



## **Creative Citizenship – two journeys, one destination**

*A joint presentation at the Creative Citizens Conference, Royal College of Art, London*

Ian Hargreaves and John Hartley

*Cardiff University, Wales, and Curtin University, Australia<sup>1</sup>*

### **Abstract**

This paper is a representation of a live, audio-visual keynote address given at the Creative Citizens Conference in London (September 2014), co-presented by Hargreaves (IH) and Hartley (JH). It seeks to combine (i) autobiographical narrative storytelling – two of them, in fact; with (ii) an attempt to build concepts, themes and strategies out of that narrative, and how the two stories did indeed arrive at ‘one destination’; and (iii) plentiful use of visual prompts, combined with part-scripted, part-improvised dialogic commentary. This approach was risky on the day; it is even harder to render into two dimensions, not least because a vital element, the audience, cannot be represented in that format. Nevertheless, we offer the ‘paper’ as a record of how two intersecting lives and careers were both drawn to the ‘Creative Citizens’ idea, not only as a research problem but also as a component of the speakers’ own practice – one as a high profile journalist turned academic; the other as an academic with interests in alternative models of journalism. We think that our bio-trajectories are relevant to the way that the research project led by Hargreaves has been tackled.

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<sup>1</sup> Ian Hargreaves, CBE, is Professor of Digital Economy at Cardiff University, Wales. John Hartley, AM, is John Curtin Distinguished Professor and Professor of Cultural Science at Curtin University, Australia and Professor of Journalism, Media and Cultural Studies at Cardiff University, Wales.



## Background

Ian Hargreaves and John Hartley met in the late 1990s when Hartley was Head of the School of Journalism, Media and Cultural Studies at Cardiff University.

Hargreaves, fresh from a high profile career in journalism, joined Cardiff to lead the vocational side of the Journalism School. The digital communications revolution was in its infancy.

Hartley left Cardiff in 2000 for Australia, where he established the Creative Industries Faculty at Queensland University of Technology.

In late 2010, the pair re-met, at an event in Birmingham organised by the UK research Councils to develop bids for the *Connected Communities* research programme, an ambitious, trans-disciplinary initiative which eventually funded more than 300 pieces of work.<sup>2</sup>

It was in this meeting that the idea of the Creative Citizens project emerged. Almost four years later, at the Creative Citizens Conference in September 2014,<sup>3</sup> Hargreaves and Hartley offered a semi-scripted presentation based upon their personal stories and experience. What follows summarises this presentation, linked to the illustrations used on the day.

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<sup>2</sup> See: [www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/Connected-Communities.aspx](http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/Connected-Communities.aspx).

<sup>3</sup> See: [creativecitizens.co.uk/conference/](http://creativecitizens.co.uk/conference/).



*Hargreaves (left) and Hartley at the Creative Citizens Conference, Royal College of Art, London, September 2014. They are sitting in the 'News Café' – a specially constructed set for the Conference (with fake sauce bottles for added spice).*

### **Opening remarks**

IH: Someone said this morning in one of our workshops: 'we may be academics, but we are also citizens.' That encouraged me to think that what John and I are trying to do here might not be so stupid. We would like to explain why we landed on the creative citizen space on the game board at the same time and why the conversation is so rich.

JH: What we are about to do is to try to combine anecdotal narrative storytelling with abstract thinking, conceptualisation and the advance of knowledge. You will be the judges of whether we make it or not.

## **Chapter 1**

1. 1950s-60s: 'Prophetic Signs' or  
'exit velocity'?



## Growing up in Burnley



*Growing Up in East Lancashire: Hargreaves (right)*

IH: Now who can this be? ... Aren't I sweet? That's me dressed up as a television set at a holiday camp in North Wales. Standing behind me is my big brother (the sheikh) and my middling brother (the pirate). That's how I got into media.

## The Ophney



*Growing up in the orphanage: Royal Wolverhampton Orphan Asylum – ‘The Ophney.’ – Eric Idle, top; Hartley, bottom (1960).*

JH: This is my childhood in the 1950s. It was tragedy done as comedy; a genre at which the survivors of British boarding schools are very good. Up at the top there (middle) is Eric Idle – the minstrel of the Monty Pythons, responsible for The Galaxy Song and ‘Always Look on the Bright Side of Life’ – and down at the bottom, that’s me (second from right).



JH: This is the Royal Wolverhampton Orphan Asylum, founded in 1850 after a cholera epidemic; and I spent five years there.

So the question for both us was this: how to get out of the predicament we found ourselves in, in our childhood.

## Chapter 2

### 2. 1960s-70s: Radical – or what? Combining ‘creativity’ and ‘citizenship’ via media





*The Hangman's Beautiful Daughter*, by the Incredible String Band (March 1968)

IH: When I was a teenager my middling brother (the pirate) came home from Dundee University with this album: *The Hangman's Beautiful Daughter*, by the Incredible String Band.<sup>4</sup> These people were rule-breakers. They had songs that were 17 minutes long and one that was about 13 seconds long.

The short one said in full:

*'Many were the lifetimes of the son of Noah's brother:  
See his coat, the ragged riches of the soul.'*

End.

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<sup>4</sup> See: [en.wikipedia.org/wiki/The\\_Hangman%27s\\_Beautiful\\_Daughter](http://en.wikipedia.org/wiki/The_Hangman%27s_Beautiful_Daughter); and hear: <https://www.youtube.com/watch?v=DgQuVeMOyAk>.





## Squares



*Grosvenor Square – Mick Jagger and friends (October 1968)*<sup>5</sup>

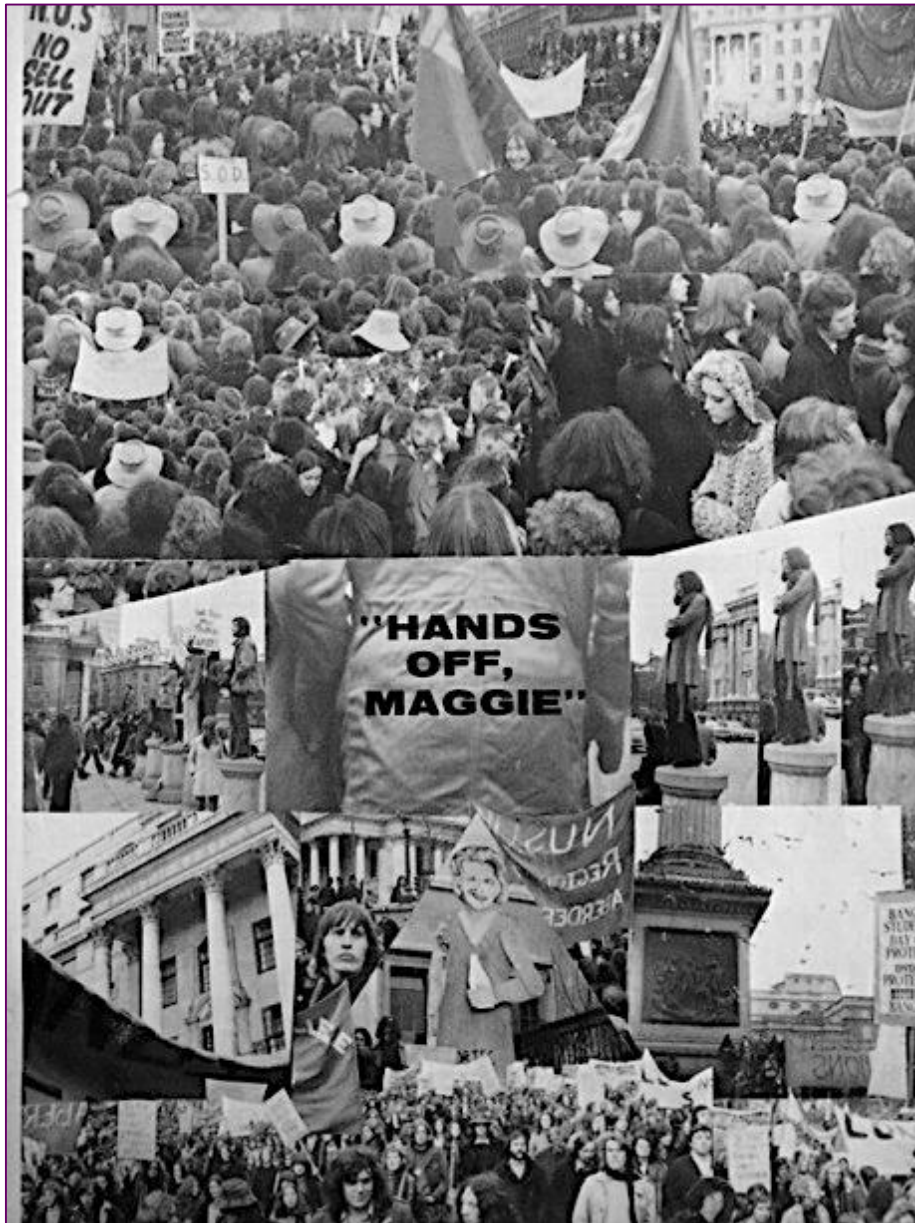
JH: My teenage years need to be passed over in silence, so I move on to when I was a student. My external self was formed by that year of things being broken: 1968. One of the most memorable was the Grosvenor Square Demonstration against the Vietnam War.<sup>6</sup> You can see my proxy there ... Mick Jagger ... later, Sir Mick.

JH: The other image is the first demonstration I went to as a student journalist, taking photographs of hairy people protesting against Maggie Thatcher, the milk snatcher. These pictures were published in the student magazine at Cardiff University, where I was a student. My 'teenage' formation – seeing alternative universes – took place in squares.

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<sup>5</sup> Picture source: [www.sfae.com/index.php?pg=302242](http://www.sfae.com/index.php?pg=302242).

<sup>6</sup> This event was the subject of a field-forming book by James Halloran, Philip Elliott and Graham Murdock, called *Demonstrations and Communication: A Case Study* (Penguin 1970). I (JH) used it in my own early work (especially *Understanding News*, Routledge 1982), making it a case study of how life, journalism and academic research can be one and the same. I discuss the Grosvenor Square demo itself in *The Uses of Digital Literacy* (UQP, 2009; Transaction 2011, pp. 10-11).

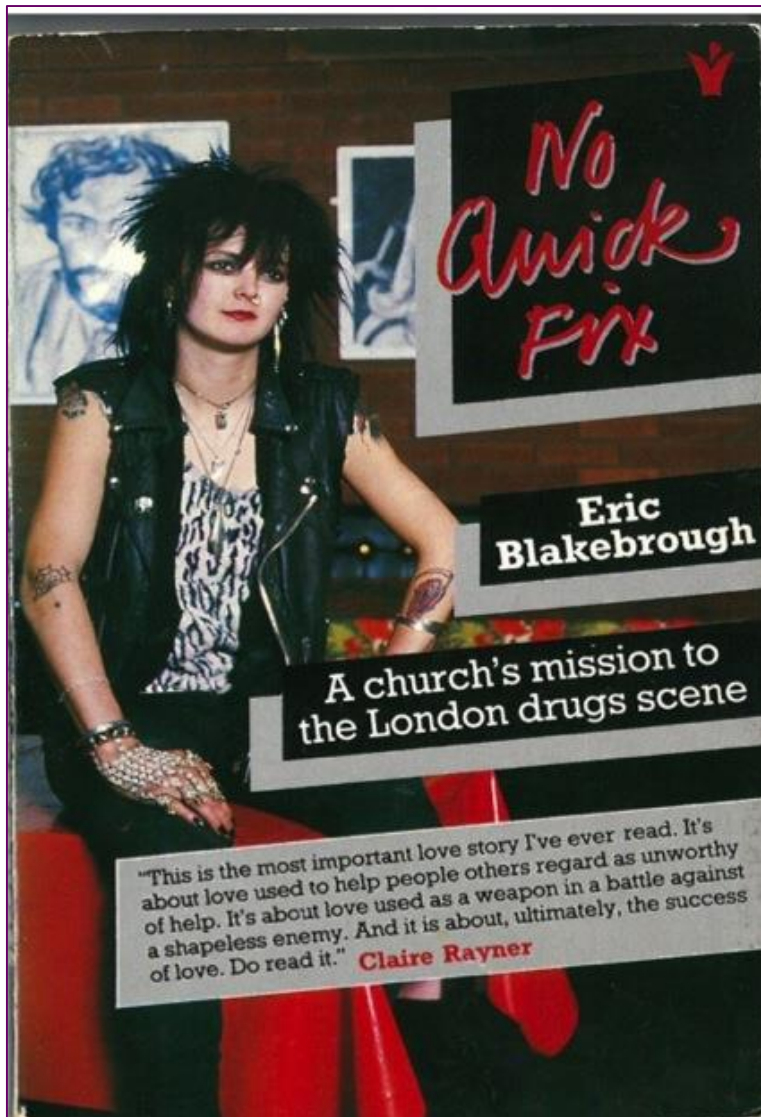
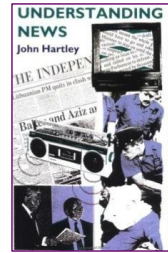
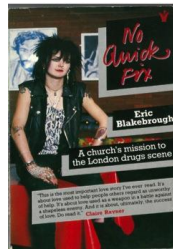


*Trafalgar Square (January 1972). Photomontage by J. Hartley*

IH: I was not really with the placards. Being radical to me didn't mean big marches where I felt bossed about by someone with a loud hailer. I was more interested in anarcho-communitarianism.

JH: I felt the sense of community with the people I walked with. But I was already interested in finding ways of representing public events by means other than traditional journalism or just the act itself.

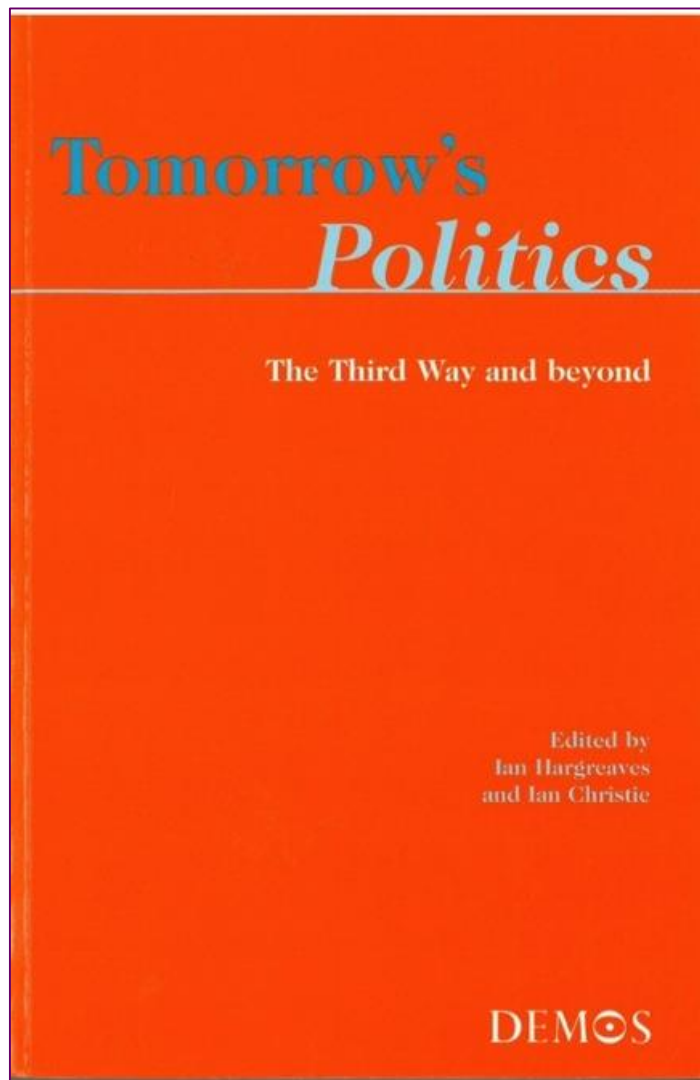
3. What kind of journalism – and what for?



*Kaleidoscope Youth and Community Project, Eric Blakebrough (1985).*

IH: I was definitely into dirt, hair, dogs and stuff like that, but not so much as to stop me visiting the university careers office. I managed to get myself a job on a journalism entry course with a regional newspaper company. Then I met the man who wrote the book (above), my father-in-law, Eric Blakebrough.<sup>7</sup> He was running a kind of commune in South London. To the despair of my longsuffering parents, I ditched the job in journalism and went to the commune.

The book (below) is much later (1998) when I was working at the *Financial Times*, where there are no dogs and not much hair.



*A step beyond Morris dancing: The Third Sector Revival. Demos 1998.*<sup>8</sup>

IH: The think tank Demos<sup>9</sup> was started by Geoff Mulgan (among others) and Geoff ran it in the pre-Blair era.<sup>10</sup> I co-edited the orange book and wrote a chapter called: 'A Step

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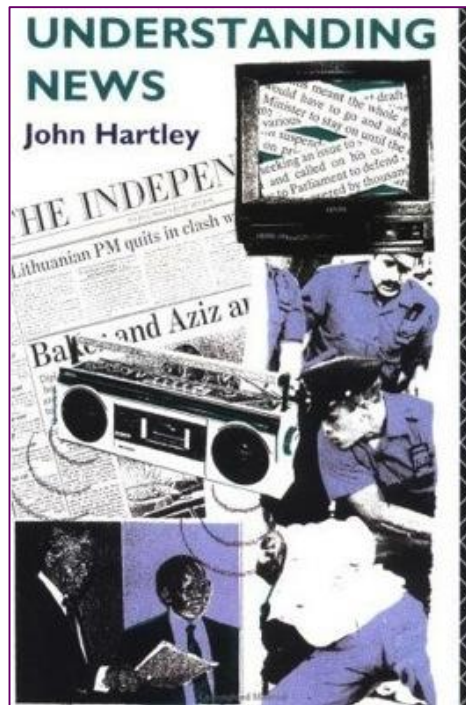
<sup>7</sup> See: [www.kaleidoscopeproject.org.uk/about\\_us\\_history.asp](http://www.kaleidoscopeproject.org.uk/about_us_history.asp)

<sup>8</sup> See it at: <https://books.google.com.au/books?isbn=1898309892>.

<sup>9</sup> See: [www.demos.co.uk/](http://www.demos.co.uk/).

<sup>10</sup> Geoff Mulgan, as CEO of Nesta, gave the opening address at the same conference where we gave this presentation. See: [www.nesta.org.uk/users/geoff-mulgan](http://www.nesta.org.uk/users/geoff-mulgan)

Beyond Morris Dancing: The Third Sector Revival.’ The title came from the fact that some economist had written for *The FT* saying that the citizenship / community / voluntary agenda was ‘just a load of Morris Dancing.’



Top left: Cardiff student newspaper (co-founded 1972 and still going). Top right: First solo book (1982). Bottom: Rebecca Magazine (1983).

JH: these pictures are intended to confound the idea that the journalist is ‘over there’ while the academic is ‘over here’ (and never the twain should meet).

I co-founded *Gair Rhydd*, the student newspaper of Cardiff University, in 1972.<sup>11</sup> My interaction with journalism is to practice it on the margins where it ‘doesn’t count’ (perhaps this was a good preparation for being an academic). The student community formed an avant-garde playground to try new ideas about journalism and its representation.

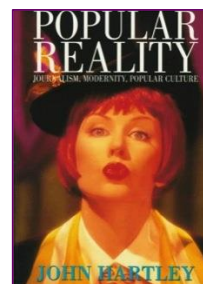
I was also involved in a magazine called *Rebecca*, after the Rebecca Riots of the 19<sup>th</sup> century.<sup>12</sup> You couldn’t buy it at WH Smith because they wouldn’t stock it ... It was a lesson in how journalism can relate to a community without going through mainstream institutions.

Then I published my first solo book in 1982, *Understanding News*.<sup>13</sup>

We were interested in social issues; in new ways of representing the world, ourselves, journalism and knowledge.

## Chapter 4

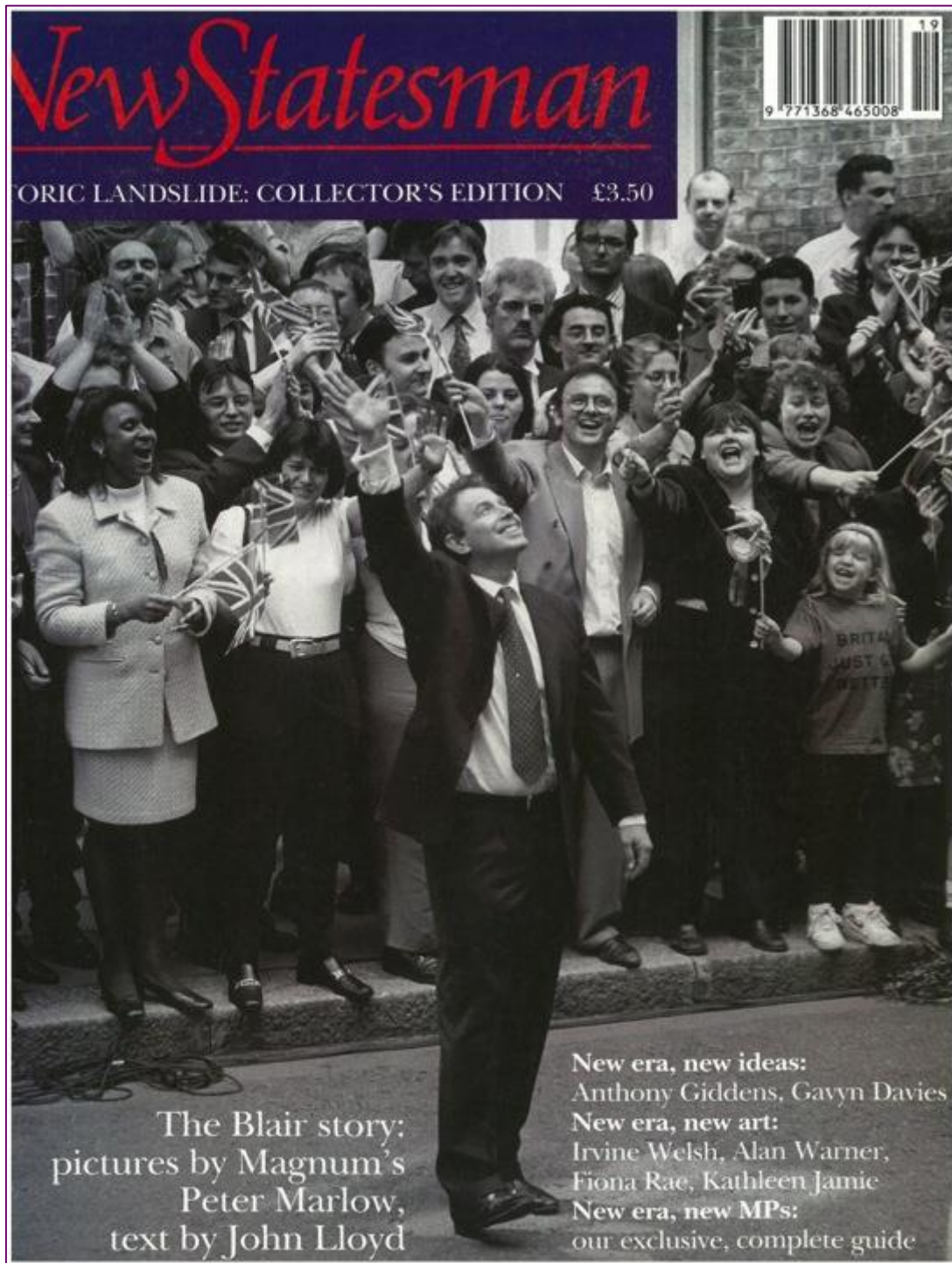
### 4. 1990s-2000s: A career in press and publications: Communitarian values in practice?



<sup>11</sup> See: [cardiffstudentmedia.co.uk/gairrhydd/](http://cardiffstudentmedia.co.uk/gairrhydd/). For a contemporary sample, see: [cardiffstudentmedia.co.uk/gairrhydd/issues/1040/](http://cardiffstudentmedia.co.uk/gairrhydd/issues/1040/).

<sup>12</sup> *Rebecca* was relaunched online, by founder Paddy French, in 2010: [http://news.bbc.co.uk/2/hi/uk\\_news/wales/8662156.stm](http://news.bbc.co.uk/2/hi/uk_news/wales/8662156.stm); see: <http://paddyfrench1.wordpress.com/about/>.

<sup>13</sup> It's still in print: [www.routledge.com/books/details/9780415039338/](http://www.routledge.com/books/details/9780415039338/).



*'... could be Britain's greatest PM since Winston Churchill'.*

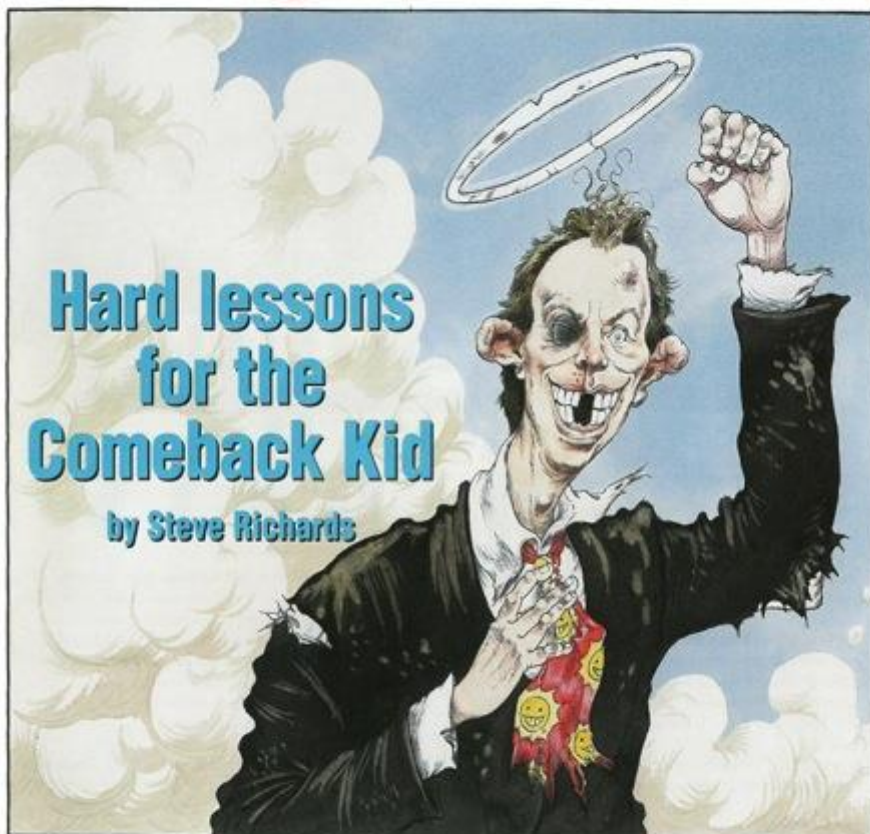
IH: we move on. In 1996, after spells as Director of BBC News and Editor of the *Independent*, I became Editor of the *New Statesman*. This turned out to be my last full-time job in professional journalism. It was the time of New Labour; the run-up to the first Blair Government.

I was a conditional enthusiast for Blair in general and a full-on enthusiast for the communitarian dimension in his politics. In the post-election victory issue shown here, I wrote that Blair could be Britain's greatest PM since Winston Churchill.



21 NOVEMBER 1997 £1.90

# New Statesman



## Hard lessons for the Comeback Kid

by Steve Richards

Stuart Hall: Diana and the new Britain

Jeremy Isaacs: a tabloid night at the opera

Tony Banks: the foetus man strikes back



*'... the shine was already flaking'.*

IH: A couple of months later, the shine was already flaking.



JH: This sequence, showing various book covers, is about making choices about careers, and allowing within that choice for the fermentation of alternatives. I became a professional academic. I found that I knew how to write books.

I was cursed, damned and doomed by my PhD supervisor (the late Terence Hawkes)<sup>14</sup> – who once said: ‘you are only as good as your last book.’ So I have had to produce a new one every year from that day onwards.

This clutch of books from the period sees me trying to combine an understanding of journalism – from the point of view of its readers, audiences and citizens at large – with an understanding of popular culture in its most entertaining mode; and to try to understand how those two things intersect.

<sup>14</sup> See Hawkes’ obituary, by another of his former PhD students John Drakakis: [www.theguardian.com/education/2014/feb/21/terence-hawkes](http://www.theguardian.com/education/2014/feb/21/terence-hawkes).



**5. Wales: Connections, Stories, DIY:  
'for too long the professionals have  
had it their own way'**



IH: So, that's a quick summary of a lot of stuff. Now we are getting quite close to the earthshattering moment when John and I meet.

I was offered a job at the School of Journalism, Media and Cultural Studies. I was ready for a big life shift, so I accepted. The lovely picture of Penarth Pier, taken on my iPad, notes a place where you and I both lived, though not in the same years.



*Penarth Pier – the view from Hargreaves' iPad.*

JH: Yes, although it's not really about Penarth, it's about Cardiff and in particular the Cardiff School of Journalism. I was extremely proud to be able to take what was then a section of the School of English into independence as a separate School – 1996, I think this was. The university took some convincing because it worried that applied skills and professional training were not what a Russell Group university should be doing. So we had to demonstrate that we were across the scholarly and academic requirements as well as pulling in enough students, grants and attention to justify the expense.

Cardiff, under the leadership of Sir Brian Smith, was a place on the move.<sup>15</sup> It wanted to do new things and it was willing to take a risk and trust people. It trusted me to go ahead with Journalism, Media and Cultural Studies.

However, I knew that I wouldn't be accepted as an educator by the journalism professionals themselves, so we had to get in someone who knew what they were talking about – and that someone was Ian.

IH: So I arrive in Cardiff at the turn of the Millennium. We get rid of the typewriters – I believe they went to Cardiff Prison – and start to engage with the emerging digital world.

One of my new colleagues was the photographer, Daniel Meadows.<sup>16</sup>

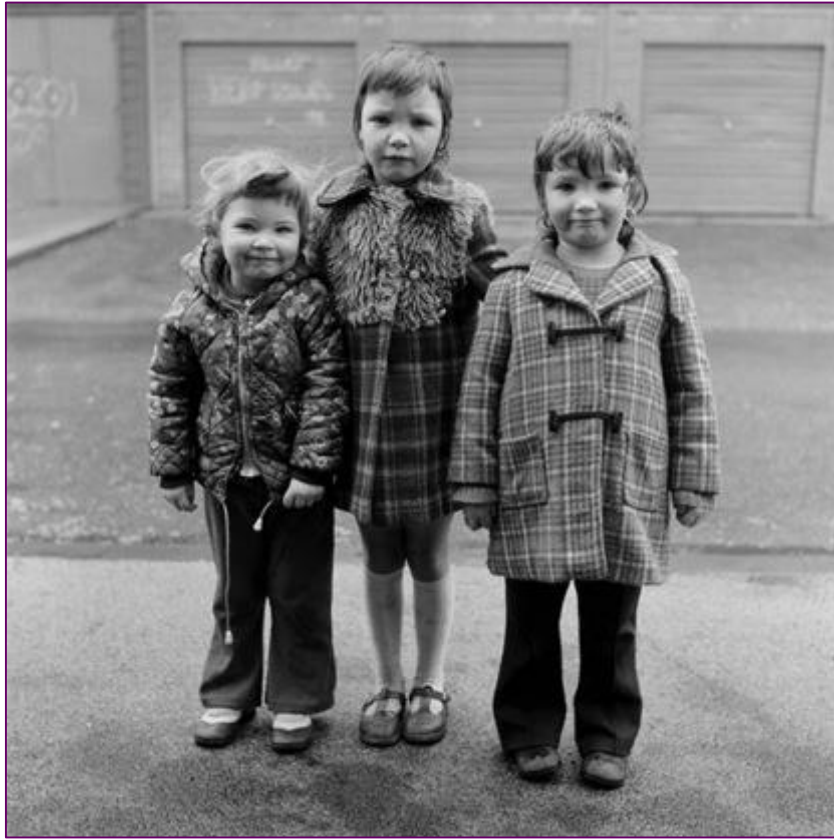


*Daniel Meadows and his 'Photobus', 1970s*

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<sup>15</sup> See Sir Brian's own recollection of his Cardiff years: [www.cardiff.ac.uk/125/getinvolved/mycardiff/051208.html](http://www.cardiff.ac.uk/125/getinvolved/mycardiff/051208.html).

<sup>16</sup> See Meadows' home site: [www.photobus.co.uk/](http://www.photobus.co.uk/).



Daniel Meadows. *Photobus* and Capture Wales pictures.

*Meadows*: 'As a Digital Storyteller you can step through the screen. For too long the professionals have had it their own way, feeding us a kind of TV in which we are only represented by the labels they stick on us. Digital Storytelling allows us to reassert our individuality in the wired world.'<sup>17</sup>

<sup>17</sup> Source: [www.dshed.net/sites/digest/04/content/week3/capture\\_wales.html](http://www.dshed.net/sites/digest/04/content/week3/capture_wales.html). For Capture Wales see: [www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml](http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/capturewales.shtml).



## Chapter 6 (Intermission)

### 6. Wild Geese? Years of restlessness and Australia... Will they ever meet again?



### Intermission: the wild geese



IH: this is an intermission in the sense that John and myself both went far from Cardiff, though neither of us cut our links. Fancifully, I label this the ‘wild geese’ years, after Yeats, but without intending any comparison with Irish Republicans.<sup>18</sup> By then, encouraged by John, I had written a book about journalism which argued that journalism, a foundation stone of democracy, needed to re-absorb democratic values into its own practice. A new edition of that book has just been published – brought up to date with Leveson and the great digital disruption.<sup>19</sup> I haven’t changed my mind.

<sup>18</sup> WB Yeats (1913) ‘September 1913’: see: [en.wikipedia.org/wiki/September\\_1913\\_%28poem%29](http://en.wikipedia.org/wiki/September_1913_%28poem%29).

<sup>19</sup> First published in 2003 by Oxford University Press under the title *Journalism: Truth or Dare*, the new edition was published in 2014 as *Journalism: A Very Short Introduction*, 2nd edn. See: <http://ukcatalogue.oup.com/product/9780199686872.do>.





*David Miliband, 2008.*<sup>20</sup>

JH: The people I admired most were those who took up the pen and wrote with no sense of joining a profession. John Milton, for example.<sup>21</sup> So I have always thought about journalism as being part of citizenship – *about* citizenship and *for* it; journalism as a *human right*.<sup>22</sup> Everybody has the right to communicate using whatever means are available to them.

IH: I also wanted to look at the world from some new angles. So, I took a job in business and then another one working for David Miliband MP when he was Foreign Secretary. I worked for Ofcom, the communications regulator.

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<sup>20</sup> For the banana as politics, see: [www.bbc.com/news/uk-politics-11409402](http://www.bbc.com/news/uk-politics-11409402).

<sup>21</sup> John Milton (1644) *Areopagitica*. See: [www.gutenberg.org/ebooks/608](http://www.gutenberg.org/ebooks/608).

<sup>22</sup> Hartley, John (2008) 'Journalism as a human right : the cultural approach to journalism'. In M. Loffelholz & D. Weaver (eds.) *Global Journalism Research: Theories, Methods, Findings, Future*. Blackwell Publishing, New York, pp. 39-51. See it here: [eprints.qut.edu.au/13331/](http://eprints.qut.edu.au/13331/).



*QUT Creative Industries Precinct, Brisbane*

JH: I went back to Australia and took the path to the dark side, as an academic executive. At QUT we launched the world's first 'Creative Industries' Faculty (2001), and built this handsome new Creative Industries Precinct (2004).<sup>23</sup>

But I was still trying to bring the agenda that motivated me into a wider view than was possible simply by producing yet more books.



*Photo: Daniel Meadows*

The old links hold though: the photograph here of me with my family was taken by Daniel Meadows, on one of his visits to Australia.

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<sup>23</sup> I was founding dean of the Creative Industries Faculty at Queensland University of Technology (2000-2005).



## Chapter 7

### 7. Landmark Texts: Roads converge on Cardiff again, – thinking about creative, digital communities for the future



IH: I was working in the Foreign Office in 2010, with a plan to return to Cardiff University after the general election that year. That took shape as a new chair in Digital Economy, which from September that year I held on a 0.6 basis, enabling me to mix academic work with other interests.<sup>24</sup>

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<sup>24</sup> See: [www.cardiff.ac.uk/jomec/contactsandpeople/profiles/hargreaves-ian.html](http://www.cardiff.ac.uk/jomec/contactsandpeople/profiles/hargreaves-ian.html).



*The Hargreaves Report 2011.*

IH: One of these turned out to be intellectual property – I was asked by the UK Government to write an independent assessment of the UK legal framework on IP issues in the context of digital disruption to markets for music, books, films and the like.<sup>25</sup>

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<sup>25</sup> See: <https://www.gov.uk/government/publications/digital-opportunity-review-of-intellectual-property-and-growth>. Read it here: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/32563/ipreview-finalreport.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/32563/ipreview-finalreport.pdf).



*The AHRC Connected Communities Programme – source of Creative Citizen funding*

IH: I was also asked by my Head of School to go along to a research council event at Birmingham University, to explore the possibility of research collaborations in the Arts & Humanities Research Council (AHRC) Connected Communities programme.<sup>26</sup>

When I read the background to this programme, with its interest in community, creativity, technology and citizenship, I felt that I was on a good track. I had no idea, however, that John would be at the same meeting – as an expert advisor.

What exactly were you supposed to be doing there?

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<sup>26</sup> See: [www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/Past-activities.aspx](http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Connected-Communities/Pages/Past-activities.aspx) and: [www.slideshare.net/AHRC/ccshearerpresentation](http://www.slideshare.net/AHRC/ccshearerpresentation)

## Examples of Potential Research Questions



- How could creativity, innovation & enterprise, clusters, social & cultural capital and creative, cultural & service industries be fostered more effectively in communities to underpin competitiveness and urban & neighbourhood economic renewal?



*Connected Communities – AHRC programme (2010)*<sup>27</sup>

JH: What attracted me was the fact that in the context of this Connected Communities programme the AHRC wanted to develop research around the concept of creative industries. As you can see in their slides here, that's the kind of thing they were looking for; and they asked me to come over to pep up the discussion.<sup>28</sup>

But I was astonished to see you sitting on the other side of the room.

IH: so making a long story short, we started to talk and meet, along with the group of researchers which had closed in upon the idea of creative citizenship at the meeting.

<sup>27</sup> Source: [www.slideshare.net/AHRC/ccpresentationsawilson](http://www.slideshare.net/AHRC/ccpresentationsawilson).

<sup>28</sup> My presentation is archived here: [www.slideshare.net/AHRC/cchartley](http://www.slideshare.net/AHRC/cchartley).



*The Creative Economy Manifesto 2013*

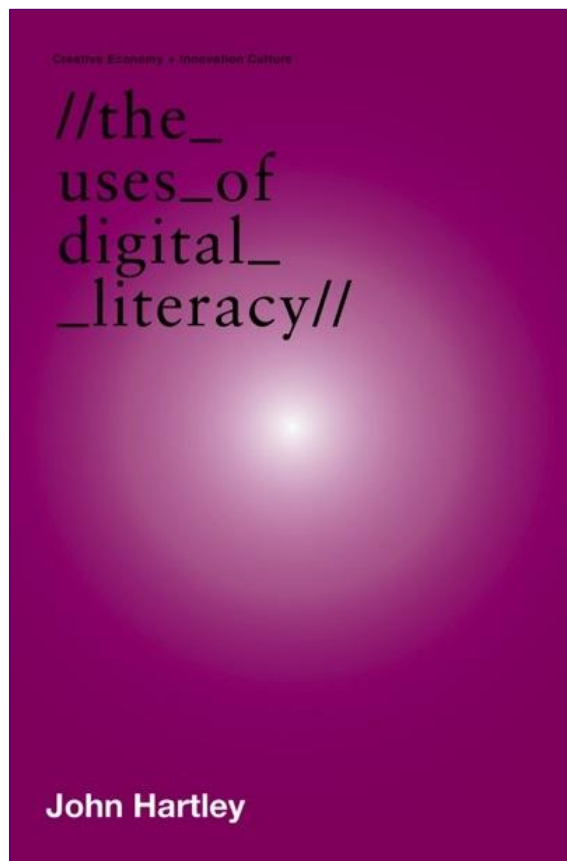
IH: it took us three or four months to think through our main research question and to establish the partnership between six universities and a dozen or so community or other non-academic partners.

In this period and subsequently, I also got involved in other projects which informed my view of creative citizenship and its potential. These included the *Creative Economy Manifesto* I co-authored for Nesta in 2012/13,<sup>29</sup> along with the very different inspiration arising from working with National Theatre Wales, one of the UK's outstanding theatre companies and a pioneer in community-based theatre.<sup>30</sup>

<sup>29</sup> Hasan Bakhshi, Ian Hargreaves & Juan Mateos-Garcia (2013) *A Manifesto for the Creative Economy*. London: Nesta. See: <http://www.nesta.org.uk/publications/manifesto-creative-economy>; download it here: <http://www.nesta.org.uk/sites/default/files/a-manifesto-for-the-creative-economy-april13.pdf>.

<sup>30</sup> See: [nationaltheatrewales.org/archive](http://nationaltheatrewales.org/archive)





*Digital Literacy – Foundation of Creative Citizenship?*

JH: Illustrated here is a book of mine, *The Uses of Digital Literacy*, published in 2009.<sup>31</sup> It's a landmark for both of us because it looks back to the work of Richard Hoggart, who was the first critic (although not necessarily the first theorist) to take popular culture seriously in relation to its mediation and the spread of knowledge.<sup>32</sup>

My book takes that idea forward to the digital environment.

My motivation for being involved in the Creative Citizen project is not only the value of the work itself, which is really carried by the investigators in Britain, but also the way it challenges the state of knowledge. My contribution to the process has been to articulate the view that the study of creativity and citizenship is not simply personal or anecdotal, nor is it simply a narrativisation of either politics or research. Bringing creativity and citizenship together means changing our *knowledge categories* to accommodate these seeming contradictions. I see this project very much as an innovative, new-knowledge-producing machine.

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<sup>31</sup> John Hartley (2009) *The Uses of Digital Literacy*. Australia: UQP. Republished by Transaction Press, USA, 2011.

<sup>32</sup> Richard Hoggart (1957) *The Uses of Literacy*. London: Chatto & Windus. For a recent appraisal, see: [www.theguardian.com/books/2007/feb/24/society](http://www.theguardian.com/books/2007/feb/24/society).

This conference is demonstrating the truth of that.

**8.** How does creative citizenship generate value for communities within a changing media landscape? ... and how can this pursuit of value be intensified, propagated and sustained?



JH: We need to learn how to talk to each other across these boundaries of discipline and practice, to accommodate the clashes of different knowledge systems, different value systems, and so on, and to find new ways to collaborate towards some innovation in ideas and practices.

There is a role for academics; there is a role for formal knowledge systems and there is a role for quite disciplined (Popperian) approaches to the study of these things. The message from me is that we live in a world where complex system really do determine our positions, our agency and our identities in some ways, and yet those complex system are open and productive for everybody in the system, not just for trained elites or professionals.

The lesson is more about how to sample, to understand, to characterise the productivity in creative terms and in civic terms of the whole population and not just of trained elites. That's what makes this kind of work really challenging and interesting for me.

IH: I add to that the importance of the political – which is why I was so committed to providing a forum for engagement with mainstream political think tanks at this event.

What has emerged above all for me from the event is a powerful set of insights into the importance of partnerships, made in the right way, across all sorts of boundaries.

At a time when technology is disrupting most things – journalism, creative industries and universities among them – we have great opportunities to innovate and to make new formations.



How does creative citizenship generate value for communities within a changing media landscape, and how can this pursuit of value be intensified, propagated and sustained?

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*Media, Community and Creative Citizen: the research question.*

At this point the session was thrown open to general discussion.

