



CULTURAL ENTREPRENEURSHIP COURSE ACCREDITATION TEMPLATE



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The following template provides guidance and a model for organisations wishing to:

- a) deliver a stand-alone VET training course for professionals working at EQV levels 4 & 5 within the Museums and Cultural Heritage sector;
- b) deliver the Cultural Entrepreneurship course as a unit within an existing VET/Higher Education accredited programme.

The template structure is based upon [European Credit Transfer and Accumulation System](#) (ECTS) that was developed as a result of the Bologna Process to facilitate the movement of students between different countries.

The structure is designed to enable institutions who wish to design and deliver courses in Cultural Entrepreneurship within the sector to adapt the accreditation model to their own institutions, but provide consistency across institutions and across national borders.



CULTURAL ENTREPRENEURSHIP COURSE ACCREDITATION TEMPLATE

COURSE DETAILS										
Course title	Cultural Entrepreneurship									
Course code	<i>To be completed by accrediting institution</i>									
Credit value	<i>To be completed by accrediting institution if applicable.</i> [This model assumes 25 hours study = 1 credit mapped to European Credit Transfer Scheme (ECTS). This model therefore has a credit value of 8 .]									
Level <small>Mark the box to the right of the appropriate level with an 'X'</small>	Level 4	X	Level 5	X	Level 6		Level 7		Level 8	
	Level 0 (for courses at foundation level)									
Entry criteria for registration on this course										
Pre-requisites <small>Specify in terms of unit codes or equivalent</small>	<p><i>[As this course is designed for people already working in the Cultural Heritage sector, the pre-requisites would be to do with their employment history rather than qualifications. However, if the course is integrated with other education/VET provision then the completion of other units before or alongside this course would be specified here].</i></p> <p>Employment or experience of working in the Cultural Heritage sector in co-ordination and middle management roles in large institutions; managers of small and medium-sized institutions; independent workers (start-ups and freelancers) working in the cultural sector.</p>									
Co-requisite courses/units <small>Specify in terms of unit codes or equivalent</small>	<i>[If this course were to be incorporated into a longer VET programme as a 'unit', they would be specified here]</i>									
Course delivery										
Mode of delivery	Taught	X	Distance		Placement		Online	X		
	Other	Application in the workplace								
Pattern of delivery	Weekly		Block		Other	X				
When course is delivered	Semester 1			Semester 2			Throughout year			
	Other									
Brief description of course content and/ or aims <small>Overview (max 80 words)</small>	<p>The course will introduce the key concepts in cultural entrepreneurship to students who are working in the museums and cultural heritage sector. It is designed to address a skills and knowledge deficit in the sector and in response to the increasing need for institutions in the sector to decrease dependency on public funding. This is true across all EU member states. It is also designed to improve the health and vitality of the sector by creating new ways in which to raise funds and engage new audiences.</p> <p>The course will include a resource-based overview of the sector, a focus on audience/client relationships, policy context and theory, financial sustainability, change management, planning and leadership.</p> <p>It will present case studies from institutions in at least 3 EU member states.</p> <p>It will provide students with an opportunity to analyse their own organisations, and to create cultural entrepreneurship plans that can be presented to the workplace with a view to implementing change through the introduction of cultural entrepreneurship behaviours and strategies.</p>									

Course team/ author/ coordinator(s)	<i>[To be completed by relevant institution]</i>
School	<i>[As above]</i>
Site/ campus where delivered	<i>[As above]</i>
<i>If the course is adapted as a unit within a larger training programme/course</i>	
Course	Status (mandatory/ compulsory/ optional)
<i>[This section can be completed if the course is to be part of a larger accredited programme]</i>	

COURSE AIMS, ASSESSMENT AND SUPPORT	
Aims	<p>To enable students to:</p> <ul style="list-style-type: none"> • Gain an thorough understanding of the transformation processes in the cultural heritage sector in relation to entrepreneurial practices and behaviours; • Understand the organizational and financial implications of the adoption of cultural entrepreneurship practices and behaviours. • Develop entrepreneurial skills that are necessary in a market place where change is the norm and employment patterns are fluid; • Develop analytical skills to enable the application of the concepts and approaches presented in the course to his/her own organization.
Learning outcomes	<p>By the end of the course students should be able to:</p> <ol style="list-style-type: none"> 1. Understand the transformation processes ongoing in the cultural heritage sector; 2. Identify organisational and financial implications of such transformations in cultural organisations; 3. Evaluate the degree of success, consistency and conflicts of the transformation processes; 4. Reflect on the role of public, private and not-for-profit sectors and their possible integration in the management of cultural heritage; 5. Critically apply the concepts discuss in the module to his/her own organisation.
Content	<p>The course's aim is to enable students to understand the implications of entrepreneurship in managing cultural organisations. It is divided into 5 modules which deal with a specific aspect relating to entrepreneurship within the sector. These are:</p> <ol style="list-style-type: none"> 1. General introduction: a resource based view. 2. Relation to the audience/clients. 3. Context/impact: networking, politics, stakeholders, society. 4. Financial sustainability. 5. Change, planning, leadership.

	<p>These modules are underpinned by a brief revision of basic managerial knowledge for arts organisations, to include:</p> <ul style="list-style-type: none"> • Public-private partnerships • Human resources management • Visitor orientation • Business modeling. <p>Topics covered in this course include:</p> <ul style="list-style-type: none"> • A changing world in the Arts and Heritage sector • Resources and competence in the sector • Case studies (e.g. British Museum, Pompeii at BM vs Leonardo da Vinci) • General rhetoric and customer view • Demand or knowledge based: Innovation and expertise • Privatisation and entrepreneurship • Institutional transformation and managerialism • Financial sustainability • Planning and budgeting, business modeling • Entrepreneurship, leadership and planning
Learning support	<p>Bibliography</p> <p><i>The following texts are recommended as general reading around key concepts in Cultural Entrepreneurship. The Appendices provide the in-depth bibliographies that were designed for use with each of the EMPHOS pilot courses in Bologna, Italy and Utrecht, The Netherlands.</i></p> <p>Indicative Reading from the Bologna Pilot:</p> <p>Carnegie GD., Wolnizer PW. Enabling accountability in museums. <i>Accounting Auditing and Accountability Journal</i> 1996; 9(5): 84–99.</p> <p>Desa, G. and Basu, S. Optimization or bricolage? Overcoming resource constraints in global social entrepreneurship. <i>Strategic Entrepreneurship Journal</i> 2013; 7: 26-49.</p> <p>DiMaggio, P. Cultural entrepreneurship in nineteenth-century Boston: The creation of an organizational base for high culture in America. <i>Media, Culture & Society</i> 1982; 4(1), 33-50.</p> <p>Janes, R. R. <i>Museums in a Troubled World</i>. London: Routledge, 2009.</p> <p>Indicative Reading from the Utrecht Pilot:</p> <p>Murphy, B.L., <i>Museum Ethics and Cultural Heritage</i>, ICOM / Routledge, 2016</p> <p>Osterwalder A., Pigneur, Y., <i>Business Model Generation</i>, Wiley, 2010</p> <p>Osterwalder A., Pigneur, Y., <i>Value Proposition Design</i>, Wiley, 2014</p>

Verhage B., Marketing Fundamentals, an international perspective, Noordhoff Uitgevers, 2013

Indicative Reading from the UK Evaluators:

Anderson, D. and Great Britain. Department of National Heritage. (1997), A common wealth: museums and learning in the United Kingdom, a report to the Department of National Heritage. [London]: Department of National Heritage.

Bourdieu, Pierre. (1993) The field of cultural production: essays on art and literature, Cambridge, Polity Press,

DCMS (2005) Understanding the future: Museums and 21st century life: The value of museums.

Bourdieu, P., (1992) Distinction, London, Routledge

J., Dodd, J. & Jones, C. "Twenty-first century museum ethics: a view from the field." In Conal McCarthy (ed.) International Handbook of Museum Studies: Volume 4: Museum Practice: Critical Debates in the Museum Sector. General editors Helen Rees Leahy and Sharon Macdonald. Malden and Oxford: Blackwell.

Dodd, J. 1994. 'Whose museum is it anyway: Museums education and the community', in Hooper-Greenhill, E. (ed.) The Educational Role of the Museum, Routledge

Duncan, C. (1995), Civilizing Rituals: Inside Public Art Museums: Routledge.

Available to download from EMPHOS website:

[European Qualification Framework for Lifelong Learning Level 4/5 Cultural Entrepreneurship](#)

[Pilot Course: Cultural Entrepreneurship \(Italy\) - Overview](#)

[Videos about the Bologna pilot](#)

[Teaching Instructions \(Bologna model\)](#)

[Pilot Course: Towards a Smart Organisation \(The Netherlands\) - Overview](#)

[Videos: Utrecht pilot](#)

[Teaching Instructions \(Utrecht model\)](#)

[Case Studies: Cultural Entrepreneurship and Innovation \(IT, UK, NL\)](#)

[Newsletters and other EMPHOS course communications](#)

[Intellectual outputs of EMPHOS course including information on teaching in all partner universities and country scans of existing cultural entrepreneurship models.](#)

	EMPHOS Evaluation Report
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Teaching and learning activities		
Details of teaching and learning activities	<p>The teaching and learning activities include</p> <ul style="list-style-type: none"> • Pre-reading assignments • Group training sessions • Case studies • Presentations and discussion • Self-reflections • Brainstorming sessions • Work-based assignment <p>The course is divided into 5 modules, to be delivered over one day (intensive) x 5 weeks. (see course content).</p> <p>There is an independent study gap of 3 months [<i>can be varied</i>] to enable students to undertake in-depth research in their own organisations in preparation for the Work Based Assignment, which is presented by the student to the group in a 6th scheduled session.</p>	
Allocation of study hours (indicative) <small>Where 10 credits = 100 learning hours [<i>to be adapted by institution</i>]</small>		Study hours
SCHEDULED	6 one-day sessions x 8 hours, presenting the 5 modules, following up in session 6 with the students' presentations of their work-based assignment based on their own institutions.	48
GUIDED INDEPENDENT STUDY	Students will be provided with pre-module reading/study guidance in preparation for the scheduled sessions in order to maximize the sharing of learning between peers, as well as instruction by the course tutors.	100
WORK BASED ASSIGNMENT	Application of learning to own institutional context : Design a plan to stimulate entrepreneurial behaviours, strategies and activities including a timetable for implementation.	52
TOTAL STUDY HOURS		200

Assessment tasks		
Details of assessment for this course	If applicable	
Types of assessment task <small>Indicative list of summative assessment tasks which lead to the award of credit or which are required for progression.</small>		% weighting <small>(or indicate if component is pass/fail)</small>
WRITTEN		
COURSEWORK		
PRACTICAL		



EXAMINATION INFORMATION

Area examination board

External examiners

Name	Position and institution	Date appointed	Date tenure ends

QUALITY ASSURANCE

Date of first approval

Only complete where this is not the first version

Date of last revision

Only complete where this is not the first version

Date of approval for this version

Version number

Available as free-standing course?

Yes

No

APPENDIX ONE: In-Depth Bibliography – EMPHOS Bologna Pilot

Pilot Course: Cultural Entrepreneurship in the Museums and Heritage Sector in Italy.

The bibliography has been designed to take account of the specific needs of the target student group in Italy:

- Students are experienced professionals, working within organisations in the sector without the time to dedicate to extensive reading (as in the case of full-time university students). Students, therefore, can be selective in their choice of reading from the list, according to their specific interests/knowledge gaps;
- The list is divided into two sections: a) general readings on Cultural Entrepreneurship, and b) articles that refer to the case studies discussed in the classes delivered in the EMPHOS pilot course. The case studies can be found on the EMPHOS website and links directly to them are below.

a) General readings

- Anthony, R. N., Hawkins, D. F., Macri, D. M., Merchant, K. A., Myr, B., & Mezzabotta, C. (2005), "Il margine di contribuzione e le relazioni fra reddito e volume", in *Sistemi di controllo: analisi economiche per le decisioni aziendali*. McGraw-Hill.
- Carnegie GD., Wolnizer PW. Enabling accountability in museums. *Accounting Auditing and Accountability Journal* 1996; 9(5): 84–99.
- Christensen T., Lægreid P. Agentification and regulatory reform. In: Christensen T., Lægreid P., editors. *Autonomy and regulation. Coping with agencies in the modern state*. Cheltenham: Edward Elgar; 2006.
- Desa, G. and Basu, S. Optimization or bricolage? Overcoming resource constraints in global social entrepreneurship. *Strategic Entrepreneurship Journal* 2013; 7: 26-49.
- DiMaggio, P. Cultural entrepreneurship in nineteenth-century Boston: The creation of an organizational base for high culture in America. *Media, Culture & Society* 1982; 4(1), 33-50.
- Garud, R., Gehman, J., & Giuliani, A. Contextualizing entrepreneurial innovation: a narrative perspective. *IEEE Engineering Management Review* 2015; 43(1): 80-102.
- Hood C. The New Public Management in the 80's: variations on a theme. *Accounting Organizations and Society* 1995a; 20(2–3): 93–110.
- Janes, R. R. *Museums in a Troubled World*. London: Routledge, 2009.
- Kickert, W. Public management reforms in countries with a Napoleonic state model: France, Italy and Spain. In C. Pollitt, V. Homburg, & S. Thiel (Eds.), *New public management in Europe* (pp. 26–51). Basingstoke: Palgrave Macmillan; 2007.
- Newman A. Imagining the social impact of museums and galleries: interrogating cultural policy through an empirical study. *International Journal of Cultural Policy* 2013; 19 (1): 120–37.
- Schumpeter, J. (1984), "Il processo di distruzione creativa", in *Capitalismo, socialismo e democrazia*, Etasm, Milano (ed orig 1942).
- Scott, M. Cultural entrepreneurs, cultural entrepreneurship: Music producers mobilising and converting Bourdieu's alternative capitals. *Poetics*, 2012; 40 (3), 237-255.
- Verhoest K., Peters G., Bouckaert G., and Verschuere B. The study of organisational autonomy: a conceptual and methodological review. *Public Administration and Development* 2004; 24 (2):101–18.

b) In depth reading of case studies discussed in class (EMPHOS Pilot Course) (Most of these articles are also available in English)

MODULE 1

- Zan L. (2002), "Management Knowledge – maneggiare con cura. L'introduzione di forme di managerialismo nella storia del British Museum". *Studi Organizzativi*. N.3. pp 5-51.



MODULE 2

- Masino G., Zan L. (2002), "Il Ferrara Buskers Festival: progettualità, emergenza e costellazione di significati" [co-autore G. Masino], *Micro e Macro Marketing*, a. XI, n. 1, 2002 (pag. 85-113).
- Pegoraro M., Zan L. (2017), "Life and death in audience development. The exhibition on Pompeii at the British Museum, 2013", *Museum Management & Curatorship*, pp. 213-231.
- Gruppo GIOCA Ricerche (2017), *Trade-off tra conservazione e valorizzazione. Il caso della mostra "Leonardo" del MUST di Milano*, accessibile al link <http://emphosproject.eu/conflicts/>

MODULE 3

- Ferri, P. e Zan, L. (2012), *Pompei dieci anni dopo. Ascesa e declino dell'autonomia gestionale*, in «Aedon», 2012, n. 1-2, accessibile al link http://www.aedon.mulino.it/archivio/2012/1_2/zan.htm, (ultima consultazione: 3 gennaio 2018).
- Ferri, P. e Zan, L. (2014), *Economia e gestione delle partnership nei Beni culturali. Riflessioni sull'esperienza di Ercolano*, in «Aedon», 2014, n. 3, accessibile al link <http://www.aedon.mulino.it/archivio/2014/3/zan.htm>, (ultima consultazione: 3 gennaio 2018).

MODULE 4

- Zan L., Lusiani M. (2014), "La gestione di Machu Picchu: assetto istituzionale e modello di business", in Zan L. (a cura di), *La gestione del patrimonio culturale*, Bologna: Il Mulino, pp. 113-128
- Zan L., Lusiani M. (2014), "I master plan nella gestione di Machu Picchu: continuità e cambiamento", in Zan L. (a cura di), *La gestione del patrimonio culturale*, Bologna: Il Mulino, pp. 141-162
- Lusiani M., Zan L. (2014), "Trasformazione istituzionale e managerializzazione nel patrimonio culturale: Heritage Malta", in Zan L. (a cura di), *La gestione del patrimonio culturale: una prospettiva internazionale*, Bologna: Il Mulino., pp. 97-112

MODULE 5

- Zan L. (1997), "Piano, con armonia. Lo sviluppo dell'Accademia Pianistica di Imola in prospettiva economico-aziendale", *Economia e Management*, n.5, pp. 17-26.
- Lusiani M., Zan L. (2014), "Il Museo Internazionale delle Ceramiche tra due diverse narrazioni " in Zan, L. (a cura di) *La gestione del patrimonio culturale: una prospettiva internazionale*, Bologna: Il Mulino., pp. 37-56.



APPENDIX TWO: In-Depth Bibliography – EMPHOS Utrecht Pilot

Course: Towards a Smart Organisation

The Dutch version of the course in cultural entrepreneurship is based on the assumption that people on the work floor, working on EQF level 4/5, limit the time they want to invest in participating in a workshop. To subscribe preparatory homework before the start of the course, is therefore not advised, nor integrated in the course formula.

However, many participants of the Utrecht pilot course indicated their interest in further reading, during and after the course.

This list may be helpful when people like to deepen their knowledge or support their activities by further reading.

General reading

Murphy, B.L., Museum Ethics and Cultural Heritage, ICOM / Routledge, 2016

Osterwalder A., Pigneur, Y., Business Model Generation, Wiley, 2010

Osterwalder A., Pigneur, Y., Value Proposition Design, Wiley, 2014

Verhage B., Marketing Fundamentals, an international perspective, Noordhoff Uitgevers, 2013

In depth reading on issues discussed in class

Day 1	
	<p><i>Customer Relation Management</i> Payne, A., Frow, P., Strategic Customer Management. Cambridge University Press 2013</p> <p><i>Customer Journey</i> https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/the-consumer-decision-journey</p>
Day 2	<p><i>Trends in Society</i> https://www.ne-mo.org/ https://icom.museum/ https://www.aam-us.org/programs/center-for-the-future-of-museums/</p> <p><i>Business Model Canvas</i> Osterwalder A., Pigneur, Y., Business Model Generation. Wiley, 2010</p> <p><i>Change / Managing Change</i> Greiner, L. (1972). Evolution and revolution as organizations grow. Harvard Business Review, p37-46. Burnes, B., Managing Change. Pearson Education Limited, 2017</p>
Day 3	<p><i>How to Raise Money as a not for Profit / non profit Organisation</i> Francois, E.J., Financial Sustainability for nonprofit organizations. Springer Publishing Co Inc., 2014</p>



APPENDIX 3: In-depth Bibliography – UK Evaluators

Indicative Bibliography

- Anderson, D. and Great Britain. Department of National Heritage. (1997), *A common wealth: museums and learning in the United Kingdom, a report to the Department of National Heritage*. [London]: Department of National Heritage.
- Bal, M. (2001), *Looking in: the art of viewing*. Amsterdam: G+B Arts International.
- Belting, H. (2003), *Art history after modernism*. Chicago; London: University of Chicago Press.
- Bennett, T. (1995), *The birth of the museum: history, theory, politics*. London; New York: Routledge.
- Bennett, Tony, (1994) "The Exhibitionary Complex." in *Culture/Power/History: A Reader in Contemporary Social Theory*, Princeton, NJ: Princeton University Press
- Bourdieu, Pierre. (1993) *The field of cultural production: essays on art and literature*, Cambridge, Polity Press,
- Bradburne, J. (2001) *Space creatures: The museum as urban intervention and as social forum*. *Journal of Museum Education* 24(1-2):16-20.
- DCMS (2005) *Understanding the future: Museums and 21st century life: The value of museums*. Borysewicz, S. (1998) *Networked media: The experience is closer than you think*. In Thomas, S. and Mintz, A. (Eds.) *The Virtual and the Real: Media in the Museum*, 103-116. American Association of Museums.
- Bourdieu, P., (1992) *Distinction*, London, Routledge
- Dodd, J. and Jones, C. 'Museums and Galleries for All, Capturing Their Impact: Using the Generic Learning Outcomes' in Kunibert Beringet al (eds) *Visual Learning: Positionen im internationalen Vergleich* Athena, Oberhausen
- J., Dodd, J. & Jones, C. "Twenty-first century museum ethics: a view from the field." In Conal McCarthy (ed.) *International Handbook of Museum Studies: Volume 4: Museum Practice: Critical Debates in the Museum Sector*. General editors Helen Rees Leahy and Sharon Macdonald. Malden and Oxford: Blackwell.
- Dodd, J. & Jones, C. 2009 "The Generic Learning Outcomes: a conceptual framework for demonstrating the impact of learning in museums" in *Tetradia Mouseiologias*, issue 6, September 2009, pp. 10ff (in Greek, translated by Sotiris Lappas and Alexandra Nikiforidou), Athens: Kaleidoskopio Publications
- Dodd, J. 1994. 'Whose museum is it anyway: Museums education and the community', in Hooper-Greenhill, E. (ed.) *The Educational Role of the Museum*, Routledge
- Dudley, Sarah, Ed. (2009) *Museum Materialities: Objects, Engagements, Interpretations*, London, Routledge
- Duncan, C. (1995), *Civilizing Rituals: Inside Public Art Museums*: Routledge.
- Elkins, J. (1996), *The object stares back: on the nature of seeing*. New York; London: Simon & Schuster.
- Eno, B. (1995) *Getting the Picture Searing, H. (2002), Art spaces: the architecture of four Tates*. London: Tate Pub.
- Fowler, B. (2000), *Reading Bourdieu on society and culture*. Oxford: Blackwell.
- Grenfell, M. and Hardy, C. (2007), *Art rules: Pierre Bourdieu and the visual arts*. Oxford: Berg,
- Greenberg, C. and Morgan, R. C. (2003), *Clement Greenberg, late writings*. Minneapolis: University of Minnesota Press.
- Greenberg, C. and Morgan, R. C. (2003), *CI*
- Greenberg, Reesa, and Bruce W. Ferguson, eds., (1996) *Thinking About Exhibitions*, London, Routledge
- Gumbrecht, H. U. (2004), *Production of presence: what meaning cannot convey*. Stanford, Calif.: Stanford University Press; [London: Eurospan, distributor].
- Hooper-Greenhill, E. (1994), *The educational role of the museum*. London: Routledge.



- Hooper-Greenhill, E. (2000), *Museums and the interpretation of visual culture*. New York: Routledge.
- Jay, M. (1993), *Downcast eyes: the denigration of vision in twentieth-century French thought*. Berkeley; London: University of California Press.
- McClellan, Andrew, (2003) *Art and Its Publics: Museum Studies at the Millennium* Oxford: Blackwell
- Miller, Daniel, (1987) *Material culture and mass consumption*, Oxford, Basil Blackwell
- Mitchell, W. J. T. (1995), *Picture theory: essays on verbal and visual representation*. Chicago, Ill.; London: University of Chicago Press.
- Mitchell, W. J. T. (2005), *What do pictures want? : the lives and loves of images*. Chicago: University of Chicago Press.
- O'Toole, M. (1994), *The language of displayed art*. London: Leicester University Press.
- Preziosi, D. (1989), *Rethinking art history: meditations on a coy science*. New Haven; London: Yale University Press.
- Putnam, James, (2009) *Art and Artifact: The Museum as Medium*, London, Thames and Hudson
- Ravelli, L. (2006), *Museum texts: communication frameworks*. London; New York: Routledge.
- Searing, H. (2002), *Art spaces: the architecture of four Tates*. London: Tate Pub.
- Serota, N. (2000), *Experience or Interpretation The Dilemma of Museums of Modern Art*. London: Thames and Hudson.
- Sontag. (1967), *Against interpretation, and other essays*: Eyre & Spottiswoode.
- Tusa, J. (1999), *Art matters: reflecting on culture*. London: Methuen
- Walker, Km Froes, I Kevin Walker and Isabel Fróes from Beale, K. (Ed.) *Museums at Play: Games, Interaction and Learning* (2011) Museums Etc.
- Williams, R. (1961), *The Long Revolution*. London: Penguin Books in association with Chatto and Windus.
- Wolff, J. (1981), *The social production of art*. London: Macmillan
- Attfield, J Ed. (2000) *Wild Things: The Material Culture of Everyday Life*, London, Berg

On line resources

- <http://www.demos.co.uk/publications/culturalvalue>
- <http://www.demos.co.uk/publications/cultureandlearningconsultationpaper>
- <http://www.demos.co.uk/publications/righttoartreport>
- <http://www.demos.co.uk/publications/publiclyfundedcultureandthecreativeindustries>
- <http://www.internationalfuturesforum.com/publications>