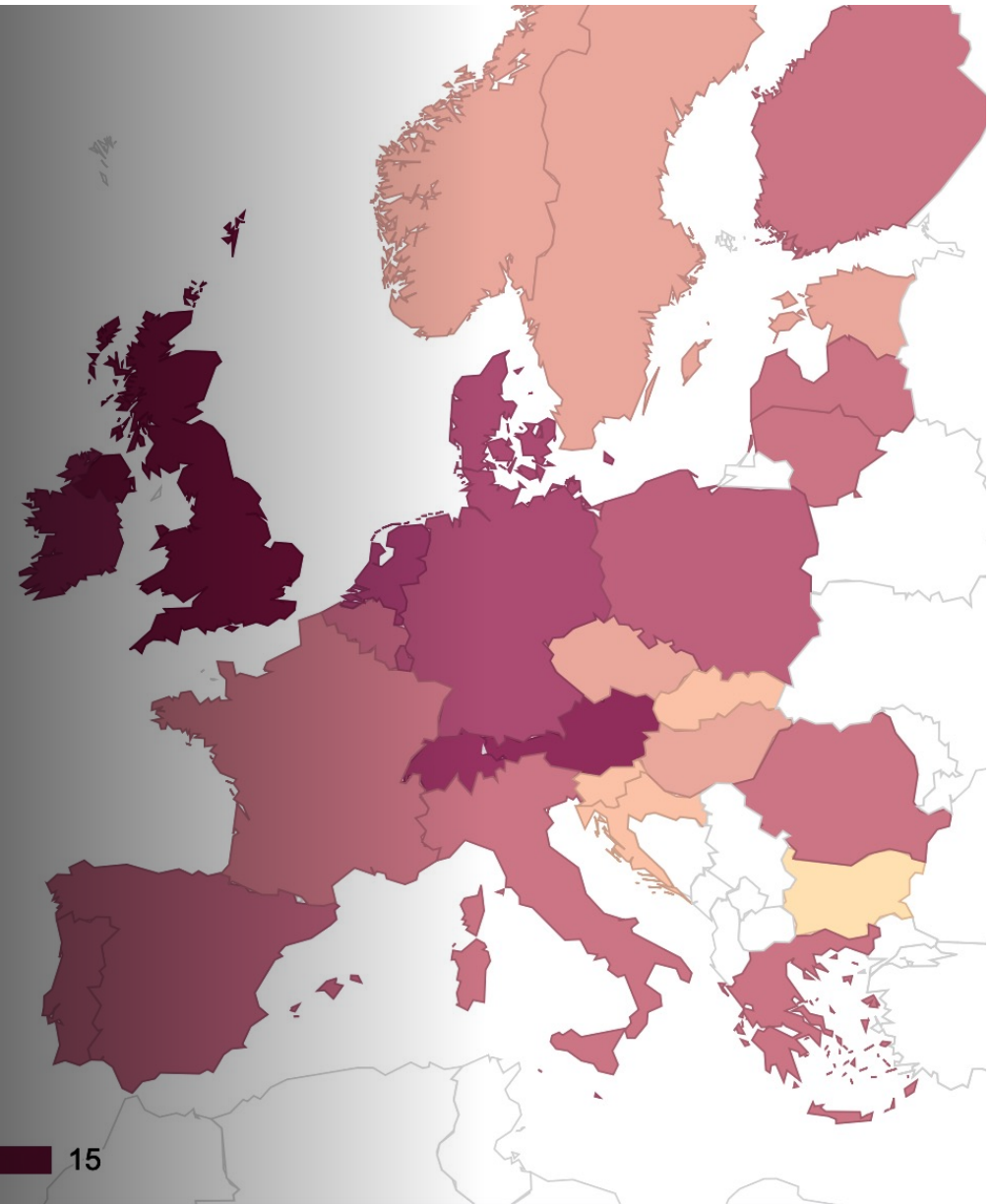




# *'Neoliberalism' and Cultural Values In Thirty European Countries*

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Understanding The Centrality Of  
Market-Oriented Values In European  
Cultural Policy Assemblages



# 'Neoliberalism' and Cultural Values in Thirty European Cultural Policy Assemblages

## Neoliberal Cultural Policy

- McGuigan (2005:238) offers a conception of 'neoliberal cultural policy' as:
  - increased corporate sponsorship of culture that might previously have been funded by public subsidy,
  - an emphasis on running public sector cultural institutions as though they were private businesses,
  - a shift in the prevailing rationale for cultural policy towards economic and social goals: 'competitiveness and regeneration' and 'an implausible palliative to exclusion and poverty'.
- 'We will need to invest strategically, both locally and nationally, and link our investment to outcomes that the public have said they want [...] Over the next 10 years, we will work to improve the way we make the case for the social and economic value of investing public money in culture.'  
*Arts Council England's Let's Create 2020-2030 strategy (2020:18)*



Arts Council England's *Let's Create 2020-2030* strategy

# 'Neoliberalism' and Cultural Values in Thirty European Cultural Policy Assemblages

## Existing Models of European Cultural Policy

- *Facilitator, Patron, and Architect* models still dominate the field (i.e. Hillman-Chartrand & McCaughey, 1989)
- Models predicated on geo-spatial proximity (i.e. Rius-Ulldemolins, Pizzi & Arostegui, 2019)

## The Cultural Policy Assemblage

- A critical focus placed on the whole cultural policy network as a networked ecology of actants



# Research Methodology: **Vectors of Market-Orientation**

- *Vector 1 : An emphasis on sources of private financial income within the cultural field, notably increased reliance on corporate sponsorship, commercial earnings, and trading activities outside the traditional scope of the subsidised cultural sector*
- *Vector 2: Tax regimes which recentre the allocation of resources from the state to the market*
- *Vector 3: A policy focus on public value, consumer accountability, and a demonstrable return on state investment*
- *Vector 4: Policy outcomes which can be characterised as traditionally social policy objectives*
- *Vector 5: Policy outcomes which are economic in focus and centre on stimulating economic growth and wealth generation*
- *Vector 6: Desétatisation, deregulation, and a turn to governance structures which mirror the operation of the private sector*
- *Vector 7: Active integration of the subsidised cultural field into the creative industries and creative economy and the location of the subsidised cultural sector in discourses of innovation, creativity and global competitiveness*
- *Vector 8: Limited state intervention in the fields of cultural employment and a focus on the entrepreneurial creative subject and a flexible labour market*

# Research Methodology: Indicators of Instrumental Values

## Civic Instrumental Cultural Value Indicators

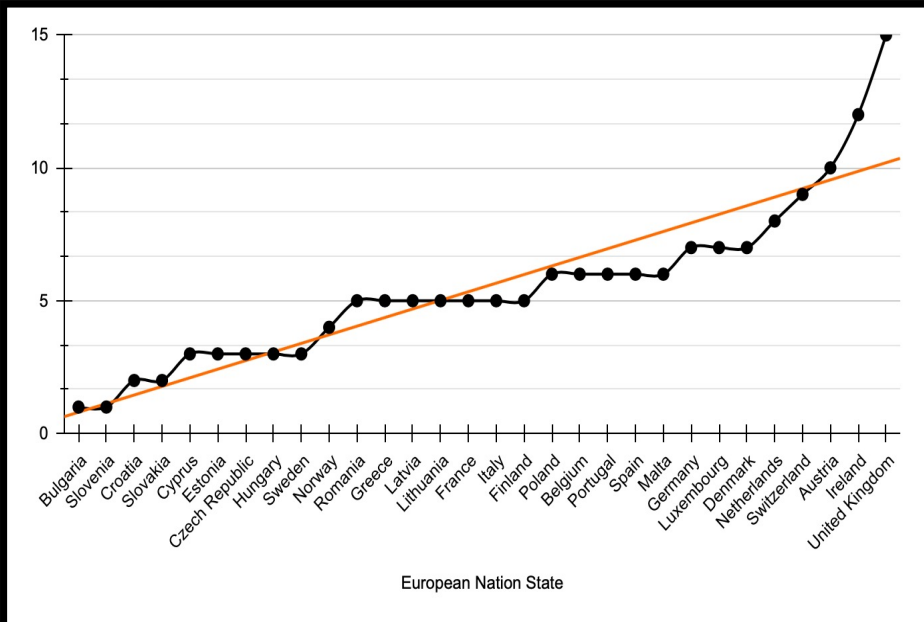
- *Social Cohesion, Civic Action, and Social Capital*
- *Education, Cultural Literacy, and Creative Capabilities*
- *Health, Wellbeing, and Social Care*

## Politico-Economic Instrumental Cultural Value Indicators

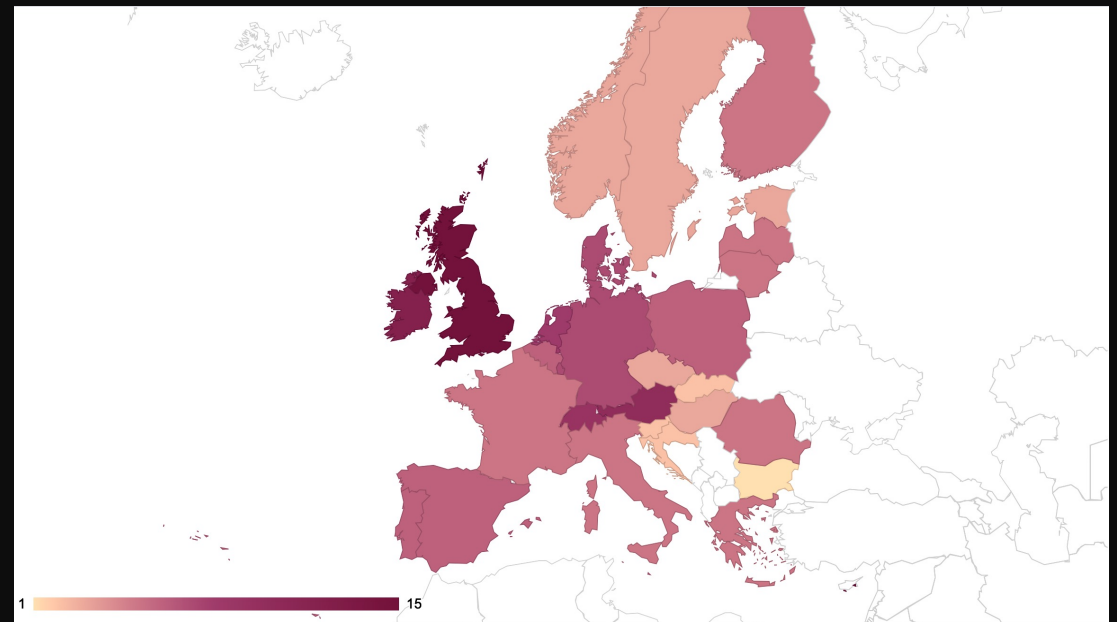
- *Soft Power, Cultural Diplomacy, and Inbound Tourism*
- *Culture-led Regeneration, Placemaking, and Creative Clusters*
- *Innovation, Talent, Wealth Creation, and Creative Economies*

(Alexander & Peterson Gilbert, 2020)

# The **Relative Centrality** Of Market-Oriented Values Across Thirty European Cultural Policy Assemblages



Total market-oriented value scores across European cultural policy assemblages (2014-20)

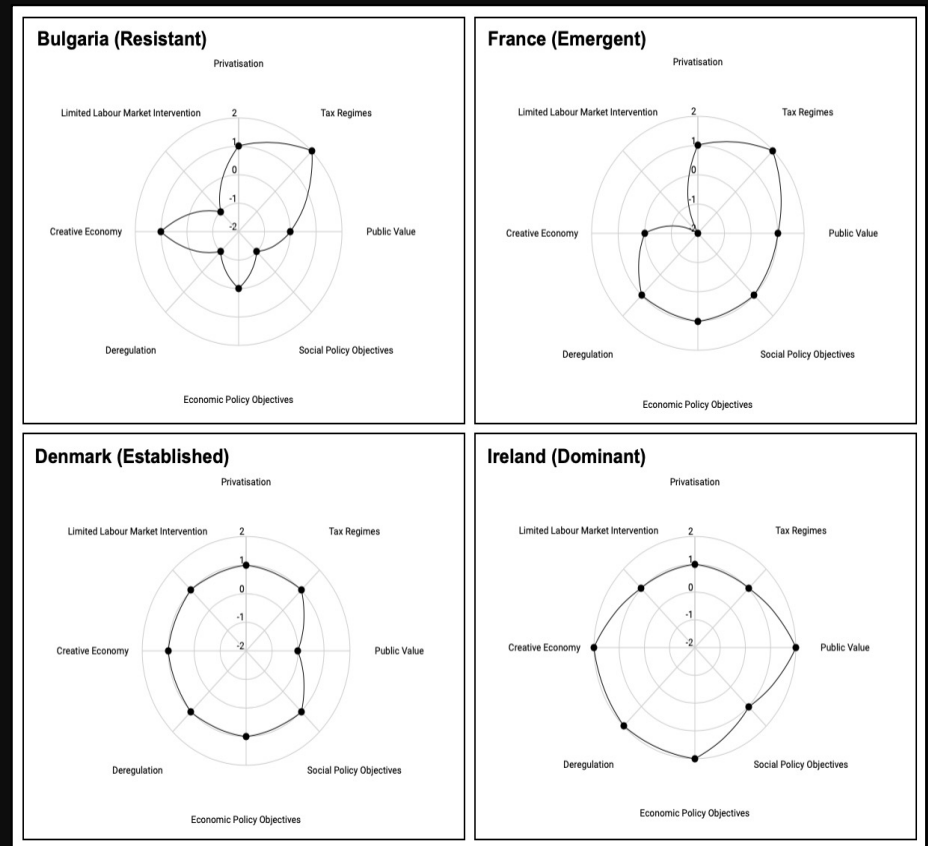


Heatmap of the relative centrality of market-or values within European cultural policy assemblages (2014-20)

# The REED Typology

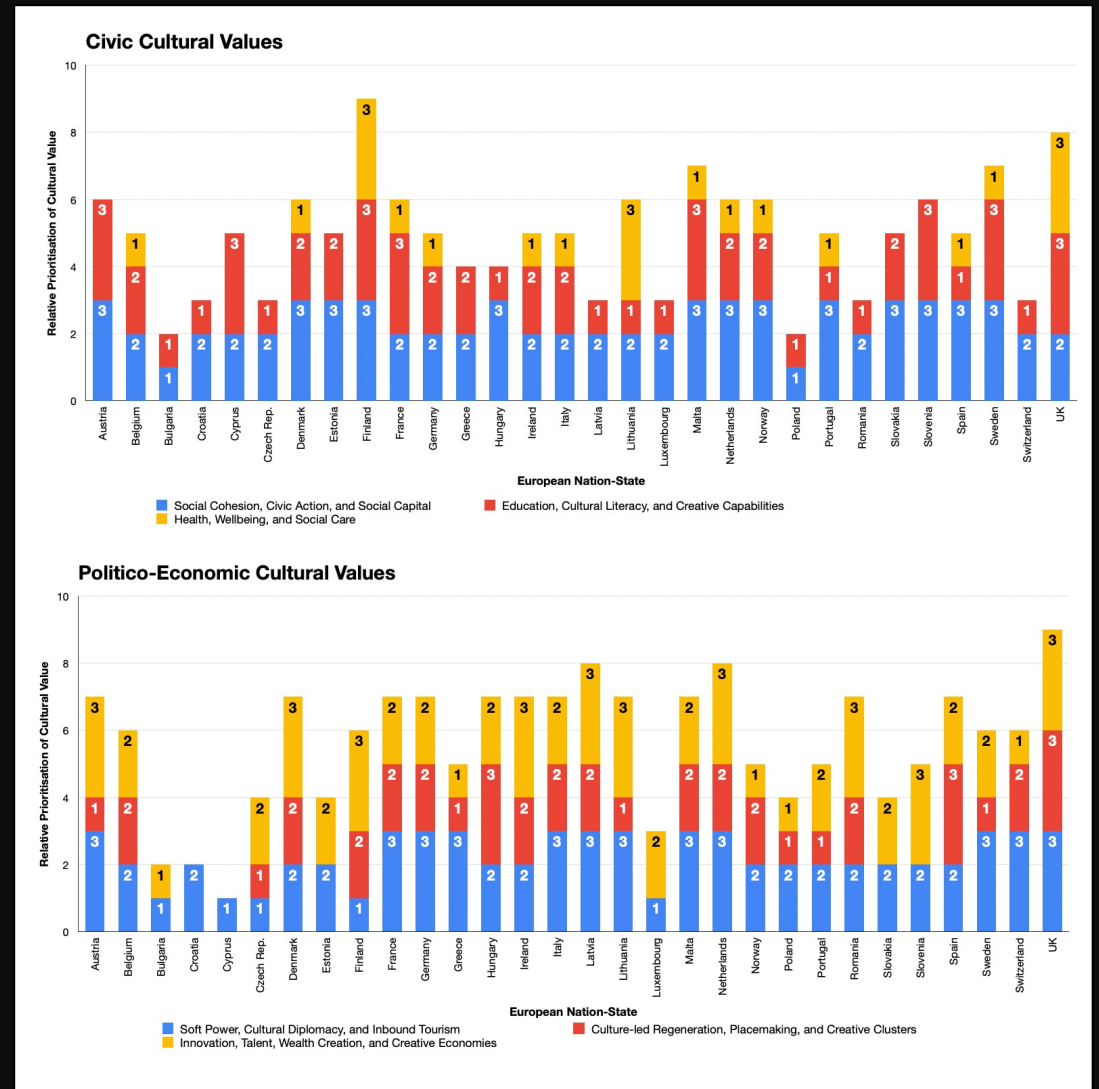
Alexander & Peterson Gilbert, 2020

Cultural Policy Assemblage	European Nation State
<b>Architype</b>	
<b>Resistant</b>	Bulgaria, Slovenia, Croatia, Slovakia, Cyprus, Estonia, Czech Republic, Hungary, Sweden, Norway
<b>Emergent</b>	Romania, Greece, Latvia, Lithuania, France, Italy, Finland
<b>Established</b>	Poland, Belgium, Portugal, Spain, Malta, Germany, Luxembourg, Denmark
<b>Dominant</b>	Netherlands, Switzerland, Austria, Ireland, UK



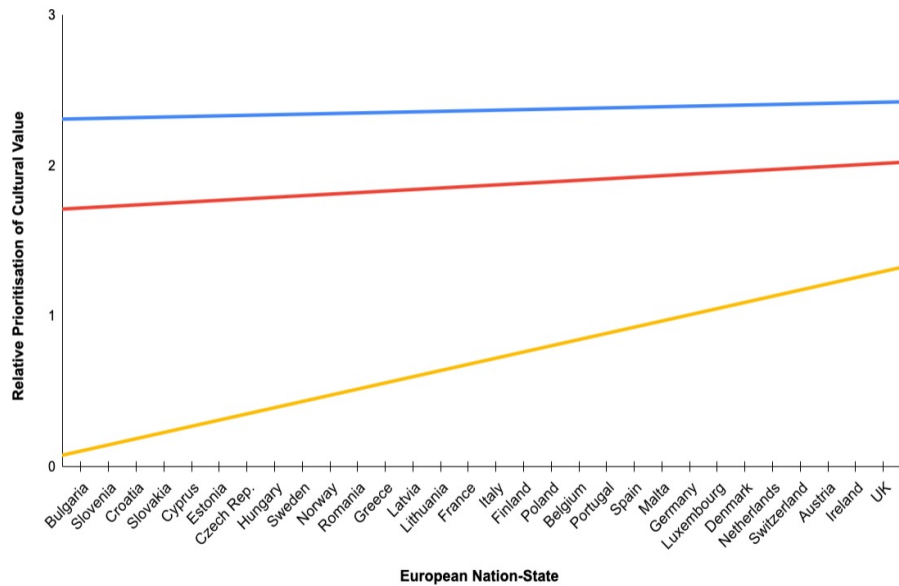
# Instrumental Cultural Values

Instrumental Value Attribution (Scores 0-3, value scores stacked within clusters)





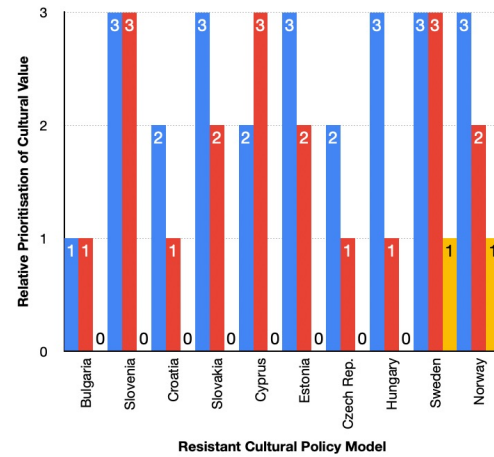
# Civic Cultural Values



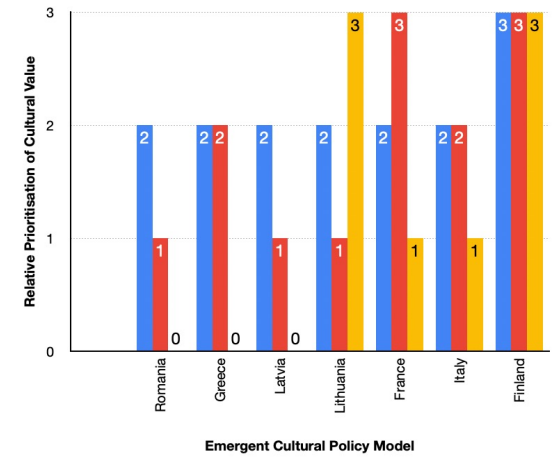
European Nation-State

- Trend line for Social Cohesion, Civic Action, and Social Capital
- Trend line for Education, Cultural Literacy, and Creative Capabilities
- Trend line for Health, Wellbeing, and Social Care

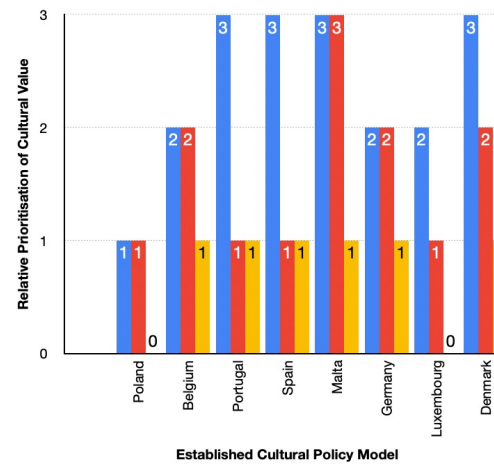
Average prioritisation of Civic Cultural Values across the REED Cultural Policy Hierarchy



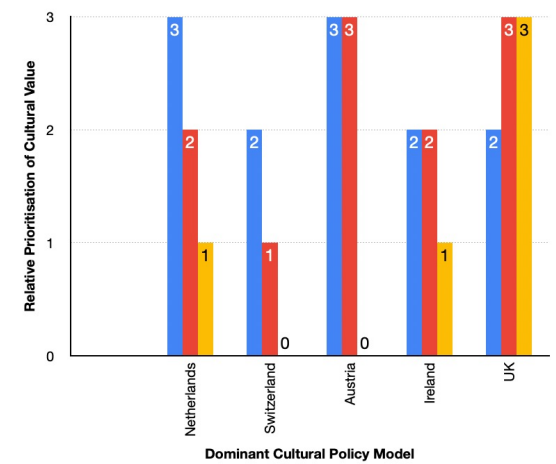
Resistant Cultural Policy Model



Emergent Cultural Policy Model



Established Cultural Policy Model

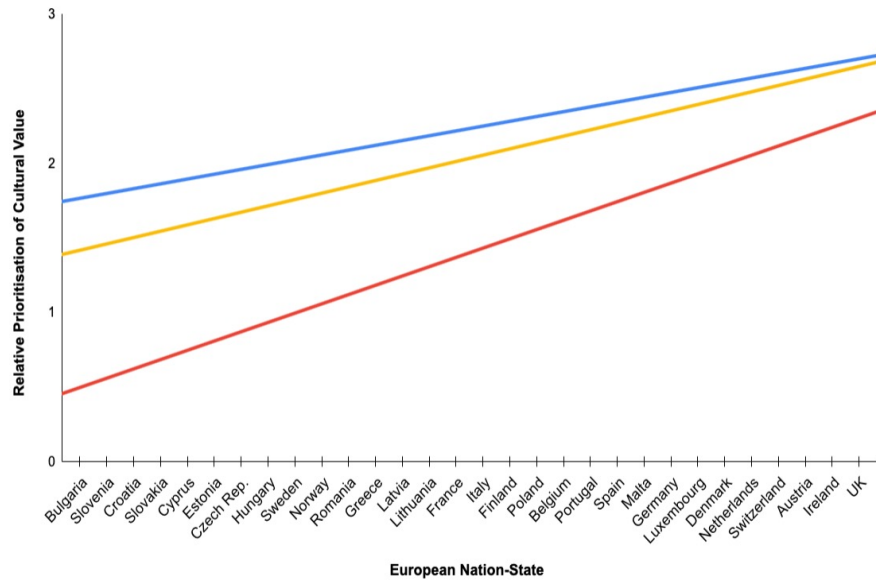


Dominant Cultural Policy Model

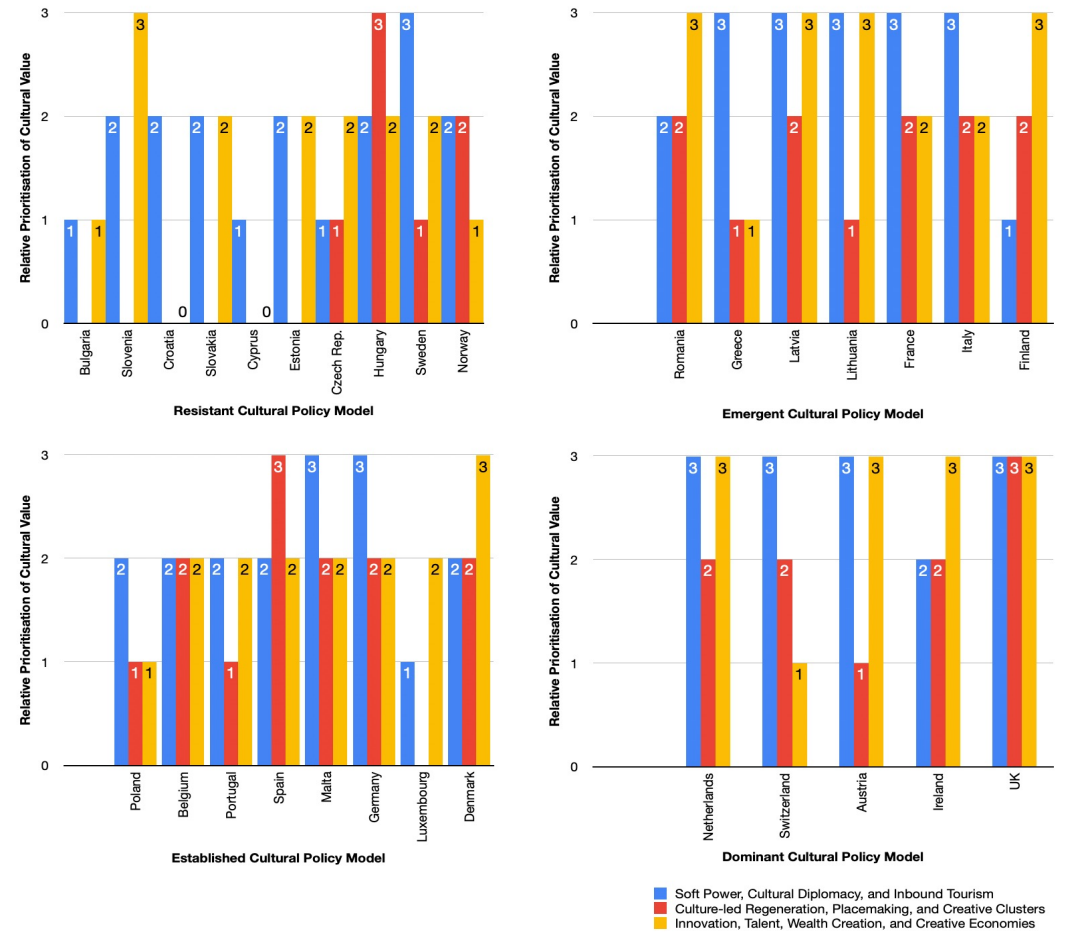
- Social Cohesion, Civic Action, and Social Capital
- Education, Cultural Literacy, and Creative Capabilities
- Health, Wellbeing, and Social Care

Civic Instrumental Cultural Values placed in relation to the REED Typology

# Politico-Economic Cultural Values

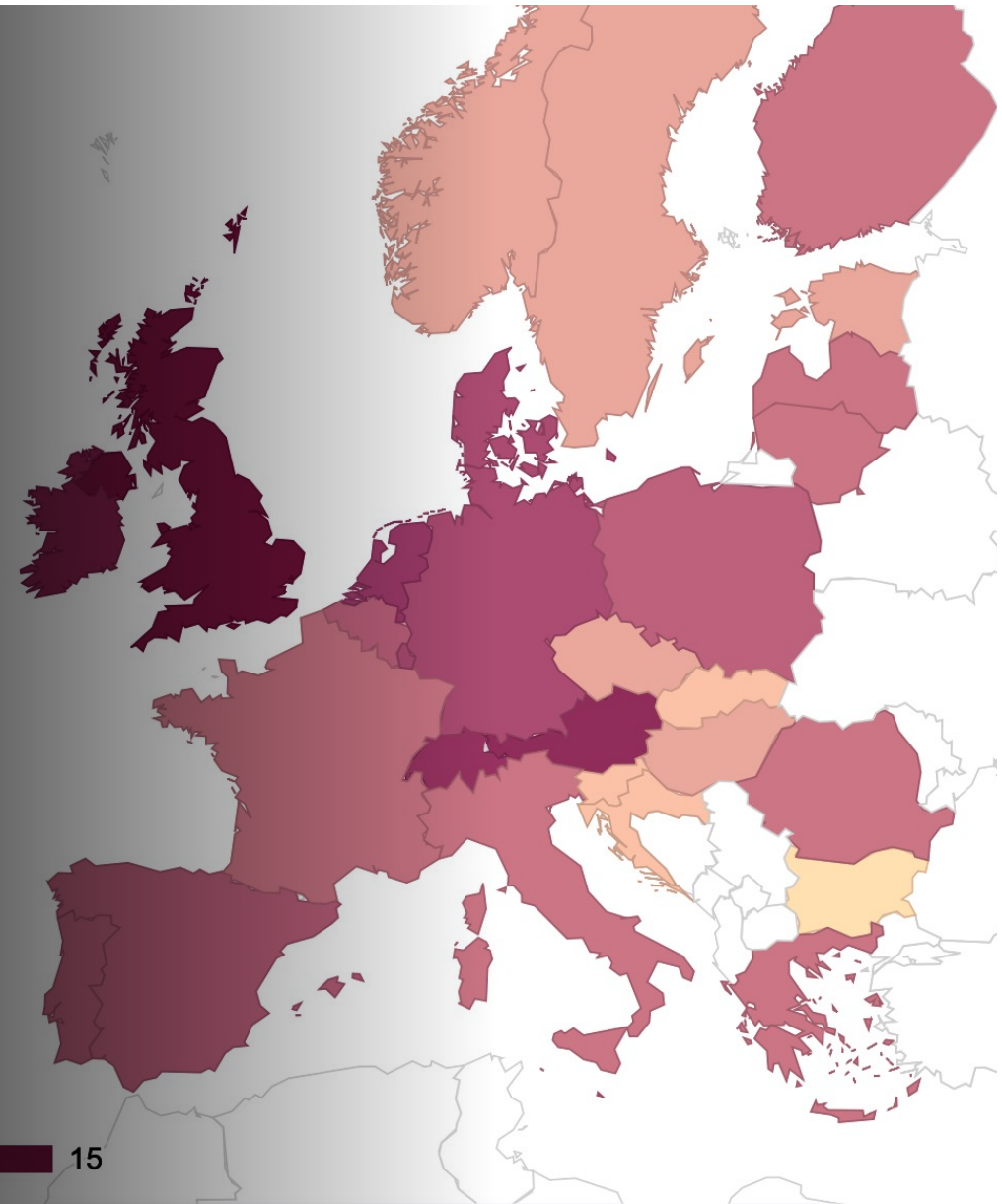


Average prioritisation of Politico-Economic Cultural Values across the REED Cultural Policy Hierarchy



Politico-Economic Instrumental Cultural Values placed in relation to the REED Typology

Conclusion:  
*Neoliberalisms and  
Cultural Values In  
Thirty European  
Countries*



Thank you for your attention

