

THE IMPORTANCE OF CULTURAL POLICY RESEARCH FOR CULTURAL POLICY

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SOME OF MY EXPERIENCES



- Professor of Cultural Economics at CBS
- President of **ACEI, The Association for Cultural Economics International**, 2021-2023
- **The Swedish Agency for Cultural Policy Analysis** and Nordic Cultural Policy Analysis (Kulturanalys Norden), member of the scientific board, 2016 – present
- **The Arts Council Norway**, member of the board of research and development (FoU udvalget), 2014 – present
- **Norwegian Research Council**, member of the program board of KULMEDIA, a research program on the Culture and Media Sector (2 x 80 mill. NOK), 2014 – 2019
- **Norwegian Research Council**, member of the portfolio board for research in Welfare, Culture and Society, allocating about 400 million NOK (40 million EUR) in research grants per year, 2019 – present

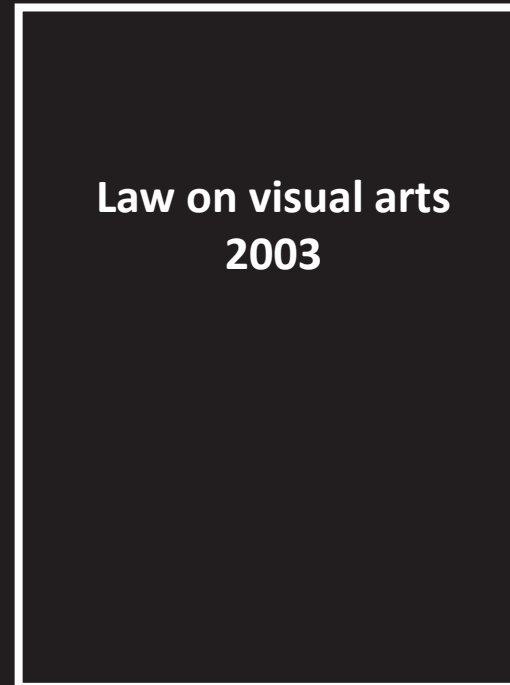
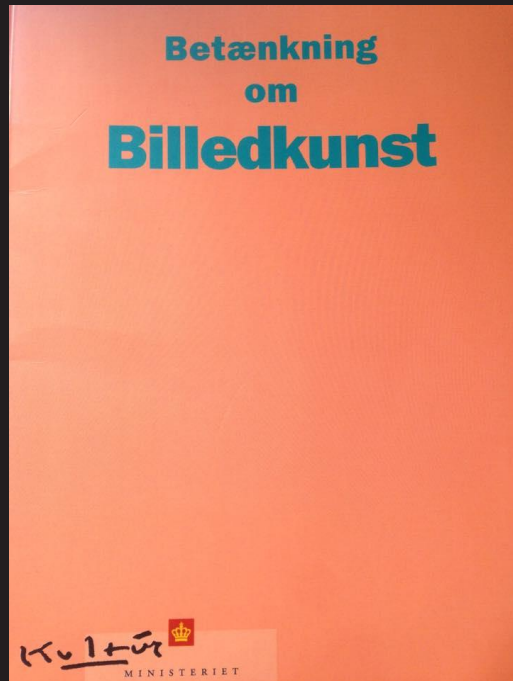
A RESEARCH CENTER FOR THE DEVELOPEMENT OF THE CCIs

WHY AND HOW?

- Impact of research on strategies and policy, examples
- The scope of the center
- The organisation
 - Three models: Sweden, Norway and Denmark – pro and cons
- A new institute for cultural policy analysis in Denmark
- A new research center:
 - Three challenges
 - Three principles
 - Three recommendations
- Questions and discussion

IMPORTANCE OF RESEARCH FOR STRATEGIES AND POLICY

EXAMPLES



EVIDENCE BASED POLICY

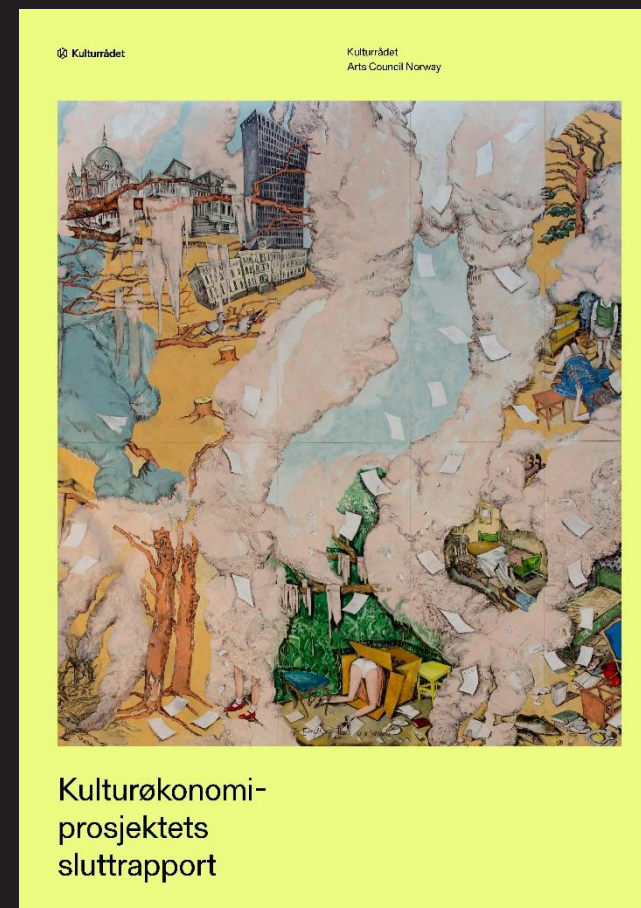
IMPORTANCE OF RESEARCH FOR STRATEGIES AND POLICY

EXAMPLES

Kunst i tall 2020

Inntekter fra musikk, litteratur, visuell kunst og scenekunst.

Tiril Salhus Reed, Jon Martin Sjøvold, Lars Ivar Slemdal og Peder Laumb Stampe



THE SCOPE OF THE CENTER

- The CCIs: Broad group of industries
 - **The size and growth of the creative sector:** jobs and value creation
 - DCMS Mapping document, 1998, classification
 - Creative jobs outside creative industries, creative skills (input)
 - Dynamic mapping (supportive and embedded jobs), Bakhshi et al. 2013 (NESTA)
 - **Artistic or creative careers**
- Bille, Trine and Mark Lorenzen (2008): Den danske oplevelsesøkonomi – afgrænsning, økonomisk betydning og vækstmuligheder, Forlaget Samfundslitteratur, Copenhagen
- Bille, Trine (2011): The Scandinavian approach to the Experience Economy – does it make sense?, *International Journal of Cultural Policy*, vol. 18, no.1, pp. 93-110
- Bille, Trine (2012): *Creative labor: Who are they? What do they do? Where do they work?* A discussion based on a quantitative study from Denmark, In: Christopher John Mathieu (ed.): *Careers in the creative industries*, Routledge, pp 36 – 65



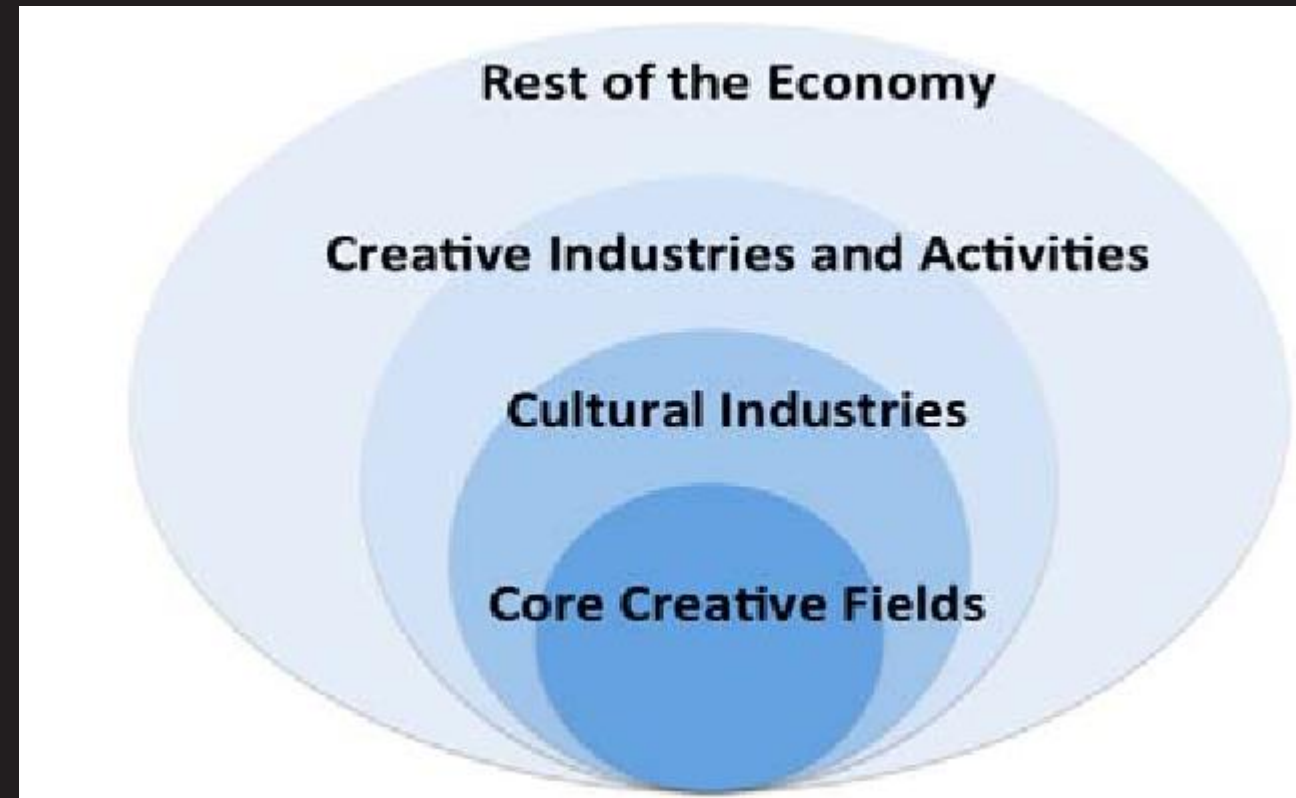
THE SCOPE OF THE CENTER

- Business policy and cultural policy?
- Proved difficult
 - How to support CCI's based on a growth agenda ?
 - What makes the CCI's different from other industries (IPR, finance, small start-ups) ?
 - The CCI's are inherently different: organization, law, purpose, finance.
- Experience from Denmark:
 - Center for Culture and Experience Economy, funded by the Minister of Culture and the Minister of Business and Growth, 2013-2015
 - Now: Creative Business Cup and Business Network
- Experience from Norway:
 - Kunnskapsverket, National knowledge-centre for CCI's, 2014-19
 - Now: integrated in Arts Council Norway

THE SCOPE OF THE CENTER

- Arts and culture: the cultural sector
- Focus on the production of arts and the consumption of culture by the population
- Cultural policy

D. Throsby: Concentric circles model



THE ORGANISATION OF THE CENTER

- Three different models

- Sweden: The Agency for Cultural Policy Analysis



- Norway: Arts Council Norway



- Denmark: No model, now: The Institute for Cultural Policy Analysis

GOVERNEMENTAL AUTHORITY (SWEDEN)

FUNDING, EXECUTION AND APPLICATION ARE CLOSELY LINKED

- The Swedish Agency for Cultural Policy Analysis is assigned by the Government of Sweden to evaluate, analyse and present the effects of proposals and measures taken in the cultural field. This is to be done based on the cultural policy objectives.
- The aim of the Agency is to provide a substantial contribution to the development of cultural policy, to support the government and in this way create better pre-requisites for those active in the cultural field.
- 15 employees
- Scientific council (only advisory)

GOVERNMENTAL AUTHORITY (SWEDEN)

FUNDING, EXECUTION AND APPLICATION ARE CLOSELY LINKED

PROS	CONS
<ul style="list-style-type: none">• Application: The research is used and applied as it is directly ordered by the government	<ul style="list-style-type: none">• Arm-length: Little arm-length between research and government• Quality of research: The knowledge and research environments are not involved

RESEARCHER MODEL (NORWAY)

GOVERNMENT FUNDING, ARMS-LENGTH, RESEARCHERS

FUNDING	EXECUTION
<p>Arts Council Norway</p> <ul style="list-style-type: none">• Research and Development Section (FoU udvalget) <p>Norwegian Research Council</p> <ul style="list-style-type: none">• KULMEDIA: The economic and technological framework conditions for the cultural and media sector (80 + 80 mio. NOK <i>financed by the Ministry of Culture</i>)• SAMKUL• Portfolio for research in Welfare, Culture and Society (400 mio. NOK per year)	<p>Universities and independent research institutions, e.g.:</p> <ul style="list-style-type: none">• Telemarksforskning• Østlandsforskning• BI Norwegian Business School• Universities across Norway

RESEARCHER MODEL (NORWAY)

GOVERNMENT FUNDING, ARMS-LENGTH, RESEARCHERS

PROS	CONS
<ul style="list-style-type: none">• Arm-length between research and government• Quality of research: The knowledge and research environments are involved• Funding: The research is funded and requested by government• Application: The research is applied and used by the government and the arts council	?

PRIVATISATION (DENMARK)

RESEARCH FUNDED BY PRIVATE FOUNDATIONS

FUNDING	EXECUTION
<p>Very little funding from government</p> <p>Private foundations, e.g.:</p> <ul style="list-style-type: none">• Ny Carlsbergfondet• Augustinus Fonden• Velux Fonden• Nordea Fonden• Tuborg Fonden	<p>Universities, e.g.:</p> <ul style="list-style-type: none">• Copenhagen, Roskilde, Århus, Ålborg, Syddansk, CBS <p>Private consultancy firms, e.g.:</p> <ul style="list-style-type: none">• Rambøll• Seismonaut

PRIVATISATION (DENMARK)

RESEARCH FUNDED BY PRIVATE FOUNDATIONS

PROS	CONS
<ul style="list-style-type: none">• Arm-length between research and government• Quality of research: The knowledge and research environments are involved	<ul style="list-style-type: none">• Funding: The research is not funded and requested by government• Application: The research is rarely used and applied

NEW INSTITUTE FOR CULTURAL POLICY ANALYSIS (DENMARK)

- Request and demand from the cultural sectors
- The Institute for cultural analysis is established as an independent institute, which will support and develop knowledge about the conditions of the cultural sector and the importance of culture for the well-being of citizens, i.a. based on evidence and research-based studies.
- Funding: 28 mio. DKK (2022-2025) / 8 mio. per year from the Government
- Board of directors: 7 members appointed by the Minister of Culture

- Lots of expectations

HOW TO SUCCEED?

THREE CHALLENGES

1. The CCIs are diverse and heterogenous: Funding, purpose, organisation (private/public), law, etc. (from visual arts, to computer games, to tourism)
2. Many levels: The institutions/business, the industry, the municipalities and the state. Various demands for knowledge.
3. Research competences: How to find qualified researchers? Knowledge of the sector important. Many disciplines (humanities, sociology, economics, etc.).

HOW TO SUCCEED?

THREE PRINCIPLES

1. Arms-length (independent research)
2. Quality assessment (peer review)
3. Close collaboration with external partners
 - Existing researches and research environments
 - National Statistics Bureau: Data and data collection
 - A nuanced discussion on data is really important!

HOW TO SUCCEED?

THREE RECOMMENDATIONS

1. Involvement of users of the research in strategic decisions (industry partners, municipalities, the government)
 - Focus, priorities and strategy
 - Policy related
2. Creating volume: additional external funding
3. Curating and dissemination of existing knowledge and research



Association for Cultural Economics International

The Association for Cultural Economics International (ACEI) is a society of academics, practitioners, industry professionals and policy makers which promotes scholarly investigation of issues involved in the economics of the arts and cultural activities.

The ACEI provides opportunities for sharing the latest research through events both in person and online such as at our regular [conferences](#), [workshops](#) and [seminars](#). Also the ACEI is associated with the [Journal of Cultural Economics](#) and also publishes a [Working Paper Series](#). Members of the ACEI also engage more broadly to share and promote research through popular media, social media and via the dedicated blog [Economists Talk Art](#).



Economists Talk Art

[URBAN CULTURAL VIBRANCY AS A CONTRIBUTOR TO LOCAL DEVELOPMENT AND THE FUNDAMENTAL ROLE OF TERRITORIAL CONTEXT CONDITIONS](#) 4 October, 2022

By Elisa Panzera Heritage in European cities is recognized and appreciated worldwide for its uniqueness and beauty. Urban heritage can stimulate local economic conditions in addition to carrying social, historical, and cultural values. This nexus of economic development and cultural valuation can be influenced and strengthened by territorial characteristics such as a creative environment and... [...]

[10th EWACE 2022: CELEBRATING GROWTH AND DIVERSITY](#) 20 September, 2022

THANK YOU FOR YOUR ATTENTION

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