

Whilst there may have been an injection of funding by the government for the cultural sector up until the recent austerity cuts, there is clearly still an independently inspired artistic impulse that lives on despite the administrative bureaucracy trying to promote it. Clusters of artists as has occurred in **Hebden Bridge**, **St Ives** and of late from **Buxton** up to sunny **New Mills** in Derbyshire, seem to have developed without any formalised support, so how should artists respond to such buoyancy in the cultural sphere? Should we be campaigning for more funding for the arts, and if so with what arguments - spur to economic generation, transformative powers, social well-being or because it's good for our soul, and how should that funding be distributed? Or is it best to leave art to take its own course without formal patronage so it doesn't become over commodified?

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## Some background readings

[Origins of Creative Industries Policy](#) in [The Creative Industries](#) by Terry Flew 19 April 2011

[Clare Allan: Burnt Wood and Paper at The Portico](#) , reviewed by Simon Belt, Manchester Salon November 2012

[The Creativity Gap](#) , by James Heartfield

[The sacred in art is about more than religion](#) , by Kenan Malik, Guardian 18 March 2014

[David on whether London is overrated as a place for artists](#) , by Dave Bowden, IdeasTap 2 April 2014

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Watch video of the speaker and audience – comments below. Thanks to Dan Clayton the [documentary filmmaker](#) from Leeds for this.



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