

# Everyday Creativity

from Great Art and Culture for Everyone,  
**to Great Arts and Culture by, with and for Everyone**



Photo Credit: Nick Hand

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# Executive Summary

## Executive Summary

In late 2015, 64 Million Artists was commissioned by Arts Council England (ACE) to deliver a nationwide consultation looking at the value of *everyday creativity* within arts and culture in England. The work was delivered following the publication of the [Warwick Commission Report into Cultural Value](#), calling for a more joined up cultural ecology and revealing that only 8% of the UK population regularly attend funded culture. We have worked in partnership with [Fun Palaces](#), [Voluntary Arts](#) and others to suggest ways of addressing these findings and this consultation has been a step towards understanding the role Arts Council England might play in supporting a culture of *everyday creativity*.

Over five months we have met with over 300 professional artists and practitioners; everyday artists, academics, staff from arts and cultural organisations, local authority staff and volunteers in twelve towns and cities in each of the English regions. We have heard many different opinions, as well as many common themes and from these have gathered some concrete recommendations about how we might better integrate *everyday creativity* across a spectrum of arts and culture in England.

Overwhelmingly we have heard that language, attitudes and the prevailing 'excellence' narrative in the arts can be seen as divisive in terms of engaging a broader audience in arts and culture. It was understood by many that we have created a culture in which 'Art is what artists do,' and that those without skill or talent in this area are discouraged from participating or practicing creativity. In work, homes and schools all over the country people see a division between 'the creatives' and the 'non-creatives', and those who feel they fall into the latter category don't feel sufficiently engaged in the rich cultural ecology of the UK.

We gleaned that some of the characteristics of *everyday creativity* (the importance of process over product, being given permission, finding activity in your local area, driven by local people) offered great starting points, for people finding their own way into individual creativity and culture more broadly. We looked at how developing a culture of *everyday creativity* across the country might contribute to a more democratic, accessible and open culture for all.

We realise that these findings build on the work of many others over a number of decades. The balance between 'high art' and the grassroots has been a continual conversation across the arts sector since public funding for the arts was first introduced 70 years ago, and there are many more qualified than us to give a detailed history of it. This consultation takes a contemporary snapshot of the UK scene and draws from a momentum manifested in national projects like [BBC Get Creative](#), Fun Palaces and the continuing work of Voluntary Arts. This work feels more crucial than ever in contributing to a balanced arts ecology where culture is valued by everyone.



In this report we have attempted to find a balance between some radical calls for a complete overhaul of the arts funding system and understanding the important work that Arts Council England already does and needs to keep doing. There was a clear and on-going belief amongst most consultees that ACE needs to balance significant sums from 'the gatekeepers of high art' to the grassroots, and that subtle shifts in the focus of funding will have little impact. We hope in the recommendations in this report to have reflected a realistic balance that will contribute to further shifts in the ways *everyday creativity* is viewed as a central contributor to a healthy arts and cultural sector in England.

This report recognises that whilst ACE specifically could and should do more to explicitly recognise and value *everyday creativity*, the arts sector and society at large can also contribute to shifts in how this wider culture is valued. It is hoped that this report will stimulate changes in approach from other arts councils across the UK, from across funded arts and cultural institutions, local, regional and national government, and other contributors to a healthy civic society.

Key to these debates was the search for the place where celebrating the everyday and respecting the professional meet, ensuring that all areas of culture are valued in the ways that work best for them. This proved to be a core challenge, and one that we have tried to reflect across the following recommendations, which were crowdsourced from all of the meetings we attended. They are broken down into 3 overarching areas:

1. Valuing *everyday creativity* in arts and culture
2. Supporting existing and encouraging more grassroots activity
3. Democratising an existing funded infrastructure

#### 1. Valuing *everyday creativity* in the wider arts ecology – from Great Art and Culture for Everyone to Great Arts and Culture by, with and for Everyone

- ACE (in partnership with arts and cultural funding bodies in Wales, Scotland and Northern Ireland) to take a clearer, more visible stance about the inclusion of *everyday creativity* in its policies, practices and funded programmes. Including:
  - o Increasing the visibility of *everyday creativity* in all communications
  - o Revisiting language including the use of 'Great Art' in public and internal communications.
  - o Relaxing art form definitions.
- The arts and cultural sector to commit to a central role in lobbying and advocacy across departments of government (local, regional and national) to ensure *everyday creativity* is central to policy.

Including;

- o Lead action research into the impact *everyday creativity* can have on well-being
- o Take a stronger stance on creativity in education
- o Lobby other areas of civic life where *everyday creativity* can contribute positively
- The arts and cultural sector to change its methodologies for measuring and surveying engagement in arts activity.
- ACE to consider a national campaign that highlights the benefits of, encourages more, and celebrates, *everyday creativity*.
- Cultural organisations (including ACE) to promote a culture of *everyday creativity* in their own workplaces and with sponsors/partners.

#### 2. Supporting existing and encouraging more grassroots activity: better supporting existing examples of *everyday creativity* and helping to develop more

- ACE to adapt its current funding structures to better support *everyday creativity*. Including:
  - creating a small grants fund EITHER as part of Grants for the Arts OR using community funding models such as Feast to distribute small grants, with lower requirements for up to £5,000.
  - creating longer term funding opportunities for community development
  - funding people, not projects: supporting creative catalysts and individuals who are promoting *everyday creativity*
  - training Contact Centre staff to better understand *everyday creativity*
- Commission a feasibility study into improving information sharing for local groups, activities and cultural and community events
- Continue support for networking opportunities across the broadest range of *everyday creativity*

#### 3. Democratising an existing funded infrastructure: supporting existing funded cultural organisations to democratise their working practices and encourage more and better *everyday creativity*

- Funded cultural buildings, where possible and appropriate, should be better deployed for community activity.
- 'Citizen panels' to be convened for funding decisions.
- The arts and cultural sector to facilitate and encourage local, regional and national skills sharing between individuals from across the broadest spectrum of creative activity.





Photo Credit: Bedpop Fun Palace, Bedford  
Credit: We Can Creative



# Background

## Background

### 64 Million Artists

In 2013 Jo Hunter and David Micklem came together around their shared preoccupations with the importance of *everyday creativity* and its power to unlock human potential. As arts practitioners they have seen the power of professional art to transform lives and played key roles in supporting artists to make excellent work. And they have both personally experienced the frustrations of an arts sector that tends to dictate that 'art is what artists do' and that fails to value a culture of *everyday creativity*.

In 2014 they formed 64 Million Artists – a major new project to shine a light on and encourage *everyday creativity* as an increasingly central part of UK culture.

Using the methodology Do, Think, Share 64 Million Artists run experiments and interventions in the following settings:

#### Cultural Policy

Working with Fun Palaces and Voluntary Arts and alongside movements such as [What Next](#) and BBC Get Creative 64 Million Artists take a central role in shaping cultural policy around *everyday creativity*. They also work with King's College London on major research programmes to explore the notion of *everyday creativity* and its impact on cultures and everyday life.

#### Workplaces and Education

From toothpaste factories to universities and everything in between, 64 Million Artists run workplace programmes to inspire creativity at work in order to promote better engagement, wellbeing and idea generation.

#### Wellbeing and Mental Health

Building on their work with individuals in the January and Friday Challenges Jo and David are now creating a bespoke set of programmes for people at risk of or suffering from mental health issues such as anxiety and depression as well as their friends, colleagues, families and clinicians.

#### City Wide Interventions

Between 2016-2018 64 Million Artists will be working with at least 2 major cities to explore what happens when you create a city-wide culture of *everyday creativity* across a prolonged period of time....over a year or longer.

### Everyday Creativity and Grassroots Culture

In February 2015 the Warwick Commission Report into Cultural Value published its findings. The report highlighted that despite the good work of funded arts organisations, regular audience attendance remained at around 8% of the population and that more work needed to be done to encourage a culture of everyday participation in the UK. In the same month the BBC launched Get Creative in partnership with over 1,000 stakeholders around the country in an attempt to catalyse *everyday creativity* amongst the population.

In partnership with Voluntary Arts and Fun Palaces, 64 Million Artists began to examine the potential of a grassroots cultural coalition to champion the importance of *everyday creativity* within a cultural ecology. It is the view of these partners, and many other grassroots organisations and informal affiliations, that arts and culture should be not just for everyone, but by, with and for everyone.

These arguments build on a wealth of existing (and growing) support for a more democratic approach to arts and culture. An implied hierarchy that splits the professional from the non-professional has been perpetuated since the middle of the last century. However, there is a growing interest in this area from a range of different interests and parties. This report attempts to consolidate voices from a growing movement calling for a greater focus on the grassroots in the arts and culture at a time when ACE is reviewing its commitment across this spectrum of activity.

To this end in early 2016, 64 Million Artists brought together employers, local authorities, educational establishments, [Creative People and Places](#) organisations, individual artists, academics (professional and amateur) and Arts Council England's National Portfolio Organisations (NPOs), to deliver an action research project that explored how to catalyse cultural agency for everyone in the country through reimagining everyday participation.

64 Million Artists, working in partnership with hosts across the English regions, convened a dozen meetings to explore our understanding of *everyday creativity*, the conditions under which it thrives, how it can play a central role in an arts and cultural ecology, and what role Arts Council England might play in its support in total. We brought together 304 individuals, identified by each host, with an interest in the democratisation of culture, to contribute to our findings. We worked with each host organisation to draw up a list of invitees that would ensure a broad range of voices contributed to the thinking behind this report.

Over the following pages we will outline what we heard at those meetings, what the overarching themes were, and what actions are recommended to ACE and the broader cultural sector as a result.

Region	Host	Date [2016]	No of attendees
<b>North</b>			
Hull	City of Culture Team	25th January	26
Stockton	ARC	27th January	22
Sheffield	Sheffield Theatres	10th February	32
<b>Midlands</b>			
Stoke	Appetite	29th March	18
Birmingham	Birmingham Rep	22nd February	21
<b>London</b>			
North London	Roundhouse	2nd February	26
South London	The Albany	3rd March	35
<b>South East</b>			
Norwich	Norwich Writers Centre	23rd March	36
<b>South West</b>			
Cornwall	Cornwall Museums Partnership and Feast	1st February	31
Bristol	ACTA Community Theatre	23rd February	27
<b>Academics' meetings</b>	Leeds University	28th January	17
	Warwick University	6th April	13
<b>Total</b>			<b>304</b>





Photo Credit: Camden peoples theatre Fun Palace (Credit: Joyce Nicholls)



# Everyday Creativity:

## *Why, What and How?*

### Everyday Creativity

Before trying to understand the factors that contribute to a thriving culture of *everyday creativity*, we began by drawing together its positive characteristics, and good examples from across the country. We gathered hundreds of great exemplars comprising street parties, guerilla gardening, painting in sheds, knitting circles, breakdancing in open spaces, Fun Palaces, amateur groups and community projects and asked participants to identify the common themes that linked these activities. Headline examples of those themes follow:

#### Accessibility of space/place

The importance of having access to a place to be creative was seen as a vital ingredient of *everyday creativity*. Whether this is a physical or virtual place, making it accessible for all, very visible in the public eye and having an entry level for everyone to come in was seen as central in promoting *everyday creativity*.

#### Creativity by stealth

Many groups talked about the importance of 'smuggling' creativity into everyday life. When individuals and groups stumble across things and people are already getting involved, they are more likely to participate. This might involve learning through singing at school, or targeting parents by doing creative activities with children or taking part in something in the street or at a carnival.

#### Process over product

This was a key theme in each group. The importance of stressing the importance of process as much as quality of outcome is seen as critical to a positive experience of *everyday creativity*. Consistently we heard that it's not about what you did (or made) but about who you did it with, what you felt, how it affected you. Many people noted our culture tends to focus on creative outputs (books, films, songs) rather than process (writing, filmmaking, singing) to the detriment of creative engagement.

#### Being given permission

Perceived barriers to engaging in creative activity can be dissolved by someone you trust or look up to encouraging you to take part. Society can put up invisible barriers (see the second part of this section) and having someone to give you permission to overcome them is important. Permission from yourself is also included in this. Many people noted that creativity is something we often don't prioritise or make time for, but when we do, it has a positive impact on our lives.

#### Cultural connectors/catalysts

Many examples of best practice in *everyday creativity* were led by individuals with a passion for 'doing' who had set up events, groups or clubs for others to join in. These cultural connectors or catalysts were seen as a crucial component in support of a landscape of *everyday creativity*.

#### Sociability

An opportunity to come together with friends, or to meet new people was cited as a core factor in cultivating a culture of *everyday creativity*. People from across society are often looking for a legitimised way of spending more time with friends and creative activities can be a way to do this.

### Self expression

*Everyday creativity* can provide an outlet through which individuals can express their ideas, opinions or feelings in a safe way. This was seen as core to the experience of *everyday creativity* whether it took place on your own or in a group setting, and whether it was implicit or explicit. Having an opportunity to make your mark, or share something that is yours, especially for people who have less of a voice elsewhere in society, was also deemed important.

### Digital/TV

The rise of digital has seen a greater prevalence of cheap tools for creativity, more space for sharing and a way of increasing the visibility of *everyday creativity*. TV programmes such as the Great British Bake Off, The Choir and Strictly Come Dancing have also been linked to rises in *everyday creativity* across the country. Whilst on the whole these have been positive developments, digital was also cited as a barrier to children and adults engaging in 'real life' creative activities.

### Progression routes

Whilst there was a focus on *everyday creativity* not being primarily about skill or talent, the importance of having the opportunity to progress was deemed significant. Having available progression routes that help participants to see a way to continue or develop their practice of *everyday creativity* can help them stick with something over a longer period of time.

As we talked through these themes, we also uncovered a number of key barriers to formalised arts and culture that *everyday creativity* was helping to overcome. These included:

### The prevailing narrative around excellence/professionalism

This was one of the key narratives that came up in all of our conversations nationally. Many consultees argued that wider society assumes that 'Art is what Artists do'; that it is only worth doing 'art' if you are good at it and that striving towards excellence is more important than just having a go. This received wisdom argues that if you are not talented then your engagement is as an audience member, not as a creative citizen in your own right.

This dichotomy, between professional 'great art' and the everyday, creates a barrier to more people engaging in a range of arts activities. ACE, in its commitment to excellence and access, might be seen as focusing its support towards either professional artists (great art) or audiences (everyone). Many consultees pointed to support for sport where the amateur and professional are seen as equal contributors to a spectrum as an example of engaged activity.

### Language around creativity and the arts

Definitions of culture, creativity and the arts are perceived to be one of the most significant barriers to people participating in creative practice. Many participants felt that language used by those in the funded sector could be seen as exclusive and 'worthy' and that it didn't resonate with broader society. Words like 'fun' and 'play' were deemed more inviting and it was felt that 'amateur' or 'community'

should be reclaimed and celebrated to raise the profile or engagement in *everyday creativity*, as well as audience development in the funded sector.

It is also noted that this dichotomy, between professional and community / amateur, can be overplayed. Professional artists are often key to catalysing *everyday creativity*, the legacy of which can be longer term community led groups and creative and cultural activity. The role of professional artist as initial inspiration, permission-giver and confidence-builder is significant and can create lasting impacts within community settings.

### Lack of creativity in education and work

The education system was a focus of many of the national conversations, with participants citing not only the reduction of arts in the curriculum but also the lack of room for creativity in teaching with pressure on teachers from all sides. Many also mentioned that arts subjects themselves were becoming more regulated in their teaching – with children being made to create identical pictures or structured forms of writing, rather than being encouraged to play or use their imagination. Continual assessment from a very early age can stifle playful creativity and runs counter to the notion of a creative educational environment.

In adult working life self-expression and creativity are often discouraged and a culture of being a 'professional' version of yourself, rather than expressing your own ideas and opinions, is often the norm. Education and work can contribute to a culture of embarrassment or self-consciousness around self expression and *everyday creativity*.



Photo Credit: Nick Hand



# Themes and Recommendations

## Themes & Recommendations - Valuing

Building on these themes, we explored what might change in the landscape to better promote and value a culture of *everyday creativity*. The feedback we received was broad ranging, and some of it falls outside of the scope of Arts Council England's remit.

In making the recommendations below, we have tried to find the balance between a fundamental restructure of arts funding (which many called for) and making small tweaks to the system that might be seen as tokenistic or irrelevant. These recommendations offer a starting point for discussion.

1. Valuing *everyday creativity* in the wider arts ecology – from Great Art and Culture for Everyone, to Great Art and Culture for, by and with Everyone
2. Supporting existing and encouraging more grassroots activity
3. Democratising an existing funded infrastructure

### 1. Valuing *everyday creativity* in the wider arts ecology – from Great Art and Culture for Everyone, to Great Art and Culture for, by and with Everyone

Across all consultees it was widely felt that Arts Council England (ACE), and the infrastructure it funds, could and should better explicitly value *everyday creativity* within a broad ecology of arts and cultural practice, embracing the amateur and grassroots alongside the professional and institutional. This is less about the availability of resources (although there are resource implications to supporting a culture of *everyday creativity*) and more about recognising *everyday creativity* in all its diversity and complexity – from experimental cake baking to brass bands and bedroom DJs – alongside the institutional – the arts centres, museums, opera houses and theatre companies, as equal contributors to the cultural make up of this country. We witnessed an overwhelming call for explicit connections to be made across a broader definition of arts and culture, seeing *everyday creativity* not as a driver for audience development, but for its inherent value.

However, in its recognition of *everyday creativity*, ACE (and the infrastructure it supports) must be sensitive to any perceived attempts to professionalise or 'own' grassroots culture. It is important to stress the clear boundaries between professional and amateur, paid and unpaid, in order to protect those artists choosing to make their living this way. Similarly, it is vital that the role of community artists, who often work across *everyday creativity* and the professional arts, are valued and encouraged to continue and grow their practice as a central part of this ecology.

By taking a refreshed stance, ensuring language and attitudes are clearer and more transparent, ACE (and the arts and culture infrastructure it funds) can together better ensure that all areas of culture, in its broadest diversity, are valued appropriately.

Against this background, we recommend that:

- **Arts Council England (in partnership with arts and cultural funding bodies in Wales, Scotland and Northern Ireland) take a clearer, more visible stance about the inclusion of *everyday creativity* in its policies, practices and funded programmes.** Whilst there should be clear distinctions between professional and everyday artistry in order to protect and value both equally, it is recommended that ACE:
  - **Increase the visibility of *everyday creativity* in all communications** using imagery, film, language that celebrate the everyday alongside professional arts, without claiming ownership of work that isn't funded or supported in some way
  - **Revisit language in public and internal communications.** All of our conversations raised concerns over notions of 'excellence,' and 'Great Art.' Focusing on excellence of process as well as product, considering quality in terms of the experience of the audience member or participant and not just the 'art,' and removing barriers to anyone wanting to call themselves an artist (whether amateur or professional), all felt central to resolving an implied hierarchy that is currently felt. The removal, or explicit definition of 'Great' was also called for.
  - **Relax art form definitions.** Many consultees felt that rigid artform definitions within ACE contributed to a poor chance of success with grant applications. Simpler routes into funding, unrestricted by artform definitions, would greatly assist applicants for *everyday creativity* projects.
- **The arts and cultural sector to commit to a central role in lobbying and advocacy across departments of government (local, regional and national) to ensure *everyday creativity* is central to policy.** Consultees recognised the impact of creativity outside of the arts and saw benefit in lobbying, not just for formal arts, but for a more creative approach to health, business, welfare and broader societal issues. It is recommended this sector:
  - **Lead action research into the impact *everyday creativity* can have on well-being,** and exploring the benefits of grassroots creativity to mental health, dementia, child development and other areas.
  - **Take a stronger stance on creativity in education** to ensure that it is embedded within the curriculum, not just within the arts but across disciplines.
  - **Lobby other areas of civic life where *everyday creativity* can contribute positively,** and that can support it to thrive, including local transport, the NHS and employment.
- **Methodologies for measuring and surveying engagement in creativity activity are revisited by ACE and other cultural and government partners.**

Often prominent research or surveys across the UK define cultural participation as people engaging with 'the arts or heritage'. By broadening the definition of cultural participation, and commissioning more research into *everyday creativity* as well as formal culture, we will better understand activity happening across the country, and what benefit it is having on broader society. It is recommended that:

- opportunities for structured and coordinated collation and analysis of data around *everyday creativity* are fully explored;
- opportunities for collegiate and transparent working between academics from different institutions are encouraged;
- that this work, wherever possible, is pooled to add up to more than the sum of its parts, to support campaigning around the value of *everyday creativity*.
- **ACE consider a national campaign to highlight the benefits of, encourage more, and celebrate, *everyday creativity*.** The impact of popular TV programmes including The Great British Bake Off, The Great Pottery Throw Down, Strictly Come Dancing and The Choir, have contributed to profiling *everyday creativity*. An appropriately resourced national campaign showcasing local, regional and national activity, potentially partnering BBC Get Creative, could make a strong contribution to the celebration of a culture of *everyday creativity*.
- **Cultural organisations are encouraged to promote a culture of *everyday creativity*** as exemplars of workplace engagement in creativity. ACE could support a culture of *everyday creativity* across its offices as an example to the wider sector.



Photo Credit: Voluntary Arts UK & Republic of Ireland





Photo Credit: Kelpies in the Quad Fun Palace (Credit: EBH)



## 2. Supporting existing and encouraging more grassroots activity: better supporting existing examples of everyday creativity and helping to develop more.

Across each of the groups with whom we consulted there was consensus that *everyday creativity* is already prevalent across the country and that it often does not require huge investment or cost much to participate in. However, there are actions that Arts Council England (and the funded infrastructure it supports) could take that would diversify and extend the range of options available to a broader number of participants.

Key issues to consider included improved information sharing at a local level, better support for people starting up projects, and small grants to seed fund community activity. It is recommended that:

- **ACE adapt its current funding structures to better support everyday creativity.** Whilst many projects rooted in *everyday creativity* do not require funding support, some applying for funding were deemed to have fallen through cracks in the system. ACE could better support grassroots *everyday creativity* by:
  - **creating a small grants fund EITHER as part of Grants for the Arts OR using community funding models such as [Feast](#)** to distribute small grants, with lower requirements for up to £5,000.
  - **creating longer term funding opportunities for community development** (extending funding structures for models such as CPP to match the length of funding agreements for NPOs)
  - **funding people, not projects.** Inspirational individuals in their localities are often key catalysts in embedding a culture of *everyday creativity*. By allowing local cultural connectors, at all levels, to be funded to drive change in their area, this could happen more quickly and effectively
  - **training Contact Centre staff to better understand everyday creativity, being clearer on** eligibility and supporting people who are developing grassroots projects to apply.
- **Commission a feasibility study into improving information sharing for local groups, activities and cultural and community events.** Throughout the country, people cited lack of information available as a major barrier to engagement with creative activity. Ideas were floated around a national, regional or local digital hub, to make information available to people looking to get involved in a creative activity. However, it was also felt by some that similar initiatives had been tried and failed, especially at a national level. It is recommended that ACE commission research, with case studies in 3-5 areas across England, to undertake an options appraisal into best support for sharing through networks. Libraries should also be considered a central resource on this, as should examples such as voluntary Arts' 'Up for Arts' scheme.

- **Continue support for networking opportunities across the broadest range of everyday creativity.** Overwhelmingly consultees welcomed the opportunity to meet and share ideas and best practice with their peers, which they previously had been unable to do. Continued support for sector development in this area could contribute to growth and further improvement. Better connections between academics, practitioners and the wider sector have been welcomed.



Photo Credit: Nick Hand



### 3. Democratising existing funded infrastructure: supporting existing funded cultural organisations to democratise their working practices and encourage more and better *everyday creativity*

One of the key themes of the consultation was the divide, both perceived and real, between funded culture and grassroots activity. It was widely felt that an implied hierarchy serves to further delineate between funded arts and cultural activity and *everyday creativity*. A change in the way this broad spectrum of activity is valued would naturally maximize opportunities for the professional and amateur sectors to learn from each other. Both offer learning and resources which might better be shared across a broader definition of an arts and cultural ecology.

However, ACE should avoid enforcing a responsibility for *everyday creativity* as the sole preserve of its funded infrastructure. Whilst some institutions are well placed to better support local cultures of *everyday creativity*, and others could be encouraged to recognise a broader spectrum of cultural activity, many are simply not configured to embody a culture of grassroots creativity. Any transfer of important resources from the grassroots to falsely empower funded organisations to do 'better engagement' would further contribute to a divide. It is recommended that:

- **Funded cultural buildings, where possible and appropriate, should be better deployed for community activity.** One of the key recommendations from the workshops was the provision of open, visible and accessible spaces for grassroots creative activity. Initiatives such as [Our Cultural Commons](#) are working towards better shared use of space, and it was pointed out that a more democratic use of currently funded buildings, and a requirement for future capital developments to commit to more shared use would rebalance provision away from a focus on the professional.
- **'Citizen panels' be convened for funding decisions.** Throughout all of the workshops there was a strong call to better involve 'ordinary people' in decision making at local, regional and national levels. Allowing citizen panels to review what gets funded in their area would support a more democratic culture, accessible for all. However, this is a sensitive issue that needs further investigation, around how panels should be selected, how diversity would be monitored and what role they would have in what decisions.
- **The arts and cultural sector facilitate and encourage local, regional and national skills sharing between individuals from across the broadest spectrum of creative activity.** Those engaged in *everyday creativity* could help funded arts and cultural organisations to become more diverse, better attended, more vibrant hubs in their community. By sharing infrastructure, knowledge and resources, funded organisations could better support grassroots community projects and individual everyday artists in their localities. Better local partnerships, across the broadest spectrum of arts and cultural activity, professional and amateur, infrastructures and grassroots, could contribute to positive shifts in the cultural ecology of England.



Photo Credit: Nick Hand



Thank you

## Appendix 1 – Acknowledgements

We would like to thank the huge range of participants that contributed to the thinking behind this report. The participants were selected and hosted by the following organisations:

<b>Hull</b>	Hull 2017
<b>Stockton</b>	ARC
<b>Sheffield</b>	Sheffield Theatres
<b>Stoke</b>	Appetite and New Vic Theatre
<b>Birmingham</b>	Birmingham Rep
<b>North London</b>	Roundhouse
<b>South London</b>	The Albany
<b>Norwich</b>	Norwich Writers Centre
<b>Cornwall</b>	Cornwall Museums Partnership and Feast
<b>Bristol</b>	ACTA Community Theatre

We were also delighted to host two gatherings of academics engaged in research around *everyday creativity* who contributed to and challenged our thinking, and made a huge impact on the outcome of this report. They were:

Dr Leila Jancovich - [Leeds Beckett University](#)  
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Professor David Gauntlett – [University of Westminster](#)  
Professor Helen Nicholson - [Royal Holloway, University of London](#)  
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Mary Kay Culpepper – [University of Westminster](#)  
Dr Eleonora Belfiore – [University of Warwick](#)  
Dr Dave O'Brien – [Goldsmith's, University of London](#)  
Jo Trowsdale – [University of Warwick](#)

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