

Final event - Exploring and
assessing the societal impacts
of culture

Paris, 9-10th March 2023

Prof. Dave O'Brien,
University of Sheffield

A graphic consisting of several white dots of varying sizes arranged in a pattern that suggests a stylized 'M' or a cluster of points.

MESOC

measuring
the social dimension
of culture

A graphic consisting of several white dots of varying sizes arranged in a pattern that suggests a stylized 'M' or a cluster of points.

This project has received funding
from the European Union's Horizon 2020
research and innovation programme
under grant agreement No 870935

Designing new cultural policies orientated to societal goals?

- Cultural policies *are* social policies
- The (cultural?) politics of *cultural* inequality
- Culture in Lockdown
- Power as a problem for cultural policy
- Conclusions

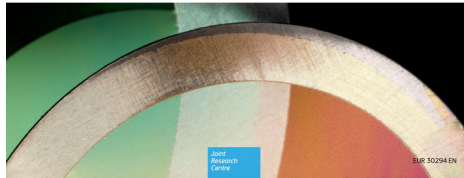


JRC SCIENCE FOR POLICY REPORT

Multidimensional Perspectives on Inequality: Conceptual and Empirical Challenges

Anand, P.
Chappero-Martineti, E.
Corneo, G.
McKnight, A.
Mora, E.
O'Brien, D.
Piragone, V.
Stuhler, J.
Dominguez-Torres, M. (ed.)

2020



Policy Review Series: Class in the Creative Industries: Paper No.03

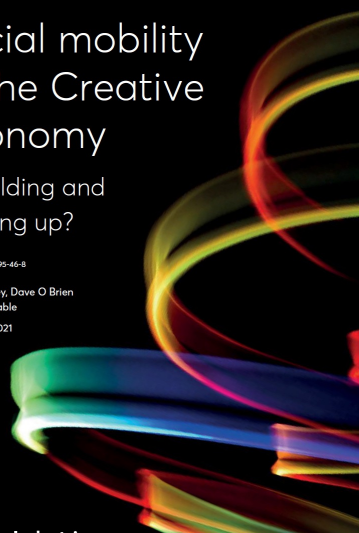
Social mobility in the Creative Economy

Rebuilding and levelling up?

ISBN: 978-1-91099-46-8

Heather Carey, Dave O'Brien and Olivia Gable

September 2021



Creative Industries Policy & Evidence Centre
Led by **nesta**

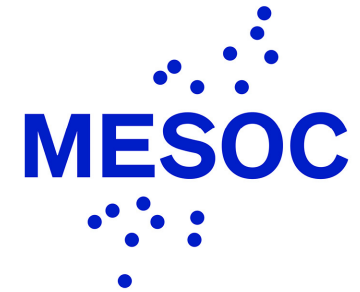
"If we truly believe that culture is a force for good in our communities and our lives, we need to urgently address our own shortcomings when it comes to inequality around who gets to experience, and who gets to make, art in this country. The data and testimonies in this important book are just the ammunition we need."
- James Graham, playwright and screenwriter

"The missing link in any discussion of class and culture. All you ever wanted to know and then some."
Kit de Waal, author of *My Name is Leon*

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Desigualdad en las industrias culturales y creativas

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Cultural policies *are* social policies

- Myerscough, J (1988) *The Economic Importance of the Arts in Britain*
- Matarrasso, F (1997) *Use or ornament? The social impact of participation in the arts*
- O'Brien, D. (2010) *Measuring the Value of Culture*
- APPG on Arts, Health and Wellbeing (2017) *Creative Health: The Arts for Health and Wellbeing*
- House of Commons Digital, Culture, Media and Sport Select Committee (2019) *Changing Lives: The Social Impact of Participation in Culture and Sport*
- Saggar, H. et al (2021) *Valuing Culture and Heritage Capital: A framework towards informing decision making*
- Kaszynska, P. et al (2022) *Scoping Culture and Heritage Capital Report*



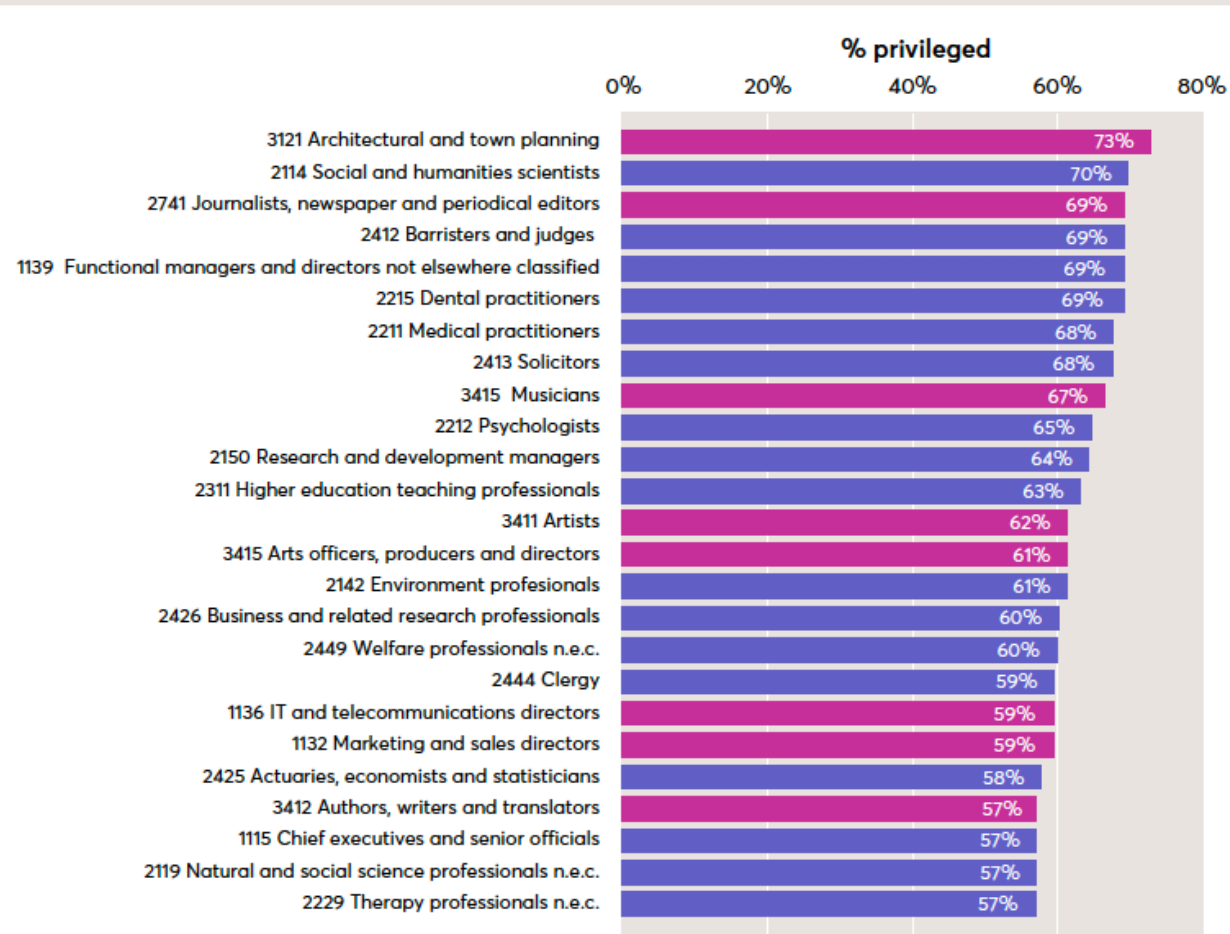
I think the one thing about working in the arts, it can be hideously, hideously moribund and stale and it's white and it's middle-class and all these sorts of things, but it is essentially led by people, and it's people that work in there tend to have a social mission, they have a set of values and they have a set of ethics, and that's quite a powerful thing to be working within.

I wouldn't be still doing this after fifteen years if I didn't believe in what I'm doing. I do believe that culture changes society.** I think there's a far wider impact and you can see it in – I don't mean it in the way that the arts always seem to think that they can cure everything like poverty and cancer and things like that. I mean, actually, that there is – I grew up with a very big cultural life and I know that's how – that's influenced me massively. The things that I read, my thinking, my politics, it's been influenced by a cultural activity around that. The art that I like, the theatre that I go and see. **And the thought of actually not either working in that or actually being exposed to anything cultural is just anathema, I can't imagine it.

Meena, 40s, a middle-class origin British Asian woman, cultural worker



Figure 2.3: Top 25 most elite occupations in the UK Economy*

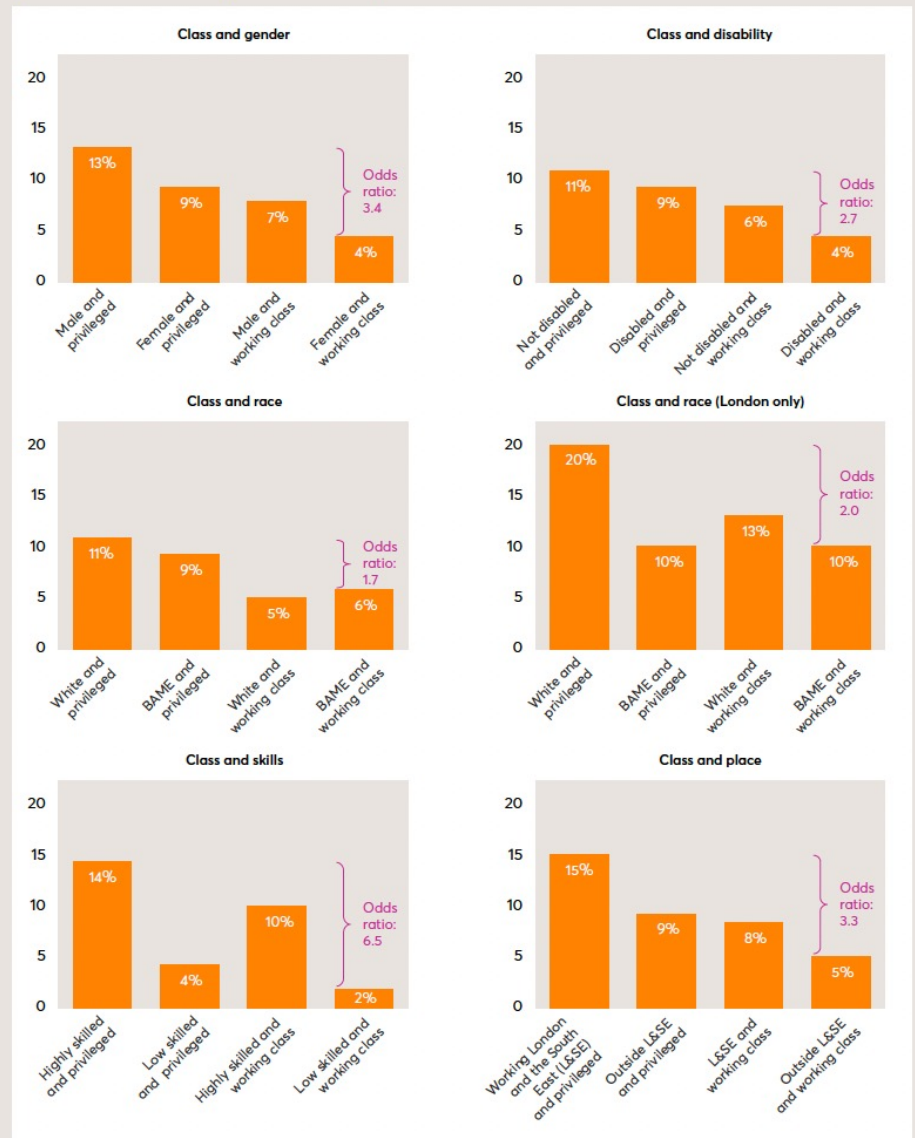


Source: Labour Force Survey, July – September 2020. Office for National Statistics. Crown Copyright 2021.

* Occupations with a weighted base of < 15,000, which is equivalent to an unweighted base of ~ 50, have been excluded from this analysis.



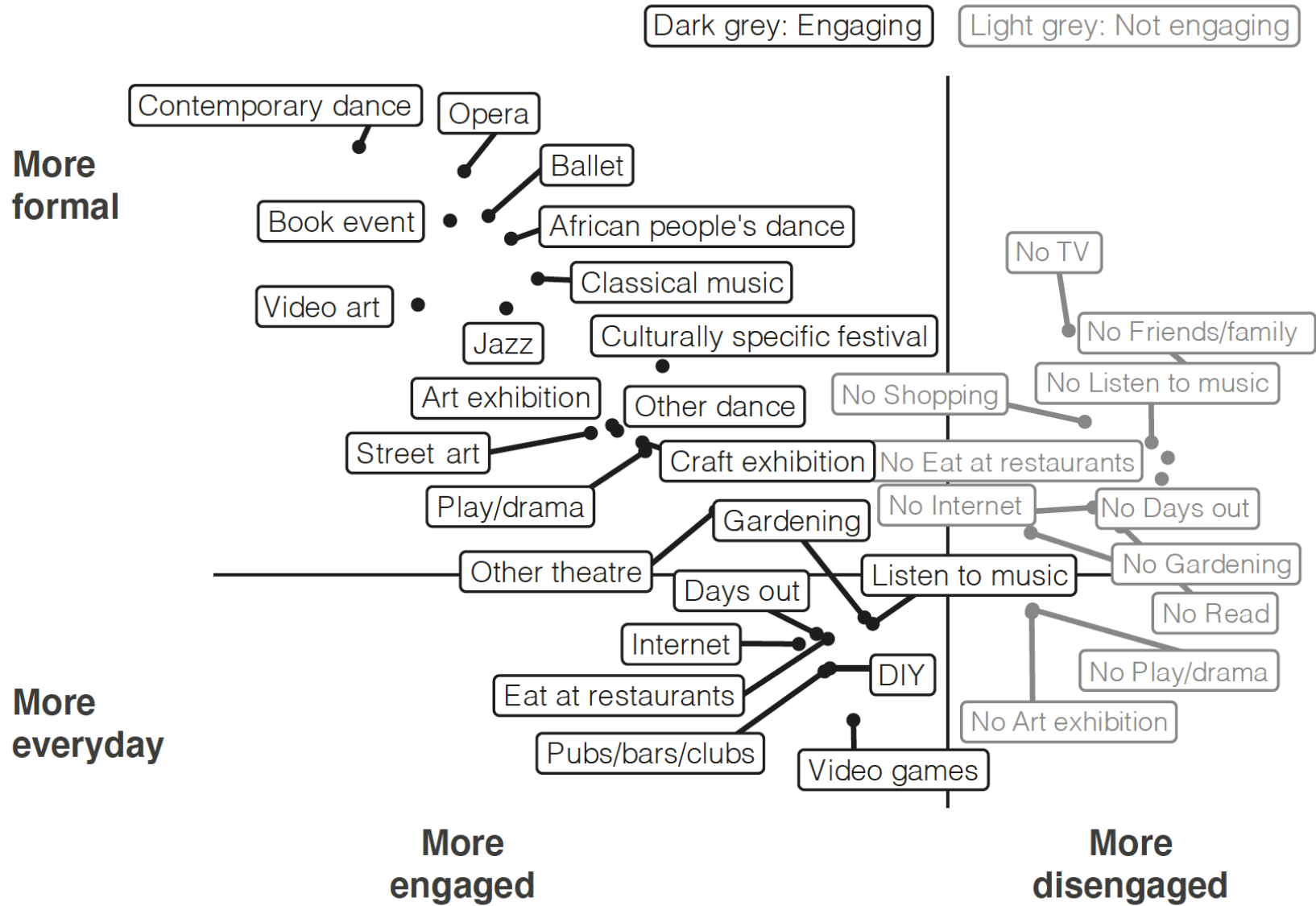
Figure 2.8: Exploring how class intersects with gender, race, disability, skills and place (Odds and odds ratios), Creative Occupations

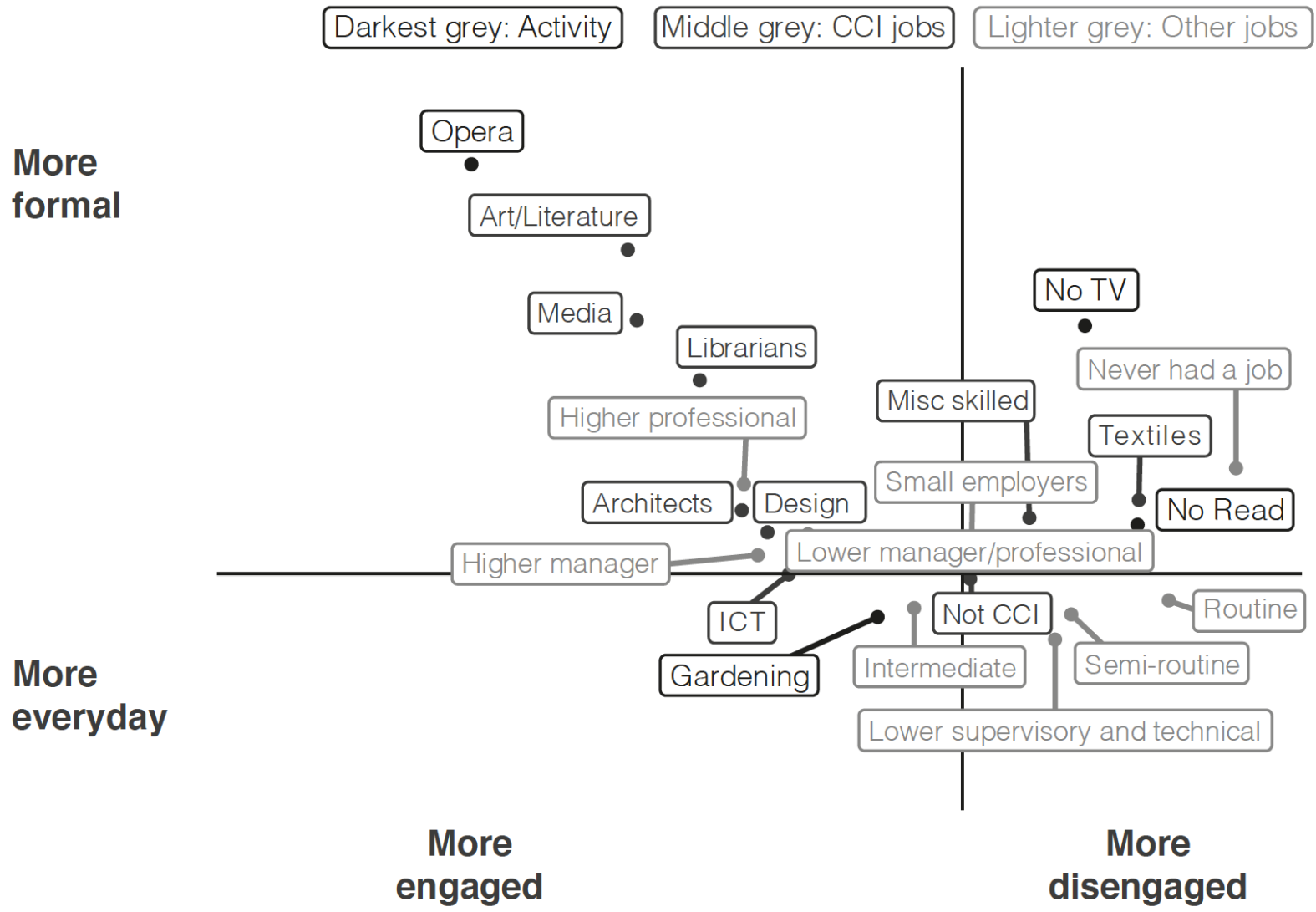


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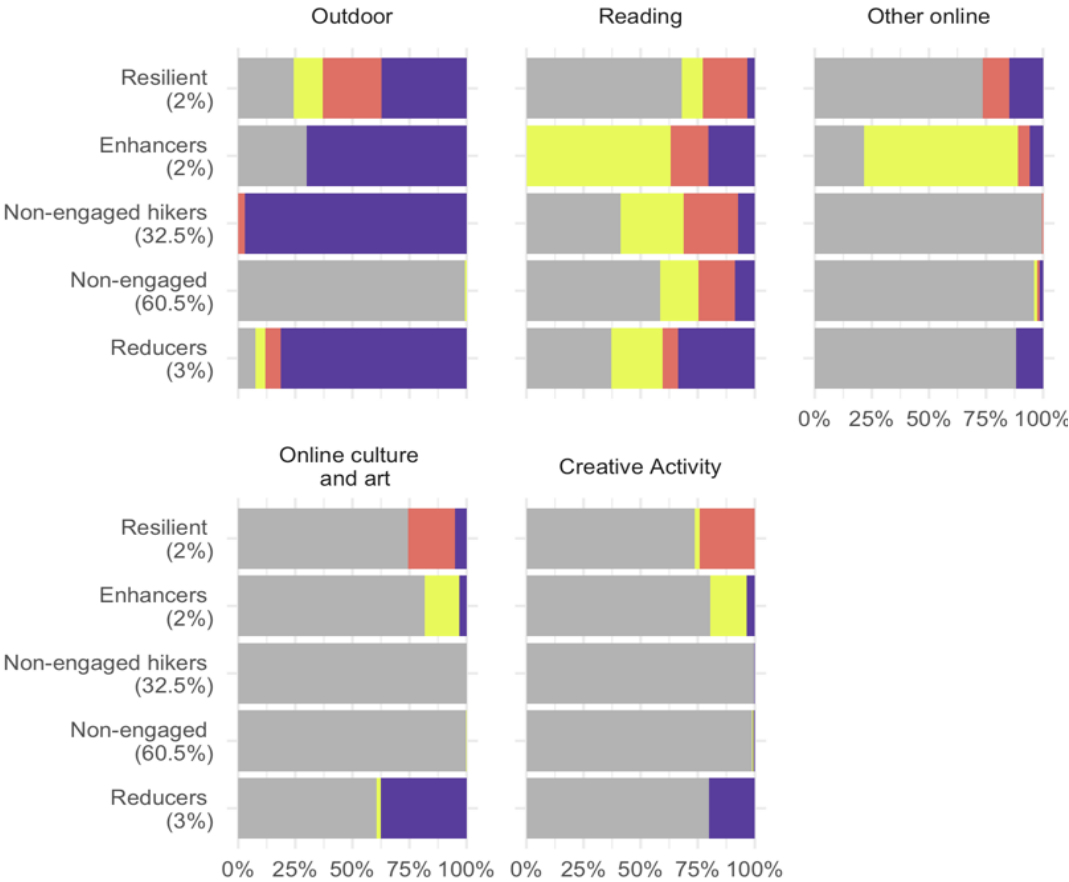


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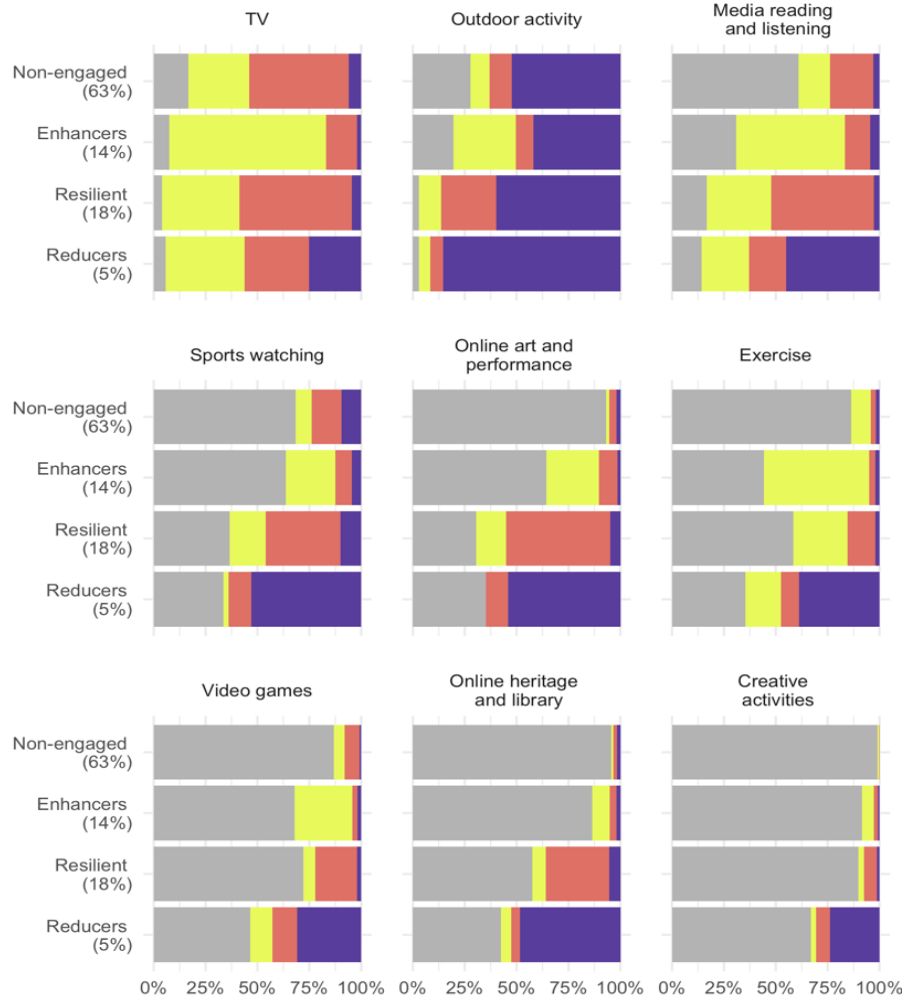


Audience Agency



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Taking Part

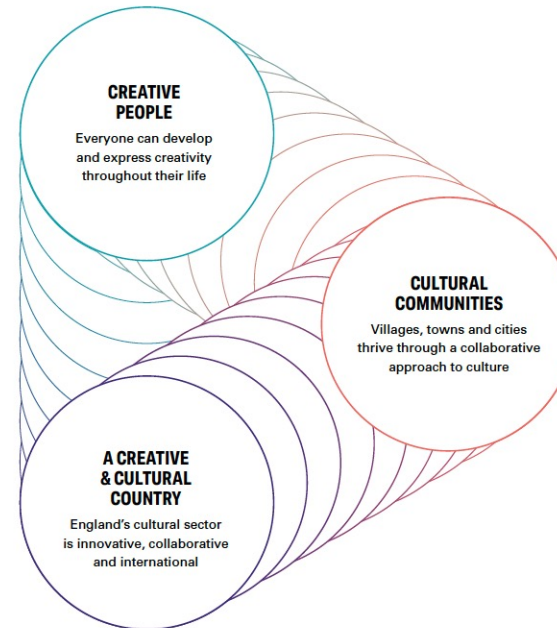


Less time About the same More time Never do

THE OUTCOMES



LET'S CREATE



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Conclusion

- Cultural policies *are* social policies
- Cultural policy has a major distributional problem...
- ...for jobs...
- ...and for 'cultural experiences'
- This must be the *starting point* for future cultural policies
- Unless we'd like the benefits demonstrated by MESOC to be reproducing inequalities social impacts are supposed to address?
- The British problem- what to do when policy just doesn't care about data?