and What counts? (evaluating). The point of the index is to indicate, point towards, remind and encourage reflection about – people's cultural opportunities, framed around the basic need to explore what we have reason to value. This understanding of cultural opportunity is broader than only access to cultural events or work in the creative industries, but has these centrally in focus.

The CDI (diamond nine) is presented in Figure 2.4 below. There are three Dimensions (CONNECTING, CREATING and COUNTING) and nine Capability sets.
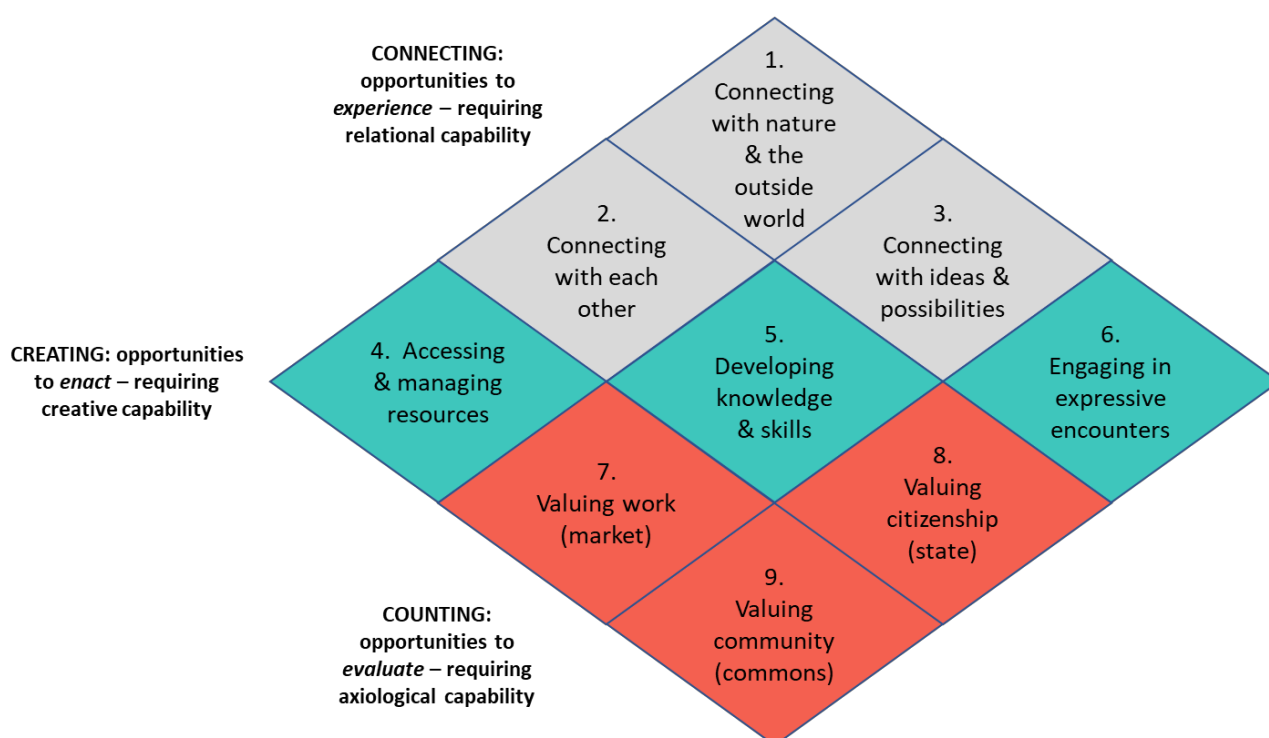
Figure 2.4. The CDI

The CDI, therefore, points towards a set of areas that cultural policy makers should take account of in order to care about and for people's cultural opportunities (their cultural needs). This is a broader set of interests than those traditionally associated with the CCIs. At the outset of engaging with the CDI policy makers can ask a set of questions – as outlined in Table 2.4 below.

Table 2.4. Cultural development: Guiding questions

No.	Guiding questions
1.	How widespread are people's cultural opportunities in this area? (CDI)
2.	How widespread are people's opportunities to experience in this area? (CONNECTING)
3.	Do people have the opportunity to connect with nature and the outside world?
4.	Do people have the opportunity to connect with each other?
5.	Do people have the opportunity to connect with ideas and possibilities?
6.	How widespread are people's opportunities to enact in this area? (CREATING)
7.	Do people have the opportunity to access and manage resources for their projects?
8.	Do people have the opportunity to develop knowledge and skills for their projects?
9.	Do people have the opportunity to engage in expressive encounters?
10.	How widespread are people's opportunities to evaluate in this area? (COUNTING)
11.	Do people have the opportunity to be valued in (and to value) their work?
12.	Do people have the opportunity to participate in recognising value in this area?
13.	Do people have the opportunity to be valued in (and to value) their community?

The CDI does not provide *the* answer to these questions. But it provides a set of data that allows a more informed response and the ability to ask the next set of 'right' questions in informing needs-based governance. As we outline below a systematic review of the diagnostic data afforded by the CDI offers policy makers 21 areas of knowledge and insight to work through:

- [1] CDI overall
- CDI by Dimension
    - [2] CONNECTING
        - [5] With nature & the outside world
        - [6] With each other
        - [7] With ideas & possibilities
    - [3] CREATING
        - [8] Accessing & managing resources
        - [9] Developing knowledge & skills
        - [10] Engaging in expressive encounters
    - [4] COUNTING
        - [11] Valuing work (market)
        - [12] Valuing citizenship (state)
        - [13] Valuing community (commons)
- [14] CDI *importance* (Dimension and/or Capability set)
- [15] CDI by gender
- [16] CDI by ethnicity
- [17] CDI by age
- [18] CDI by post code
- [19] CDI by CCI sector
- [20] CDI by life satisfaction
- [21] CDI comparison over time, place etc.

Depending on the particular context and interests of policy makers, it may be that some of these assume greater significance than others. For example, one of the current Council Work Plan for Culture priorities is

Gender equality.[9] With this in mind, policy makers working in this area may choose to focus in particular on [1-4 & 15] in particular.

2.9. Cultural development and conversion factors

In the language of the capability approach, policy makers will be interested to use the data from the CDI to help them explore not just the status of cultural opportunities in their area, for a given demographic, but also to assess what kinds of 'conversion factors' are at work.

Amartya Sen uses the term 'conversion factors' to refer to people's variability in translating commodities or resources into functionings (Sen 1992: 19, 20, 26–30). More fully, 'conversion factors are all those characteristics…that may or may not directly affect the production of the relevant functionings, but which potentially affect the process of conversion from resources to functionings, either because resources are used differently by individuals with different characteristics or because commodities have different effects on different individuals' (Chiappero et al. 2018: 238; see also Salardi et al. 2016). Typically, these are categorised either as personal, social or environmental factors. Ingrid Robeyns explains conversion factors through the application of a bicycle analogy. She notes how:

> …an able-bodied person who was taught to ride a bicycle when he was a child has a high conversion factor enabling him to turn the bicycle into the ability to move around efficiently, whereas a person with a physical impairment or someone who never learnt to ride a bike has a very low conversion factor. The conversion factors thus represent how much functioning one can get out of a resource; in our example, how much mobility the person can get out of a bicycle. (Robeyns 2017: 45.)

As we work through the examples for each of the seven commitments of a needs-based approach to cultural development, it is helpful to bear in mind this focus on conversion factors. The CDI draws attention to how widespread people's cultural opportunities are, where they live. Are their cultural needs being met? Reviewing the data from the CDI will aid policy makers to answer such questions. In doing so, they also form a foundation for considering how much functioning a person can get from, say, their opportunity to connect with nature, to engage in expressive interactions with others, or, for example, to participate in processes of evaluation, where they live?

2.10. Cultural development: exploring the CDI

We now provide an overview of how policy makers can work through the seven commitments in turn, beginning with Growth. Please refer to Table 2.3 for the list of CDI and other outputs (e.g., descriptive statistics from the Local Opportunities Survey) that are most relevant to each of the commitments.

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[9] See the Council Work Plan for Culture (https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221(01)) – which covers the period 2019-2022.

2.10.i. GROWTH of cultural development

GROWTH

Cultural Development

• Are (more) people's cultural needs being met?
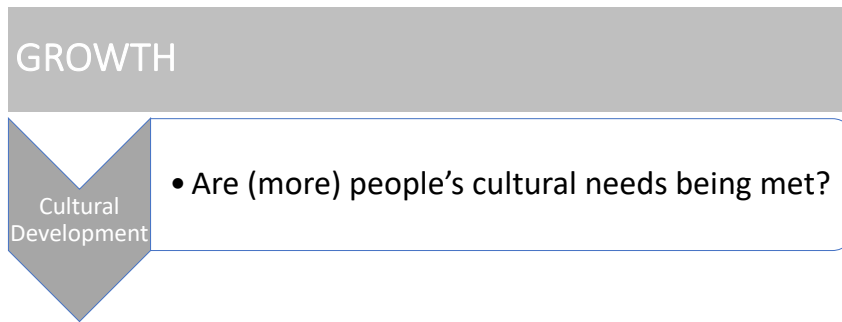
The central policy question under this first commitment is the one that the CDI index answers. We give the example of the CDI output from the pilot research in Figure 3.5 below. As discussed in D5.3, the CDI value of 0.633 constitutes a position amongst positions. It does not allow the policy maker to answer the question – are people's cultural needs being met? – with a definitive 'yes' or 'no'. But it does provide a relative position that can be used as a baseline and, as we argue in terms of the rationale for using an index at all, a 'pointer'.
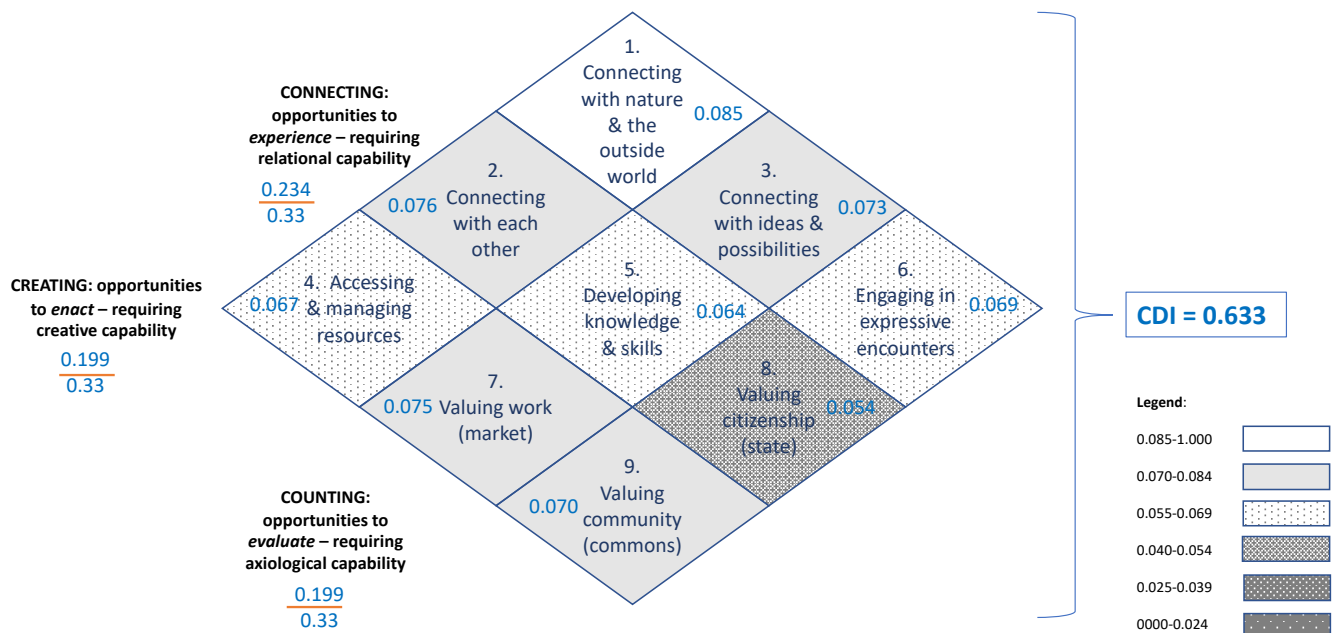
Figure 2.5 Example CDI from pilot data

To the extent that cultural development involves the growth of people's cultural opportunities over time, the CDI becomes more useful to policy makers as and when there is historic trend data to refer to. On this basis carrying out the Local Opportunities Survey on an annual basis is recommended. Being able to determine the trajectory of cultural development in the city or area over time is a valuable starting point for further enquiry (see Figure 2.6 below by way of example output).
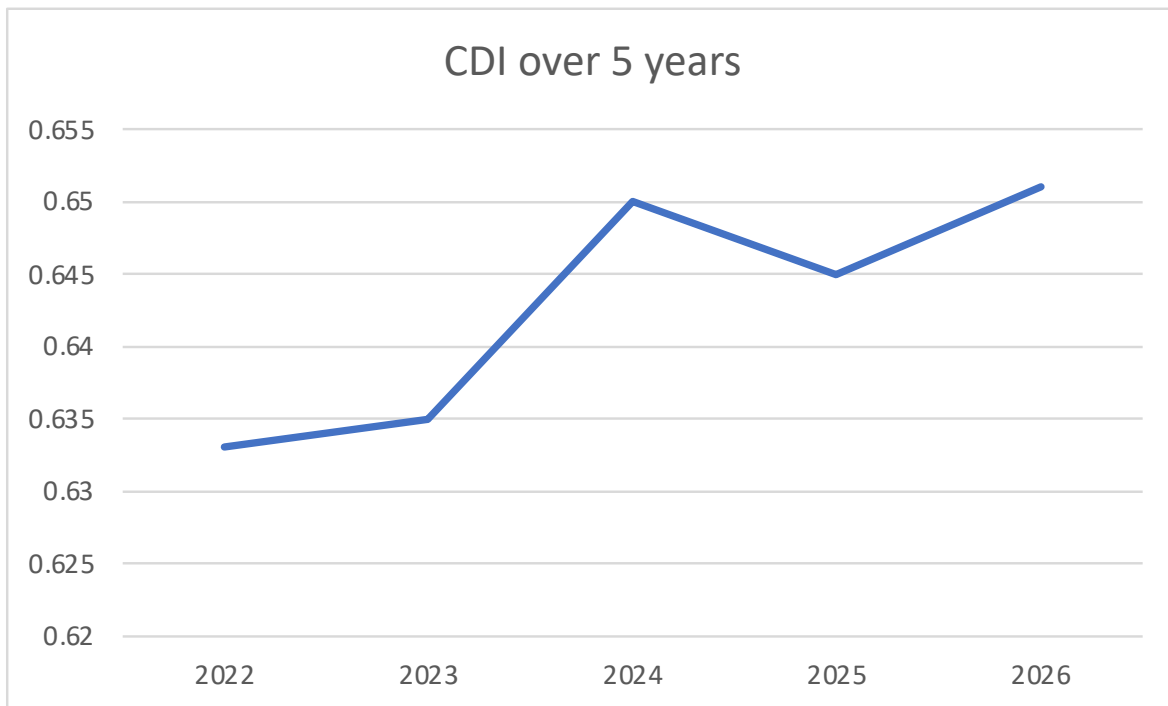
Figure 2.6 CDI over 5 years (example)

More fine-grained analysis can be readily obtained and analysed across the three DIMENSIONS of Connecting, Creating and Counting (as in Figure 2.7). In the example below, the data does not reveal why the step change in Creating and Counting in 2023-2024 is occurring; but allied with other data it does direct attention towards a change that appears significant.
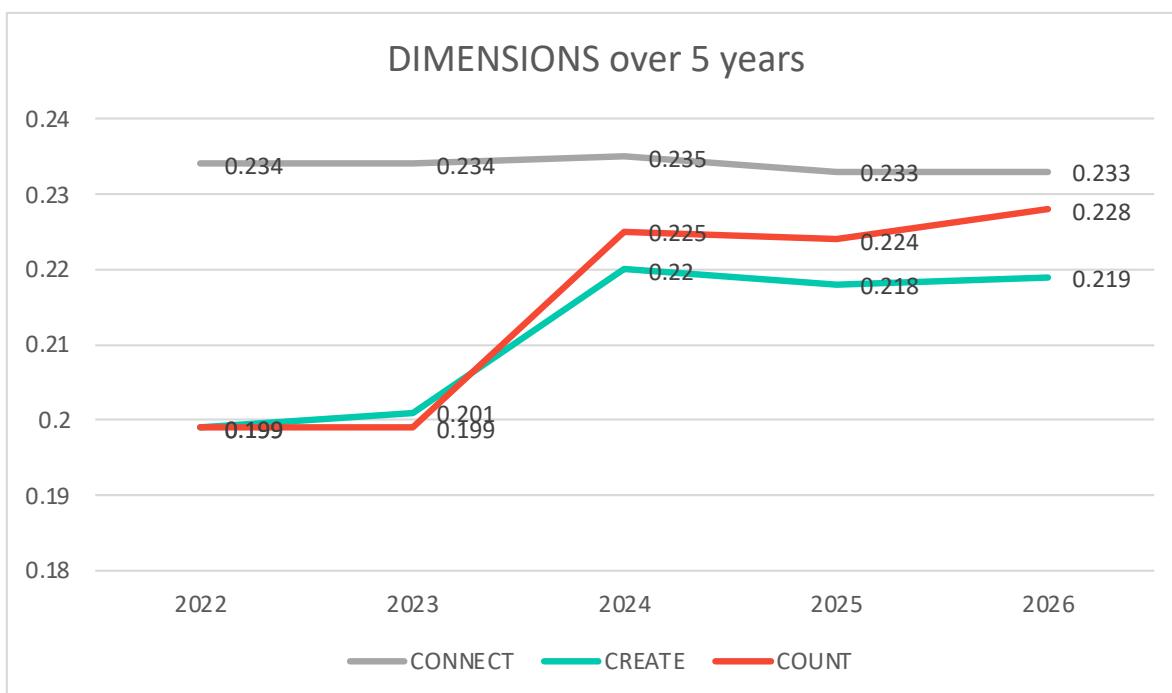
Figure 2.7 DIMENSIONS over 5 years (example)

An important aspect of using the CDI as a diagnostic tool is to ensure the right questions are being asked. Thus far, the focus of attention is on the outcome(s) from the Local Opportunities Survey (and other existing data sources where necessary) to answer the main policy question of this commitment – Are (more) people's cultural needs being met? However, it may well be that an obvious follow up question is directed reflexively at the processes of policy making being undertaken in the area, and the degree to which they have a bearing on the situation on the ground. A second follow up question might then be: *Is our approach to policy enabling (more) cultural needs to be met?* In turn, since policy makers are dealing with a raft of specific and potentially quite different types of policy initiative – which the CDI has a capacity to inform, we suggest that there is then a third follow up question that might be used to inform or pre-screen any specific policy intervention: *Does this specific proposed policy initiative care about and for (more) people's cultural needs to be met?* Such follow up questions can be asked for each of the seven commitment areas to be adopted according to the particular situated need and interest of those involved. We present these three levels of question for each commitment in Figure 2.8 below (and in Appendix A).

GROWTH
(1) Are (more) people's cultural needs being met?
(2) Is our approach to policy enabling (more) people's cultural needs to be met?
(3) Does this specific proposed policy initiative *care about and for* (more) people's cultural needs to be met?

BALANCE
(1) Whose (and what) cultural needs are being met?
(2) Does our approach to policy enable us to know whose (and what) cultural needs are being met?
(3) Does this specific proposed policy initiative *care about and for* whose (and what) cultural needs will be met?

EFFICIENCY
(1) Are resources being well-used to meet cultural needs?
(2) Does our approach to policy enable resources to be well-used to meet cultural needs?
(3) Does this specific proposed policy initiative *care about and for* resources being well-used to meet cultural needs?

ORGANISATION
(1) How are cultural needs being met?
(2) Does our approach to policy take account of how cultural needs are being met?
(3) Does this specific proposed policy initiative *care about and for* how cultural needs are being or will be met?

ADAPTABILITY
(1) Can the system change its way of meeting cultural needs, if necessary?
(2) Is our approach to policy sufficiently adaptable to change its way of meeting cultural needs, if necessary?
(3) Can this specific proposed policy initiative change its way of *caring about and for* cultural needs, if necessary?

REGENERATION
(1) Is the system meeting people's cultural needs over time, and over the life-course?
(2) Does our approach to policy take due account of people's cultural needs over time, and over the life-course
(3) Does this specific proposed policy initiative *care about and for* people's cultural needs over time, and over the life-course?

RESPONSIVENESS
(1) Is the system responsive to whether people's cultural needs are being met?
(2) Is our approach to policy responsive to people's changing cultural needs and whether these are being met?
(3) Is this specific proposed policy initiative responsive to people's changing cultural needs and how these are *cared about and for*?

Figure 2.8 Policy questions across the seven needs-based commitments

We now turn to the second commitment – Balance.

2.10.ii. BALANCE of cultural development


BALANCE

Cultural Development

• Whose (and what) cultural needs are being met?

[Refer to Table 2.3 for aspects of the CDI and LOS to inform this analysis]

It is under this commitment to Balance that questions of regulation, equity and fairness come to the fore. A further touchstone in this context is the idea of 'creative justice', which Mark Banks (2017) proposes in his analysis of cultural industries, work and inequality. In assessing the extent of cultural development across different demographic groups in a city or given area, policy makers are encouraged to use the index to assist in diagnosing where there are areas of injustice – a vital first step in obtaining 'creative justice'. As introduced earlier, questions then turn to the kinds of conversion factors that either exist or which need to be brought into place to bring about positive and lasting change (i.e., inclusive and sustainable development).

The primary question being considered here is *Whose cultural needs are being met?* Each level of the CDI (overall, DIMENSION, Capability set, and CDI importance), along with descriptive statistics relating to each of the indicator questions, can be analysed in terms of demographic groupings, according to the policy makers' objectives. There is a second related question considered here too – *what cultural needs are being met?* Here the analysis extends what has been explored under **Growth**. For example, it may be helpful to use the CDI to raise questions about the balance between different areas that comprise the index (e.g. CONNECTING, CREATING and COUNTING). As discussed in Chapters 1 and 2 – the relationship between capability sets is complex. In living systems when internal regulatory processes work together seamlessly the emergent 'whole' can operate in a way that is greater than 'the sum of its parts'. In the language of the capability approach, one might refer here to 'fertile functionings' (Wolff & de Shalit 2009). However, when there are imbalances or internal reinforcement of negative factors, 'corrosive disadvantages' arise. The CDI does not prescribe values that should be achieved but raises scenarios against which informed deliberation can take place.

To indicate the type of analysis undertaken in respect of this second commitment, we reference some examples taken from the pilot study. The first of these is the CDI by ethnicity, as in Figure 2.9 below. These CDI values make for interesting reading. Overall, the CDI for white respondents is lower than that for the combined grouping 'all other ethnic groups'. Within this, the CDI CONNECTING is higher for white respondents, and lower for both CDI CREATING and COUNTING. The purpose of the index is not to prescribe but to point towards areas that require attention, and so facilitate informed decision-making. In the policy context described here there is clearly the need for further analysis and understanding. At the very least the CDI points to some potentially unexpected findings that may cut across simple or stereotypical narratives of inequality and 'levelling up'. In this way, the CDI can be used as a useful diagnostic tool to help identify patterns and ask informed questions about the degree to which current (cultural) policy sets appropriate limits (in the language of ecological systems – homeostatic range) and/or provides 'optimal functioning'.
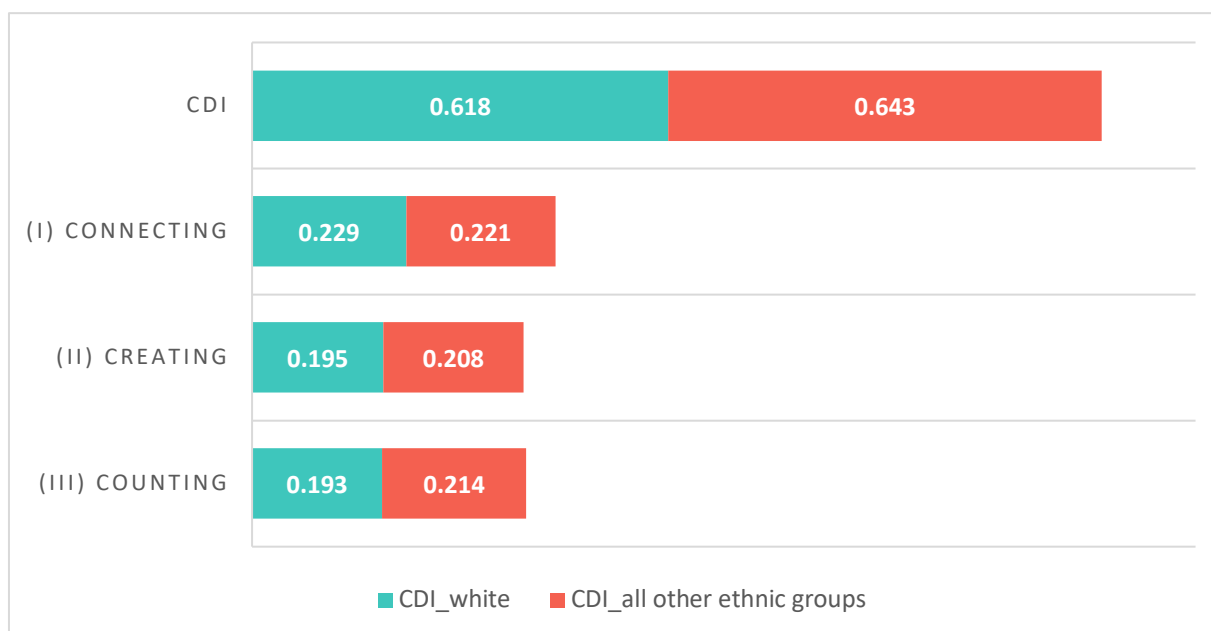
Figure 2.9 CDI by ethnicity

Another area that the Local Opportunities Survey has provided data on concerns those working in the CCI sector vs. those working in other sectors, as in Figure 2.10 below.
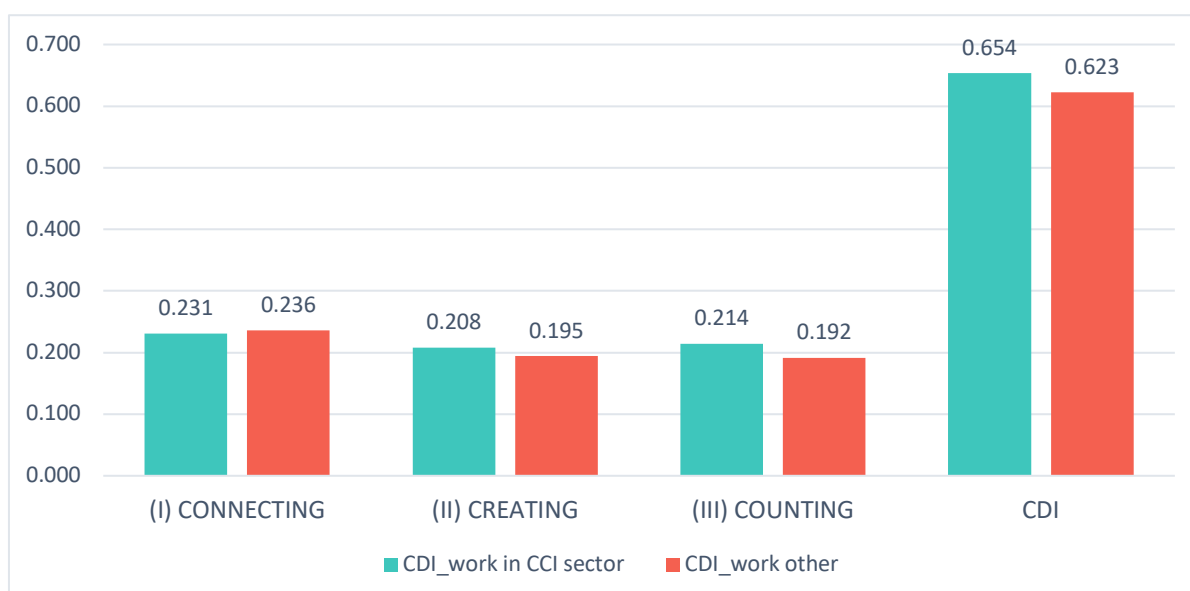
Figure 2.10 CCI sector vs. work in other sector

It is interesting that the CDI for CONNECTING is lower for those working in the CCI sector than for those working in other sectors. Is this a reflection of the optimal functioning of the cultural ecosystem or does it point to an area worth exploring further? If the policy maker is interested in exploring this further, they can then look in more detail at the CDI by Capability set, enquiring, for example, whether the disparity reflects people's connection with nature & the outside world; with each other; or with ideas and possibilities.

A third area of interest, notably in respect of the current (2019-2022) Commission's Work Plan for Culture, concerns gender inequality. The CDI by gender from the pilot research is presented below (Figure 2.11).
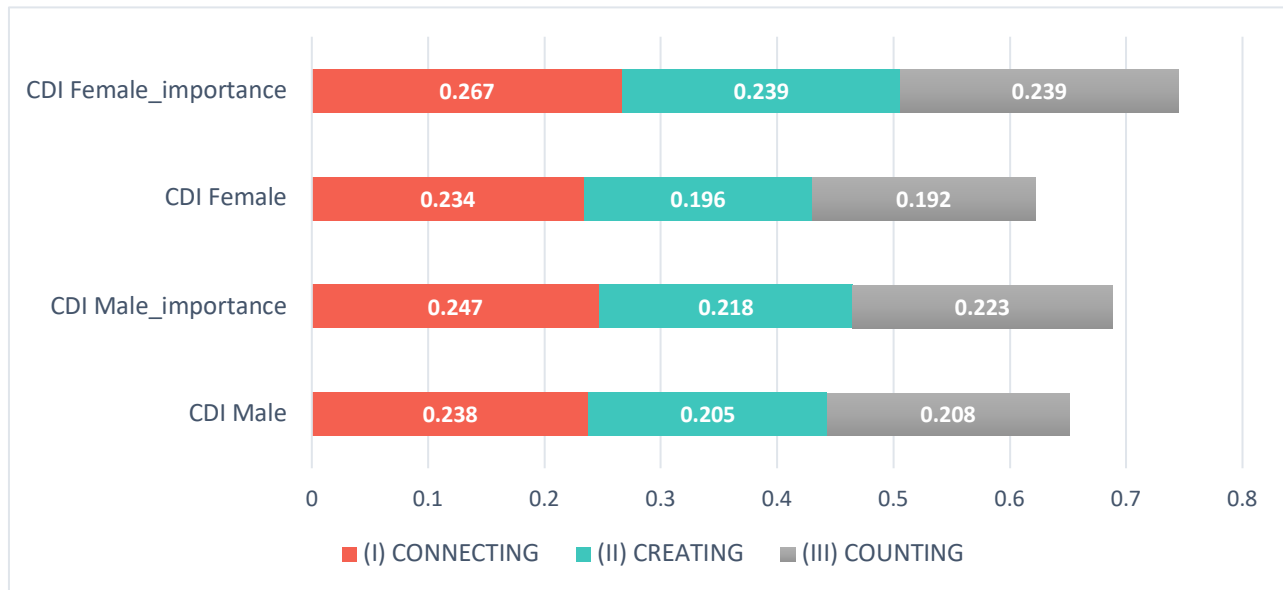

Figure 2.11 CDI by gender

In the first instance, this Figure is helpful for illustrating the consistently lower CDI for female vs. male respondents. This indicates overall and in aggregate that women do not have the same level of cultural opportunity as men, and men have more cultural opportunity than women. But perhaps more tellingly, this finding needs to be understood in the context of female respondents having a consistently higher CDI importance value than males. Broadly speaking the results suggest that women value all three Dimensions of cultural development (CONNECTING, CREATING and COUNTING) more than men. Just how the two results are correlated represents an interesting point of departure for further research.

Though analysis of CDI by demographic is the main approach to answering the policy question here, there are other types of balance that this commitment is interested in exploring. One example is the relationship between the three DIMENSIONS. In our pilot research CDI CONNECTING (0.234) is higher than both CREATING or COUNTING (0.199). This appears to be a consistent relationship across the three pilot research study locations (Enschede, Dundee and Chatham). The CDI tool offers more fine-grained analysis across different locations, including at the level of Capability sets (as in Figure 2.12).
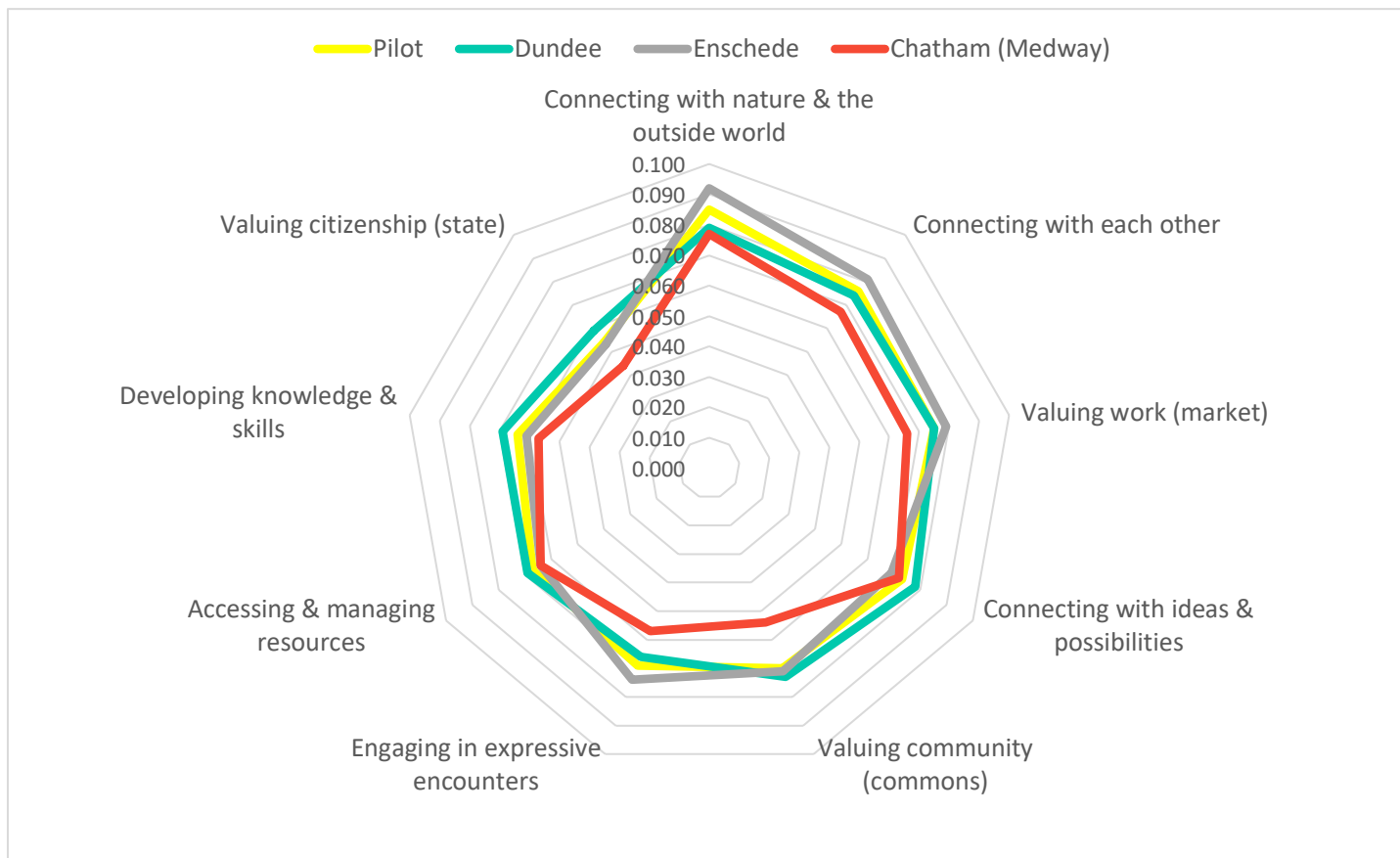
Figure 2.12 Capability set value by location

The differences between these locations have to be understood in context. Here again the CDI prompts good questions rather than necessarily answers: does one area have a more rural setting, less transport infrastructure, more green spaces, higher population density, more cultural venues, cultural investment, etc? Such questions inform further thinking about people's cultural opportunities and where and how the meeting of cultural needs requires more of policy making itself. Here is the prompt for moving to the second follow-on question under Balance: *Does our approach to policy enable us to know whose (and what) cultural needs are being met*?

Of course, meeting cultural need in any area requires a governance process that can make sometimes difficult decisions between competing 'goods'. What has been discussed so far represents the first stage of caring about culture – paying attention to whose and (what) cultural needs there are, and the degree to which these are being met. The next commitment the policy maker must turn to is the analysis of Efficiency.

2.10.iii. EFFICIENCY of cultural development

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EFFICIENCY

</div>

Cultural Development • Are resources being well-used to meet cultural needs?

Of all seven commitments it is this one that is most likely to be invoked in a way that will re-introduce a policy-based approach to governance rather than a needs-based approach. As we saw earlier, the Council of Europe's Centre of Expertise for Good Governance highlights 'Efficiency and effectiveness' as one of its 12 Principles. There is nothing wrong with efficiency in itself, of course, and as we have stressed throughout, we are not trying to overturn or argue against all aspects of policy-based governance – including those that are in place to ensure, for example, that public funds across Europe – derived from taxation – are used in ways that provide citizens with 'value for money'. The use of the term 'efficiency' here sensitises policy makers to (literally) the 'power to accomplish' cultural needs fulfilment, in such a way that maximises the ratio of useful 'work' done to the 'energy' expended. Crucially, this needs to be understood holistically, openly, and across the spectrum of all seven *commitments* we've highlighted. In this sense, the motivating policy question – *Are resources being well-used to meet cultural needs?* – continues to require careful evaluation of cost-benefit and cultural spend; but it does so against the backdrop of cultural development, the extent to which people have cultural opportunities in their lives as revealed by the CDI, and the degree to which their cultural needs are being met.

As we indicate in Table 2.3, policy makers' analysis of Efficiency will require bringing into partnership the data from the CDI and other data sources (existing or newly generated). This includes scrutiny of direct and indirect funding, funding per capita, capital funding, project funding and Lottery spend. It may be in this regard that the follow-on question: *Does our approach to policy enable resources to be well-used to meet cultural needs?* identifies gaps in knowledge as much as anything else. The second follow-up question: *Does this specific proposed policy initiative care about and for resources being well-used to meet cultural needs?* is designed to provoke the asking of the right kinds of questions at the point of considering any new policy objective or project, even if it can't readily provide definitive answers.

2.10.iv. ORGANISATION of cultural development

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ORGANISATION

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Cultural Development • How are cultural needs being met?

At the heart of this fourth commitment **Organisation** is a focus on the policy question: *How are cultural needs being met?* This casts the spotlight on the 'motley crew' (Townley et al. 2009) that are involved not just in 'managing in the creative industries' but caring about and for people's cultural needs within and across

society. Here the particular aspect of 'organisation' required in living systems places emphasis not only on the individuals and individual organisations that are involved, but on the networks of interdependencies and interconnections that comprise the hierarchical structures of the cultural ecosystem. The issue at hand is what kinds of organisational approaches, networks, behaviours and practices, enable culture to persist as a self governing system that can reproduce?

This way of thinking about organisation chimes with a variety of existing approaches to increasing cultural participation and engagement. Notable amongst these is the idea of creative citizenship (see, in particular, Hargreaves and Hartley 2016). Dovey et al. discuss "infrastructures of citizenship" (2016: 75), through which creative citizenship, "the application of creativity to civic purpose or civic effect" (Hargreaves 2016: 6) is enabled – having in mind infrastructures of "education, representation, communication, training, employment and environment" (Dovey et al. 2016: 75). These infrastructures speak directly to the inclusive conception of culture and people's cultural needs that lies at the heart of cultural development and the CDI. As the authors of this report have previously addressed (see Wilson et al., 2017, and Wilson & Gross 2017), it is an important task to further consider what comprises these infrastructures of citizenship, and what investment in support of creative citizens – "the kinds of people that enable cultural opportunities for themselves and others, often crossing locations and boundaries, developing connections" (Wilson & Gross 2017: 84) – can bring. As Hargreaves and Hartley observe, "[a] whole new storyline for creative citizenship beckons" (2016: 264).

As we illustrate in Figure 2.2 a needs-based commitment to **Organisation** sits centrally within the process of care. This is where and how *responsibility* is taken for meeting need – in this case cultural need. As consideration of creative citizenship reveals, the issue of who takes responsibility is not one that should be limited to 'policy makers'. Here again, the CDI (and this particular commitment) is a tool that encourages looking widely and broadly to better understand where responsibility for people's cultural opportunities is taken (and where it is perhaps abdicated).

The follow-on question under this commitment guides policy makers to address their own responsibilities: *Does our approach to policy take account of how cultural needs are being met?* We suggest a helpful prompt for taking the storyline of creative citizenship further is precisely in terms of care – one of the three foundational concepts underpinning the development of the CDI. In this respect, the second follow-up question policy makers are encouraged to ask is: *Does this specific proposed policy initiative care about and for how cultural needs are being or will be met?* In Gross and Wilson (2019: 6) we highlight fourteen 'considerations for the development of a flourishing cultural ecosystem'. We have included them in Appendix B as they inform consideration of all seven commitments, but perhaps most notably in respect of this focus on 'Organisation'.

2.10.v. ADAPTABILITY of cultural development


ADAPTABILITY

Cultural Development

• Can the system change its way of meeting cultural needs, if necessary?

The fifth area for policy makers to consider is **Adaptability**. This is where they might consider two aspects of adaptability that are related but potentially with rather different implications. The first can be bracketed under 'external' or extrinsic 'shocks' to the system. For example, the COVID-19 pandemic, or war in Ukraine, or digitalisation, or climate change. We have used scare quotes to signify that the degree to which these are, indeed, external or extrinsic is open to interpretation – especially when understood from an ecological perspective. Nevertheless, they are bigger issues than ones that can be seen to be under the direct control or stewardship of those responsible for governance in any given policy context. The second type of adaptability to be considered under this commitment refers more to the in-built, path dependent, often deeply embedded nature of systems and processes, which make change difficult or seemingly impossible.

Consideration of these types of Adaptability requires looking 'out' as well as looking 'in'. In this respect again, the CDI is a fit-for-purpose tool. Its primary function is to encourage the asking of questions, sometimes difficult questions, and promoting reflexivity in policy making. In this regard, the follow-on question asked of this commitment (see Figure 3.8) offers a guiding 'next' question to direct policy makers: *Is our approach to policy sufficiently adaptable to change its way of meeting cultural needs, if necessary?*. It also speaks to narratives of 'resilience' that have been increasingly prominent in the months during and following COVID-19 lockdowns, in particular.

2.10.vi. REGENERATION of cultural development

REGENERATION

Cultural Development

- Is the system meeting people's cultural needs over time, and over the life-course?
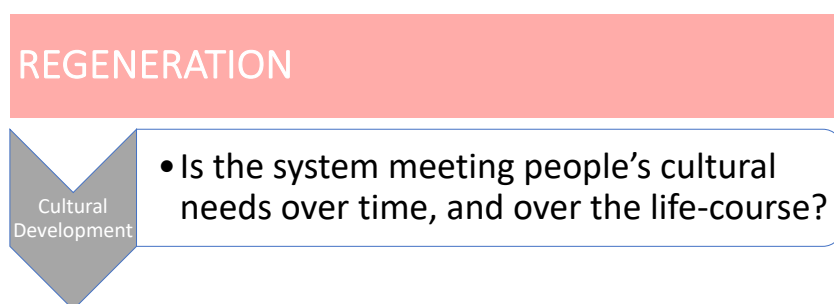
The penultimate commitment of cultural needs-based governance is Regeneration. Here the focus is on the life-course. Whilst children and young people are a particular and vitally important area of attention for cultural development, the emphasis we give to this area of policy attention spans all ages. This is important. Cultural opportunities are not confined to the young, or indeed to those with income, which one might associate with mid-life and working-age people. Indeed, a particular case in point, which cultural development and the CDI might speak to in interesting ways, is the degree to which the very old and/or the dying have their cultural needs met. In January 2022, the *Lancet Commission on the Value of Death: bringing death back into life*, was launched (Lancet Commission 2022). As the report notes, in countries with developed economies at least, death comes later in life for many (as compared with previous generations), and death and dying have moved from a family and community setting to primarily the domain of health systems. In other poorer parts of the world, many people continue to die of preventable conditions and without access to basic pain relief. Within this context one might at first ask what is the place of cultural needs? But, arguably, this is a particular phase of the life-course where cultural development is *especially* needed. In this respect, further consideration of death and dying in the context of cultural development (perhaps 'bringing life back into dying'?) could be an important area of policy interest.

At the other end of the life-course, it is, of course, vital that children's and young people's cultural needs are cared for. In Wilson and Gross (2018: 89–91) we outlined 10 findings under the title of 'caring for cultural

freedom' that speak to the cultural opportunities of young people. Chief amongst these was the need for 'supported autonomy', which we discuss in terms of the great value that young people place on having the freedom, the spaces and activities that enable them to experience freedom and creativity. This echoes Donald Winnicott's (2005 [1971]) notion of 'creative living' (see also D5.3, p.34):

> In a tantalizing way many individuals have experienced just enough of creative living to recognize that for most of their time they are living uncreatively, as if caught up in the creativity of someone else, or of a machine. (Winnicott 2005 [1971]: 87.)

We have defined cultural needs in terms of a set of related capabilities that includes *creative capability* – people's freedom to recognise what they have reason to value through pursuing meaningful and valuable projects, i.e., creating. It is important to observe in respect of this commitment to **Regeneration** that such 'projects' are not limited to professional (or semi-professional) contexts, where direct support from state or market is required. Precisely because children's creative projects are so formative to what might emerge in their lives at a later point, it is vital to ensure that these kinds of cultural needs are cared for by cultural policy alongside those of practitioners, performers and participants in the cultural and creative industries.

At a practical level it may be that in order to follow through with this commitment, policy makers need to devise bespoke Local Opportunities Surveys and related version of the CDI. (N.B. the LOS developed for the pilot study included responses from people of 18 years or above, on account of the restrictions of research ethics clearance.) It may be that working with teachers, parents and guardians in deliberating 'what counts' is an important part of a strategy here. But this would need to ensure the voice of children and young people are heard.

Before moving to the final commitment – where this issue of 'whose voices are heard?' is picked up further, it is important to emphasise that part of the focus and commitment towards **Regeneration** also includes consideration of future generations (whose voices are most easily overlooked). This is all the more important to stress given the climate crisis that disproportionately threatens the lives of the young and those not yet born. To the extent that *cultural needs* are basic needs of human beings to recognise what they have reason to value, there can be no doubting that cultural development is not a discretionary 'nice to have' – but a necessary core focus for policy – in the face of such a crisis.

2.10.vii. RESPONSIVENESS of cultural development

RESPONSIVENESS

Cultural Development

- Is the system responsive to whether people's cultural needs are being met?

We finish this overview of the seven commitments of cultural needs-based governance with **Responsiveness.** The related policy question for this commitment is: *Is the system responsive to whether people's cultural needs are being met?* In introducing this commitment, we have linked it in particular to the opportunities people have (or not) to participate in processes of evaluation – in other words, 'what counts?' It is striking to

note in this respect, that the pilot research suggests that Capability set 8: Valuing citizenship (state) is the least widely held capability across the nine areas that comprise the CDI (refer to Figure 2.5 and see Figure 2.13 below).
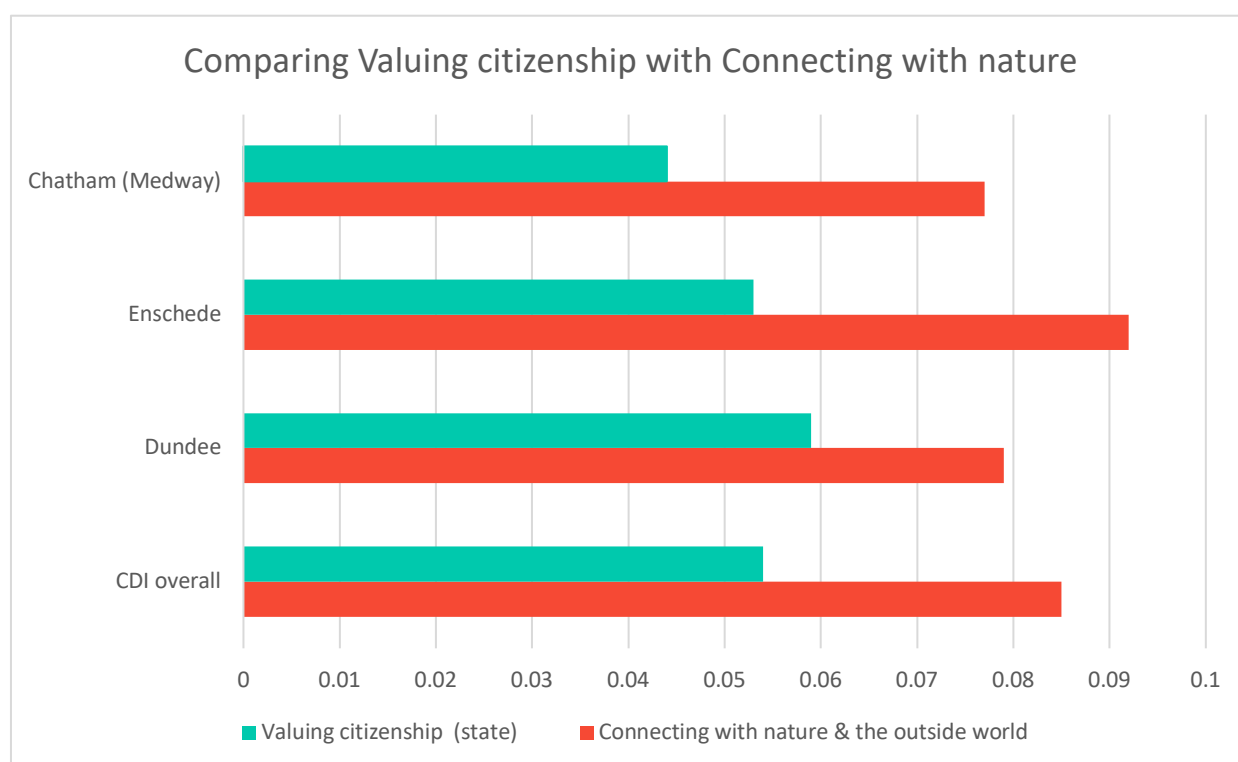
Figure 2.13 Comparing Valuing citizenship with Connecting with nature

Certainly there seems to be a particular issue to explore further in terms of how people perceive their relations with the state, what this means for their own sense of citizenship, and people's opportunities to participate in processes of evaluation. As we have emphasised several times already, we do not go further here in attempting to draw specific conclusions on the presentation of results within the pilot. However, it is clearly the case that a better understanding of this commitment to **Responsiveness** is pivotal for how the CDI is used in the service of cultural development.

The Cultural Development Index has been designed with the facilitation of discussion, debate and what Amartya Sen, in the context of the capability approach, refers to as public reason, in mind. In the final chapter of this report, we outline a series of over-arching recommendations that collectively constitute a 'culture of care': committing to cultural development; adopting the CDI; and championing (cultural) needs-based governance. These are practices that must be inclusive and sustainable, and so rest on processes of discussion, debate and public reason being designed and implemented. Whilst we have introduced a 'wheel' to guide policy makers through the seven commitments of cultural needs-based governance, we do not wish to 're-invent the wheel' in terms of arguing for specific forms of participative policy engagement, deliberation and decision making. There are many very comprehensive and authoritative accounts of such forms available already (N.B. we do provide a reading list to refer to here in Appendix C, including to highlight the multiple resources available through the UK "public participation charity" Involve[10]).

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[10] https://www.involve.org.uk/ [Accessed 30.06.22]

Given the earlier discussion of creative citizens, it might be helpful to conclude with a brief mention of 'positive deviance' which embraces a closely connected set of ideas and a distinctive approach to change. We recognise that Committing to cultural development, adopting the CDI, and championing (cultural) needs-based governance will not be without its many challenges. However, in any community there are people whose uncommon but successful behaviours or strategies do enable them to find better solutions to problems that are widely experienced by others. Some of the principles of positive deviance may well be useful to bear in mind in this context and in looking to our respective 'communities' for taking the next step in this journey. These include the observation that communities already have the solutions; communities self-organise; communities have collective intelligence; and, it is easier to act your way into a new way of thinking than think your way into a new way of acting (see Pascale, Sternin & Sternin 2010).

Drawing together Work Package 5's research within DISCE, Cultural development and its attendant policy tool, the CDI, constitute a 'new idea'. They also constitute a set of commitments – a way of doing things – that is care. By caring about and for their own and others' cultural needs, people come to recognise what it is that they have reason to value. This is vital for individual and collective well-being.

3. Summary of Recommendations

3.1. Introduction

In this final chapter we summarise a series of recommendations that WP5 makes in relation to the research reported over D5.2, D5.3 and the previous chapters of D5.4. There has never been a more important time to recognise the value of culture. The question is, *what* culture (or cultures) do we need? This work package's approach to answering this question is distinctive in its commitment to three key underlying perspectives:

i) An ***ecological approach***, which recognises the interdependencies and interconnections of cultural ecosystems.
ii) An innovative focus on ***capability***, and the capability approach, that introduces and explores cultural capability – people's substantive freedom to recognise what they have reason to value.
iii) A focus on ***care*** as a process of fulfilling or meeting needs – in this context, cultural needs – the need to recognise what one has reason to value.

Our recommendations seek to take account of where policy makers are now, point to where cultural policy making could and should be, and offer the means of getting there.

The starting point for this journey is the recognition that the guiding principle of WP5 – the expansion of people's *cultural capabilities* – is already enshrined in the European Commission's strategy for culture. Citing research led by the principal investigators of this work package, The New European Agenda for Culture (2018) frames its focus on *harnessing the power of culture and cultural diversity for social cohesion and well-being* explicitly in terms of 'cultural capability':

> …social and financial barriers to cultural participation remain, despite cultural organisations' efforts to adapt to changing patterns of cultural consumption and composition of the population. So a new approach is proposed with cultural capability as the guiding principle. [Footnote 18: King's College London report "Towards cultural democracy: Promoting cultural capabilities for everyone" [Wilson, Gross & Bull, 2017.]

Over the course of this work package, we have introduced a new and vital vision for cultural policy that expands on just what this 'new approach' comprises. This is framed in terms of cultural development: the expansion of people's cultural capabilities (people's opportunities to recognise what they have reason to value). Cultural development is the necessary foundation for the development of inclusive and sustainable creative economies. Complementing this vision, we have provided a policy tool to help achieve cultural development and inclusive and sustainable creative economies – the Cultural Development Index (CDI). Finally, in offering a new index – one that bridges a gap between measures of wellbeing, quality of life, and culture and creativity – we also present a *modus operandi* based on an understanding of how ecological systems function, for how this vision of needs-based governance can be carried out.

The primary objective of this deliverable is to provide policy recommendations and implications for inclusive and sustainable cultural growth. We propose three over-arching (nested) recommendations (R1-3) as in Figure 3.1 below:
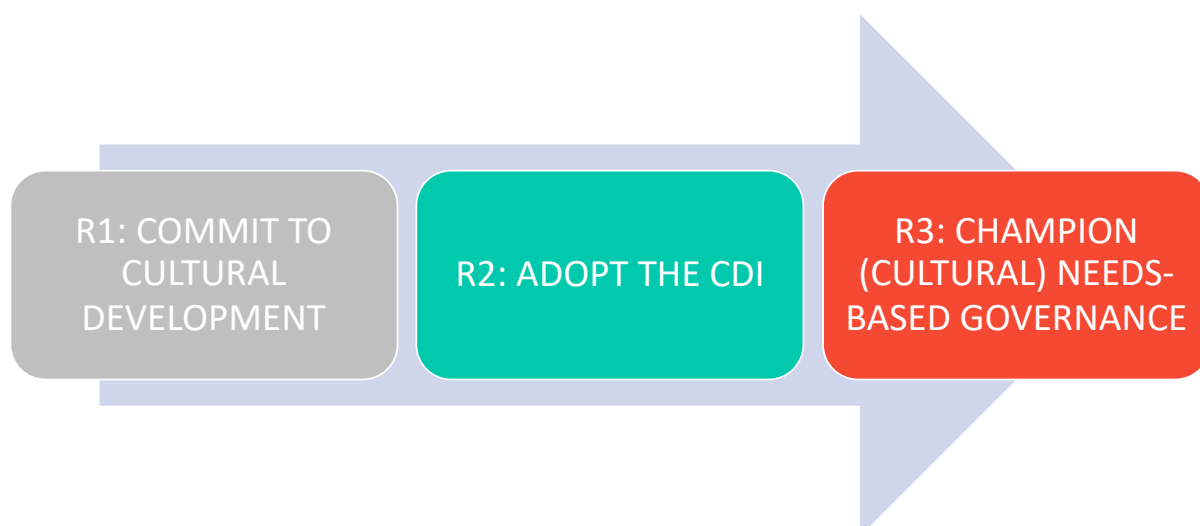
Figure 3.1 Policy recommendations

We further outline a set of supporting recommendations under these three priority areas – as summarised in Table 3.1 below.

Table 3.1 Recommendations for policy

#	RECOMMENDATION	Sub-recommendation
R1.i	COMMIT TO CULTURAL DEVELOPMENT	Introduce Work Plan on Cultural Development (as part of Work Plan for Culture 2023-2026)
R1.ii		Establish a new Cultural Development OMC (Open Method of Coordination) group
R2.i	ADOPT THE CULTURAL DEVELOPMENT INDEX (CDI)	Cultural Development OMC group to provide coordinated visibility and leadership of CDI adoption across Member States
R2.ii		Policy makers to integrate use of the CDI with other indexes and initiatives
R2.iii		For city, regional and other local authorities to actively explore a wide range of participative decision-making formats for active discussion of cultural development, based on CDI data and analysis.
R3.i	CHAMPION (CULTURAL) NEEDS-BASED GOVERNANCE	Establish a European Cultural Development Council to champion (cultural) needs-based governance
R3.ii		Champion cultural needs-based governance in diverse local contexts across the creative economy

3.2. Recommendations to policy makers

Recommendation 1: COMMIT TO CULTURAL DEVELOPMENT

Cultural policy to be re-positioned to focus explicitly on cultural development (the expansion of people's cultural opportunities – as introduced across WP5's deliverables). This should be the primary focus of cultural policy at international (EU), national (Member State), regional, city and local levels. Other policy objectives, including supporting the cultural and creative industries, flow from this.

Recommendation 1.i: Introduce Work Plan on Cultural Development (as part of Work Plan for Culture 2023-2026)

The European Commission's next Work Plan for Culture will be formalised in November 2022, under the upcoming Czech presidency. We call upon the EC to adopt a new Work Plan focusing on cultural development. This builds on existing commitments and interests and offers the opportunity of leveraging the potential of cultural development across Europe and the Member States.

Recommendation 1.ii: Establish a new Cultural Development OMC group

The European Commission's close cooperation with Member States is accomplished at the expert level through the Open Method of Coordination (OMC). This central approach to coordination runs alongside work at other levels, including civil society organisations and international organisations such as the Council of Europe, UNESCO or OECD. In the words of the Commission:

> The OMC is a light but structured way which Member States also use to cooperate at European level in the field of culture. It creates a common understanding of the issues and helps to build consensus on solutions and their practical implementation. Under the OMC, experts from ministries of culture and national cultural institutions meet 5 to 6 times over 18 months to produce policy manuals or toolkits that are widely shared throughout Europe. (https://culture.ec.europa.eu/policies/cultural-policy-cooperation-at-the-eu-level)[11]

We recommend the establishment of a new Cultural Development OMC group that can directly support (R1.i) the introduction of a Work Plan on Cultural Development as part of the Work Plan for Culture 2023-2026 alongside other recommendations below. This OMC will pool knowledge and expertise and help to coordinate the allocation of resources required to enable collection and analysis of data (from annually-run Local Opportunities Surveys in and across cities, regions and Member States) and to adopt and learn about how widespread people's cultural opportunities are from the Cultural Development Index.

These top-level recommendations support – and in substantive ways take further – positions outlined under the proposed 'Cultural Deal for Europe', an overarching framework imagining a meaningful post-pandemic cultural policy at EU level. It was proposed by Culture Action Europe, the European Cultural Foundation and Europa Nostra in November 2020. (https://cultureactioneurope.org/news/a-cultural-deal-for-europe/). Our

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[11] Within the Work Plan for Culture 2019-2022 Member States agreed to focus on OMC groups that look at Gender equality and Audiovisual co-productions (starting in 2019); High quality architecture and built environment and Multilingualism and translation (starting in 2020); Status and working conditions of artists, Adaptation to climate change and Cultural dimension of sustainable development (starting in 2021).

three top-level recommendations also align closely with the spirit and practice of the ongoing European Spaces of Culture programme (see https://europeanspacesofculture.eu/about).

Recommendation 2: ADOPT THE CULTURAL DEVELOPMENT INDEX (CDI)

Adopt the new Cultural Development Index (CDI) as the central policy tool to support policy makers, across all levels, to achieve cultural development: foundational to any other policy directed to inclusive and sustainable creative economies.

Recommendation 2.i: Cultural Development OMC group to provide coordinated visibility and leadership of CDI adoption across Member States

A guiding principle of the CDI is its focus on enabling discussion and deliberation. In keeping with this principle, the use of the CDI as a policy tool will gain in value and efficacy through the sharing of insights and approaches that take place within and between Member States. There is an important facilitative role for the proposed Cultural Development OMC in this respect – including informing Member States and policy makers about the CDI, explaining how to use it, collecting data on how it is being used, and providing recommendations for revision. These steps constitute the key stages of care: attentiveness, responsibility, competence and responsiveness.

Recommendation 2.ii: Policy makers to integrate use of the CDI with other indexes and initiatives

We call upon policy makers in and across Member States to integrate use of the CDI with other indexes and initiatives. In some cases, this will be to provide foundational and/or emergent level support in achieving aims and objectives already being proposed, including those targeting the CCIs specifically. In other cases, this will be to support the generation of new objectives that have cultural development as their explicit aim. The CDI's set of 33 indicators, nine Capability sets and three DIMENSIONS provides a directive, but not prescriptive, frame of reference for this work (see Appendix D).

In the accompanying literature review for this work package (D5.2 pp.50–52) we highlight a variety of the leading indices that relate to DISCE's over-arching interest in developing inclusive and sustainable creative economies. These include indices which focus on quality of life, wellbeing, prosperity, human capital, care, culture and democracy, and culture and creativity. We also provide a brief overview and history of leading indices, including the Human Development Index, the European Social Progress Index, and the Cultural and Creative Cities Monitor. The CDI can, and should, be used in conjunction with these indices where it is helpful to do so.

Elsewhere, the CDI should be adopted to help bring about policy recommendations. We highlight the example of *Culture in Crisis: Recommendations for Policy-Makers* (MacFarlane et al. 2022) as providing a useful current standpoint to indicatively consider the scope for working in partnership with existing cultural policy initiatives. Under 'workforce and skills', the *Culture in Crisis* research recommends to "Develop a comprehensive strategy to improve equality, diversity and inclusion in the creative and cultural sectors." (p.10) The CDI is ideally suited to be adopted as a practical tool to enable such a strategy. Under 'purpose and place' the research recommends to "Commission further research into the role of the creative and cultural sector in supporting local socio-economic needs". (p.16) The CDI provides a firm foundation on which to base this further research. Finally, under 'innovation and sustainability' the research recommends "Tak[ing] an audience and participant-led approach to creativity and cultural policy interventions." (p.21) The CDI offers precisely the tool to enable this kind of approach being taken forward. In these examples, and

others across the report's recommendations, there is ample scope for working closely with policy makers, despite a more narrowly-framed focus on the CCI sector.

Recommendation 2.iii: For city, regional and other local authorities to actively explore a wide range of participative decision making formats for active discussion of cultural development, based on CDI data and analysis.

Following on from R2.ii, it is important that the adoption of the CDI is facilitated in a way that meets policy makers where they are now. This requires integrating the use of the CDI and data within existing fora, networks, research programmes, and strategic planning cycles. We strongly encourage policy makers to make full use of the wide (and growing) set of resources available to support participative discussion, deliberation and decision making (refer to Appendix C for useful contacts, approaches and readings). This may include the establishment of Cultural Development Forums and/or Assemblies at a local level. It is important to stress here that policy making is a part of culture, not apart from culture.

Recommendation 3: CHAMPION (CULTURAL) NEEDS-BASED GOVERNANCE

Build on existing policy structures and infrastructures, agendas and Work Plans, to develop a fit-for-purpose needs-based approach to cultural governance that can support the roll-out of (R1) & (R2).

Q: What is **needs-based governance**?
A: An approach to governance that puts people's needs at the heart of effective policy making. Informed by how ecological systems operate, it is an emergent process that is distinguished from, but complementary to, policy-based governance, the dominant mode of policy making, in which the driving force is the policy itself (i.e. organised plans) rather than need(s).

Q: What are the commitments of needs-based governance?
A: There are seven commitments – each with a corresponding policy question:

- **Growth**: Are (more) needs being met?
- **Balance**: Whose (and what) needs are being met?
- **Efficiency**: Are resources being well-used to meet needs?
- **Organisation**: How are needs being met?
- **Adaptability**: Can the system change its way of meeting needs, when necessary?
- **Regeneration**: Is the system meeting people's needs over time, and over the life-course?
- **Responsiveness**: Is the system responsive to whether people's needs are being met?

Q: What are our **cultural needs**?
A: Cultural needs are the basic needs we all have in order to recognise what we have reason to value. They include our need to 'connect', i.e. to experience being-in-relation with the world; our need to 'create', i.e. to pursue meaningful and valuable projects; and our need to 'count', i.e. to participate in social processes and activities of evaluation.

Q: What are the commitments of **needs-based governance in the context of cultural development?**
A: We outline these seven commitments and their related policy question below:

Recommendation 3.i: Establishing a European Cultural Development Council to champion (cultural) needs-based governance

DISCE's research seeks to contribute towards the development of (more) inclusive and sustainable creative economies. In this work package, we have presented the case for cultural development as being the foundation for this positive change. Cultural development, in turn, requires a needs-based approach to governance. However, the direction of travel is not one-way. As much as cultural development is facilitated by needs-based governance, so needs-based governance is facilitated by cultural development. This challenges where and how policy making more generally is divided and compartmentalised. Where should such responsibility for cultural development 'sit'? Compartmentalisation of some kind is needed in policy making, as it is in all living systems. With this in mind, we recommend the establishment of a European Cultural Development Council both to champion cultural development and to champion needs-based governance at EU level. The remit of the Council would be to support the inter-actions and inter-dependencies required to work across policy portfolios and to enable the kind of 'ecological leadership' needed to make needs-based governance possible. Their work would be on behalf of the European Commission and not limited to one sector. We would include making an explicit and sustained commitment to 'holding open' the cultural ecosystem (Gross & Wilson 2019: 6). In practice, this would involve asking of itself, and of others, a series of evaluative questions on an ongoing basis:

i)   Do our existing ways of governing keep 'open' a) who we engage with; b) who we partner with; c) our relations with and role within international, national, regional, local, and sectoral networks and structures; and d) the kinds of outcomes being produced?

ii)   Where there is evidence of 'closure', how can we challenge the strategic approach (from the inside) to consider what could be done to open it up? And, in turn:

iii)   Does our governance have in place a decision-making 'feedback loop' that attends to this needs-based perspective?

Recommendation 3.ii: Champion cultural needs-based governance in diverse local contexts across the creative economy

Creative economies are the *social domains comprising the practices, discourses, and material expressions associated with the production, use, and management of the resources required to enable cultural development – the expansion of people's opportunities to recognise what they have reason to value in their lives*. They are broad and inclusive, with cultural needs being met through many different channels. Whilst the principles of needs-based governance have been developed with a focus on (cultural) policy makers, they hold true across many other organisational levels and scales too. Indeed, no organisational context sits outside the remit of cultural development. We recommend the championing of needs-based governance where it will be beneficial in promoting people's opportunities to connect, to create and to count. For example, in the context of Higher Education we recommend appointing Cultural Development Fellows (along the lines of artists in residence) to support the expansion of students' and staffs' cultural opportunities. Similar initiatives (e.g. Cultural Development Champions or Ambassadors) could be introduced across a very diverse array of local contexts, with great potential.

3.3. A New Culture of Care

At the beginning of this chapter, we said there has never been a more important time to recognise the value of culture. Collectively, the recommendations we have presented in this report constitute a New Culture of Care, in which the cultural need being cared for is our need to recognise what we have reason to value. It is our recommendation that the New European Agenda for Culture (2018) now be augmented by this New Culture of Care.
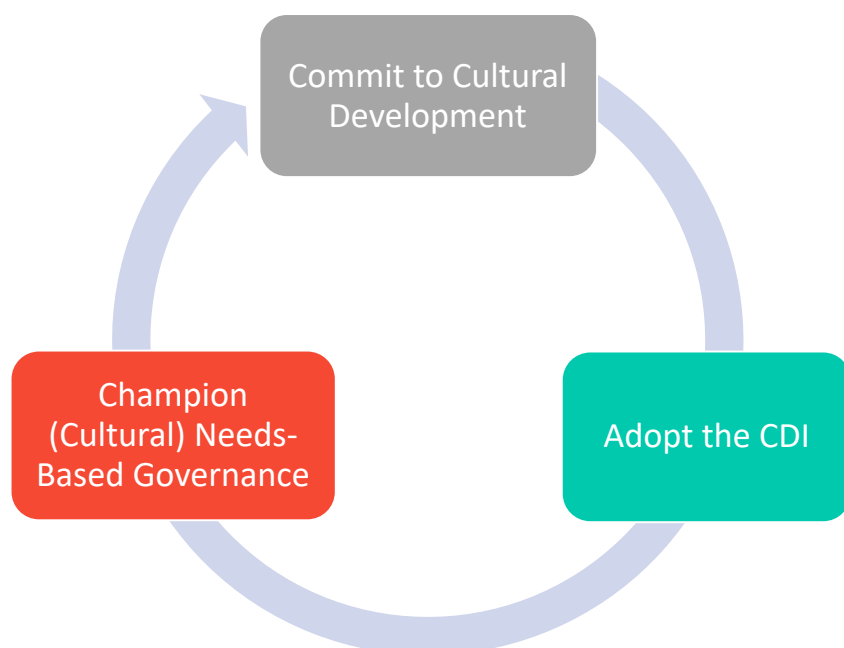
Figure 3.2 New Culture of Care

The New Culture of Care puts people's cultural needs, and processes of fulfilling and meeting these needs, at its centre. Committing to the three principles outlined is the foundation for developing inclusive and sustainable creative economies. Such creative economies care about and for the cultural opportunities of all citizens, not only for creatives, artists, and those currently working in the cultural and creative industries or in creative and cultural occupations in other sectors.

Within the professionalised, often freelance[12] sector of the cultural and creative industries (CCIs), much valuable, expert 'care-work' is undertaken by artists and creatives, including in supporting the development of skills and knowledge. (See Work Package 3 for detailed discussion.) It is in the arts, and the cultural, creative and media industries that individuals and organisations take responsibility for caring for the cultural opportunities of others. In the case of high-profile artists and 'star' creatives, this is extremely visible work. But so much of the (care) work – meeting people's cultural needs – undertaken by highly skilled people in this very influential and productive area of the creative economy is under-recognised, under-developed and under-rewarded.[13]

Recently, several commentators have highlighted a growing 'care crisis', arguing that care-work is increasingly invisibilised.[14] We recommend that it is time to make visible the crucial role played by those working in the CCIs as a vital part of cultural ecosystems; enabling competences to be learned, developed, honed and shared with others. Cultural development is a policy goal that points us in the right direction to achieve this. Arguably, it is a process of *re-enlightenment*, casting fresh light on areas of human activity and concern that too easily get left in the shadows. Committing to cultural development (the expansion of people's opportunities to recognise what they have reason to value); adopting the CDI (a practical and pragmatic policy tool for diagnosis and intervention), and championing (cultural) needs-based governance, promises not only to *care about and for* all citizens' cultural needs, but to make visible the extraordinary and vital care-work of artists, creatives, and all those working in the cultural and creative industries today. This, we argue, is the foundation of developing inclusive and sustainable creative economies, now and into the future.

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[12] We support MacFarlane et al.'s (2022) recommendations for appointing a 'Commissioner for Freelancers' and to develop a 'Freelance Charter' for the creative economy, with our own recommendation that these be integrated into initiatives targeting cultural development.

[13] Ruth Richards (2007) draws attention to our creativity being subject to these three "U's" in our schools, at work, and at home.

[14] See The Care Collective (2020), Bunting (2020) and Dowling (2021).

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Appendices

Appendix A: Quick guide: How to use the CDI?

- Start on the wheel with **Growth**. (N.B. the CDI 'points' towards areas of policy interest to help bring about cultural development)
- Refer to data from the **CDI** either on its own (based on Local Opportunities Survey) or in conjunction with other secondary data and existing data sources, or as a justification for instigating new research and primary data collection (e.g. under Efficiency refer to data on cultural spend)
- Once an initial answer has been found, continue to work around the wheel being sure to consider all **7 Commitments**. Work round the Commitments in turn.
- Move between the three questions for each commitment – refer to lists below: **Cultural development, Cultural policy, Policy initiative** as needed. Use the questions as a checklist of issues to consider and/or a probe for deeper deliberation.
- Where necessary, **return to previous Commitments** (or work round the wheel again) to help answer new questions as they emerge.

Please refer to the list of three questions for each Commitment below.

GROWTH

62

Cultural Development
- Are (more) people's cultural needs being met?

Cultural Policy
- Is our approach to policy enabling (more) people's cultural needs to be met?

Policy Initiative
- Does this specific proposed policy initiative *care about and for* (more) people's cultural needs to be met?

BALANCE

Cultural Development
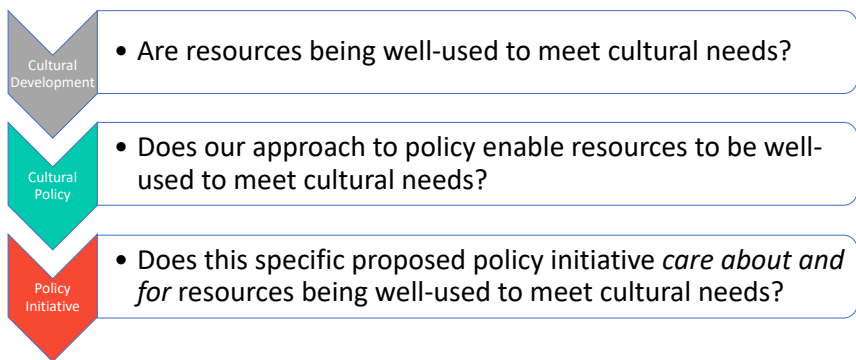- Whose (and what) cultural needs are being met?

Cultural Policy
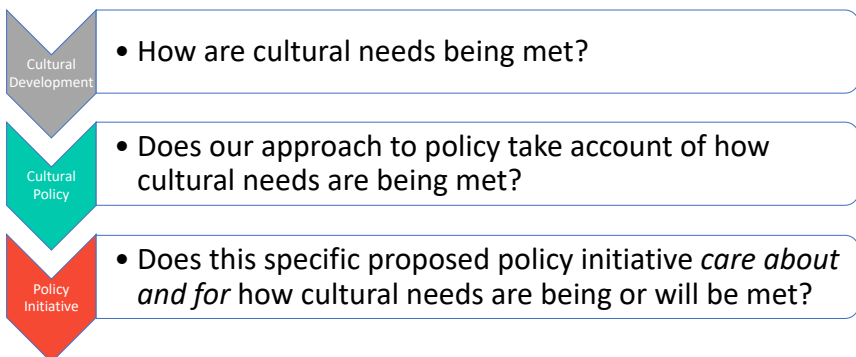- Does our approach to policy enable us to know whose (and what) cultural needs are being met?

Policy Initiative
- Does this specific proposed policy initiative *care about and for* whose (and what) cultural needs will be met?
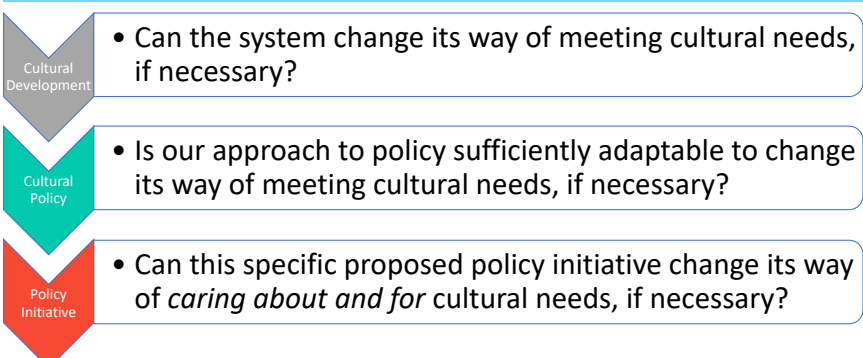
EFFICIENCY

Cultural Development
- Are resources being well-used to meet cultural needs?

Cultural Policy
- Does our approach to policy enable resources to be well-used to meet cultural needs?

Policy Initiative
- Does this specific proposed policy initiative *care about and for* resources being well-used to meet cultural needs?

ORGANISATION

Cultural Development
- How are cultural needs being met?

Cultural Policy
- Does our approach to policy take account of how cultural needs are being met?

Policy Initiative
- Does this specific proposed policy initiative *care about and for* how cultural needs are being or will be met?

ADAPTABILITY

Cultural Development
- Can the system change its way of meeting cultural needs, if necessary?

Cultural Policy
- Is our approach to policy sufficiently adaptable to change its way of meeting cultural needs, if necessary?

Policy Initiative
- Can this specific proposed policy initiative change its way of *caring about and for* cultural needs, if necessary?

REGENERATION

Cultural Development
- Is the system meeting people's cultural needs over time, and over the life-course?

Cultural Policy
- Does our approach to policy take due account of people's cultural needs over time, and over the life-course?

Policy Initiative
- Does this specific proposed policy initiative *care about and for* people's cultural needs over time, and over the life-course?

RESPONSIVENESS

Cultural Development
- Is the system responsive to whether people's cultural needs are being met?

Cultural Policy
- Is our approach to policy responsive to people's changing cultural needs and whether these are being met?

Policy Initiative
- Is this specific proposed policy initiative responsive to people's changing cultural needs and how these are *cared about and for*?
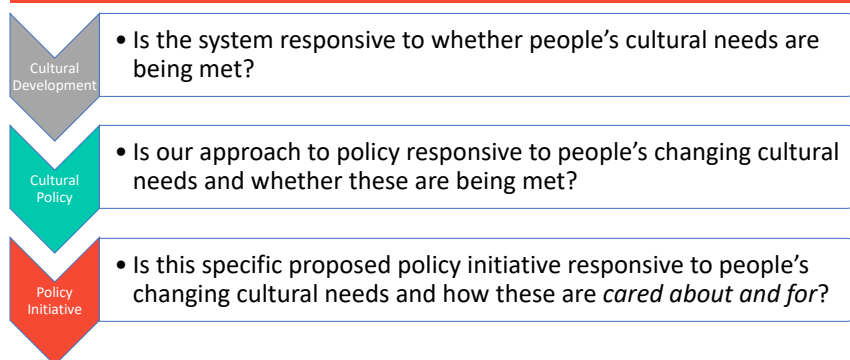
Appendix B: Considerations for the development of a flourishing cultural ecosystem

(Gross and Wilson 2019: 6)

1. Take time to build and sustain relationships: with a clear focus on developing trust, on an ongoing basis.

2. Seek out partnerships with specific organisations embedded within the life of the area: to enable deep local knowledge and connections.

3. Make sustained and creative use of consortium boards (or other collaborative governance systems): to enable deep local knowledge and connections.

4. Deliberately build and support networks: in ways that are democratically co-designed and appropriate to the specific location.

5. Support skills development and cultural 'capacity building': in ways that are democratically co-designed and appropriate to the specific location.

6. Make use of non 'arts' spaces: as part of the process of developing interconnections between cultural resources of many kinds.

7. Reframe local 'assets': exploring ways to defamiliarise, refamiliarise, reframe and reclaim cultural resources within the area.

8. Work in the spirit of action research: establishing conditions in which it is okay to try things out, take risks, learn from experience, and work iteratively.

9. Undertake ongoing processes of (always unfinished) 'mapping' of the cultural eco-system: collectively co-producing knowledge of the cultural life of the area, including tangible and intangible cultural resources of many kinds.

10. Develop, test and promote ecological leadership: with particular emphasis on practices that enable connections to be made.

11. Ensure clarity of strategic aims within cultural governance systems: whilst holding open the space for these aims to evolve and grow.

12. Create democratic spaces for ongoing discussion of cultural experience, value and ambition: ensuring people have the substantive opportunity to get involved in shaping strategic aims for the cultural life of the area – as part of a process that is maximally welcoming to all, and open to processes of evolution and growth.

13. Explore possibilities for adopting the language of 'cultural ecology' and the capabilities approach: to better communicate the nature of cultural opportunity, the plurality of culture (and of cultural value) – and, in turn, to help develop and sustain a non-paternalistic account of state responsibility.

14. Make an explicit and sustained commitment to 'holding open' the cultural eco-system. In practice, this will mean those involved in cultural governance systems asking a series of evaluative questions on an ongoing basis:

    i) Does our existing strategic plan keep 'open' a) who we engage with; b) who we partner with; c) our relations with and role within local, regional, sectoral and national networks and structures; and d) the kinds of outcomes being produced?

    ii) Where there is evidence of 'closure', how can we challenge the strategic approach (from the inside) to consider what could be done to open it up? And, in turn:

    iii) Does our strategic governance have in place a decision-making 'feedback loop' that attends to this 'ecological perspective'?

Appendix C: Deliberative & Participatory Decision-Making – Readings

Involve's Knowledge Base – guides you through the initial stages of choosing a participatory process, available at: https://www.involve.org.uk/resources/methods

Involve, Standards for Citizen Assemblies: https://www.involve.org.uk/resources/knowledge-base/how-do-i-setup-citizens-assembly/standards-citizens-assemblies

Involve UK. *Building Back With: How Do We Involve Communities In The Covid-19 Response And Recovery?* https://www.involve.org.uk/resources/knowledge-base/building-back-how-do-we-involve-communities-covid-19-response-and-recovery

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https://research.mysociety.org/publications/digital-tools-citizens-assemblies

Pratt, J. (2015), *A Guidebook for Issue Framing*, The Kettering Foundation.

A helpful guide to the collaborative recommendation writing process can be found in:
The United Nations Democracy Fund and the New Democracy Foundation (2008), *Enabling National Initiatives to Take Democracy Beyond Elections*, p.188. Available at: www.newdemocracy.com.au/wp-content/ uploads/2018/10/New-Democracy-Handbook-FINAL-LAYOUT-reduced.pdf

https://participedia.net/ 'A global network and crowdsourcing platform for researchers, educators, practitioners, policymakers, activists, and anyone interested in public participation and democratic innovations'

https://civictech.guide/ 'The Civic Tech Field Guide is the world's biggest collection of projects using tech for the common good.'

'Co-Production', Readings & Resources:

https://www.involve.org.uk/resources/methods/co-production
The New Economics Foundation have produced a number of publications exploring co-production in practice, including:

- 'Co-production: A Manifesto for Growing the Core Economy'
- 'Public Services Inside Out: Co-production and Public Service Design'
- 'The Challenge of Co-production'

The Scottish Co-production Network have compiled 'Co-production – how we make a difference together' - a suite of resources including videos, case studies and training materials to help widen understanding of this method.

The Co-production Network for Wales has produced an Interactive Co-production Catelogue designed to support good practice.

Appendix D: Cultural Development Indicators

Table D.1 CDI DIMENSIONS Capability sets and Indicators

DIMENSION	Capability set	Indicator
(I) CONNECTING	Connecting with nature & the outside world (1)	(i) Access to local parks and nature
		(ii) Access to countryside and nature outside the city
(I) CONNECTING	Connecting with each-other (2)	(i) Time with family and friends
		(ii) Time with neighbours and local residents
		(iii) Meeting people via shared interests
(I) CONNECTING	Connecting with ideas & possibilities (3)	(i) Accessing information via the internet
		(ii) Accessing information via libraries and public institutions
		(iii) Accessing information via friends, family and neighbours
		(iv) Accessing information via other people
(II) CREATING	Accessing & managing resources (4)	(i) Collaborating with people
		(ii) Accessing equipment and materials
		(iii) Accessing buildings, venues or outdoor spaces
		(iv) Dedicating time
		(v) Accessing money
(II) CREATING	Developing knowledge & skills (5)	(i) Developing new skills and knowledge
		(ii) Accessing education and training
(II) CREATING	Engaging in expressive encounters (6)	(i) Going to museums and galleries
		(ii) Going to live performances and films
		(iii) Going to festivals
		(iv) Participating in creative and cultural groups

		(v) Going to religious buildings and activities (such as church, mosque, temple, synagogue)
		(vi) Playing or watching sports
		(vii) Accessing media at home
(III) COUNTING	**Valuing work (market) (7)**	(i) Enjoying work
		(ii) Being creative in work
		(iii) Fair remuneration
(III) COUNTING	**Valuing citizenship (state) (8)**	(i) Involved in local decision-making
		(ii) Involved in local decision-making about culture and creativity
		(iii) Receiving local council support for projects
(III) COUNTING	**Valuing community (commons) (9)**	(i) Belonging to community
		(ii) Voicing beliefs and concerns
		(iii) Caring for others
		(iv) Experiencing trust