IMAGINING THE CULTURAL POLICY FUTURE

Compendium
cultural policies & trends

2nd Assembly of the Association of the Compendium of Cultural Policies and Trends

Paris (France) | June 5th – 6th 2019

REPORT

Opening day of the 2nd Assembly of the Compendium of Cultural Policies and Trends' Association – Wednesday June 5th, 2019

Opening ceremony

Loup Wolff (Head of the Department of Study and Statistics, French Ministry of Culture):
Wolff welcomes the audiences in Paris. Because the French Ministry of Culture celebrates its 60th anniversary, it co-organised the Compendium's Assembly. He expects that the event will consist of conclusions and new perspectives in order to keep pushing the Compendium's work.

Estelle Airault (Head of the European Affairs Bureau, French Ministry of Culture):
Airault emphasises that the French Ministry of Culture is involved in European questions. Also, she realises how important it is to compare the cultural policies of European countries: "The Ministry is very glad that these kinds of works [the Compendium] exist and encourages the pursuit of its ambition, as well as a larger accessibility."

Marjo Mäenpää (Chair Compendium Board): According to Mäenpää, the Compendium's network - a community - is essential. The transformation in October 2017 is the beginning of a new era and new plans for the future are made. The Compendium's community is characterised by social cohesion, capability and independence. Forming, storming, norming and performing are the words that Mäenpää uses to reflect on the Compendium's development – drawing the comparison between this platform and the recent road to success the Finnish Ice hockey team experienced.

Jean-Cédric Delvainquière (Vice-Chair Compendium Board): Delvainquière is very happy to host this Assembly, both as a representative of the French Ministry of Culture and of the Compendium community.

Session "The end of cultural policy?"

Opening statement by Per Mangset
"I devoted most of my professional career on teaching and researching modern cultural policy. In recent years, I asked myself: are we approaching the end? Was the period of modern cultural policy temporary? Did I bet on the wrong academic course?" Mangset talks about cultural policy in a narrow sense, as something primarily sectorial and publically structured after World War II. Cultural policy has often been welfare orientated, where the State has tried to compensate for market errors to safeguard the autonomy of institutions and to avoid political tensions: "The arms-length principle is seen as a constitutional law. Is cultural policy, in this limited sense, approaching an end?"

Mangset does not want to predict the future, but to sketch a potential future scenario and stimulate further discussion. He takes into account that other Ministries than the Ministry of Culture propose cultural initiatives as well. Could cultural issues then be integrated in these other

Ministries? If so, many cultural administrators would feel like the end of cultural policy is near. Mangset argues that the efforts to democratise culture have not been very successful. Do we need a cultural policy if it doesn't democratise culture? Also, the differences between artists' incomes and those in general remain fairly stable. Why do we need an ambitious artist policy if it doesn't affect artists' lives that much? It will be a challenge for the next generation to reinvent the justifications for cultural policy.

Keynote by Eleonora Belfiore

Belfiore mentions that cultural production and consumption are alive and well and is therefore hopeful about the continuation of cultural policy. She argues that old policy models are in crisis. What has started as a crisis of legitimacy, has developed into a full blown moral crisis of cultural policy. For instance, the strategy for the legitimation of discursive formations around justification for funding is predicated on the systematic exploitation of cultural workers involved in the publicly funded, socially engaged practice. This problem might be resolved if we work collaboratively on a social justice driven, activist research agenda in which public cultural institutions and funders should be held accountable in the name of fairness and social justice. Guiding principles should be based on a 'care approach', which is a feminist ethic focused on taking responsibility for caring/looking out for someone's needs. In this case, ethics of care should include the care for artists, audiences, amateur artists, the arts and culture - existing and to come, and more. As a result power differentials might decrease.

Panel debate

Moderated by **Joris Janssens**, the panel debate was structured with the help of a newly developed set of tarot cards (*Instant Archetypes: A New Tarot For The New Normal*). These cards are meant as a toolkit for, among others, designers, technologists and researchers in order to explore future possibilities and problem-solving within our current society.

For **Per Mangset,** the 'collapse card' reflects his thoughts about a possible scenario for the cultural policy future best, although he stresses the question mark he added at the end of his paper's title. In addition to this, he emphasizes that many people consider cultural policy as a policy for the elite.

Referring to the 'whistle-blower card', **Eleonora Belfiore** states that the cultural sector needs a whistle-blower from within the Ministries: someone who shines an honest light on the uncomfortable bits and ensures a moment of reckoning.

With regard to the 'consumer card', **Steven Hadley** asks: **"**At what point are we going to stop telling people that they are consuming the wrong kind of culture?" He also states that the democratisation of culture hasn't failed, but that it never really existed. Using 'the contract card', Hadley argues that cultural policy has broken this by not honouring the social as a founding ideal. In grounding these ideas in the Compendium, we need to figure out the best way to start a political cultural policy community in the aftermath of capitalism.

Dorota Ilczuk chose the 'market card' and pleads for a new model for the funding of culture. We should focus more on the expenditures of cultural spending. Artists are starving (which is the case nearly everywhere) and the help is insufficient. We are, in a way, forgetting creative economy and still predominantly focussing on the old fashioned way of cultural financing.

Short presentations by Compendium experts

Yashar Huseynli his presentation was based on the different levels of cultural policy consciousness, from a philosophical perspective. Huseynli argues that the different levels of cultural policy consciousness come together in a pyramid, which consists of the technical-, event-, project-, programme-, conceptual-, social- and philosophical level. Cultural policy consists of the interaction between states or communities and therefore the levels of the pyramid should be respected in order to safeguard the continuation of cultural policy.

Blerina Berberi conducted a research project concerning the empowerment of civil society through public arts policy, on which she reported during the 2018 Assembly in Rijeka as well. In particular, Berberi focused on the relation between public art and diversity in Tirana, Albania. Many artworks can be found in the streets of Tirana and she connects this with a bottom-up public arts policy. The conclusion was that the municipality approves initiatives from civil society, but she recommends Tirana to innovate. For example, there are many regulations that make graffiti illegal. She emphasised the importance of an online platform to preserve these kinds of artworks.

Dorota Ilczuk & Anna Karpińska studied the number of artists in Poland. The research showed that there are fewer artists than expected. Also, all artists do have multiple professions; they are employed in several artistic jobs at the same time (with the average of 2.5 jobs). The income of artists is below the monthly average income in Poland and women earn less than men. Furthermore, most of the artists opt for short-term contract with authors' rights. Ilczuk and Karpińska argue for a specific status for artists that provides them with the legal rights they need in their specific professions. After the research project, an act was drafted regarding such a status for Polish artists.

Oleksandr Butsenko provided a presentation about an analytical gap and one-time-event culture in Ukraine. He argues that every cultural experience can be seen as important, either positive or negative. Cultural policies are based on subjective interpretations, which creates competition and creative challenges. There are different and many reforms within Ministries that are not interconnecting between themselves. As a result, citizens react in the form of public manifestations on behalf of culture.

Presentation on the Compendium's development by Helen Johnson

2018 has been a successful year in which the new grid was redeveloped, Arab profiles were uploaded and an inspiring Assembly in Rijeka took place. Also, 2019 has been a fruitful year so far: we are developing a new website and welcoming new expert authors, two new stakeholder

members and two standing members. In the upcoming months, new country profiles will be uploaded and the website will be launched. A short preview of the website in development was shown during the presentation.

Second day of the 2nd Assembly of the Compendium of Cultural Policies and Trends' Association – Thursday June 6th, 2019

Session "'Sustainability': a fuzzily defined and overworked cultural policy trope"

Introduction Thomas Perrin
The notion 'sustainability' has progressively become a dominant paradigm in the last 50 years. It is a complex and rich notion, which can be found in society in many different ways. The Compendium pays particular attention to this notion in the new grid structure. During this session, the complexity of sustainability in relation to the cultural sector will be discussed.

Keynote by Yudhishthir Raj Isar
The term sustainable development was coined by the Brundtland Commission in 1987 and had an ecological focus. The notion has been stretched, far beyond the original meaning with semantic inflation. Sustainable development is rather a kind of loose concatenation of notions. When we use the term sustainable, it seems to become a political correct qualifier.

How did sustainability became a buzz word? A planetary process has unfolded, and is shaped mainly, but not exclusively, in and around United Nations organisations. There is a terminology that is naturalised by, among others, journalists, politicians and public intellectuals. It is useful to recall that in every historical period, new ideas and terms emerged in the intellectual landscape. The dominant ideas become dominant because they seems to help us address difficult and complex issues. These ideas operate as organisers in different levels in mobilising notions and metaphors.

What is the success of the term? One hypothesis is that the term is suggestive and malleable at the same time. Others argue that the word has served to address deep anxieties about the ecological depredations. However, very few academic writers on sustainability refer to the cultural dimension. And this lack derives from a lack of clarity.

Cultural institutions address climate change as a global challenge. There is an imbalance between the polluter and the sufferer, that might be corrected by reconnecting the different players. Clearly, the worst negative consequences will strike the poor. We should be prepared to question what we take for granted in everyday life. That means quite a lot of transformation, which will mean that we have to think about new ways of life. The ideal cultural policy of a nation or a city would be to promote the imaginings of difference and to embrace sustainability.

Presentation by Milena Dragićević Šešić

This presentation concerned the term sustainability in relation to cultural policy practices. Dragićević Šešić argues to relocate the responsibility from cultural policy to different cultural actors, such as cultural institutions and independent organisations. These actors are responsible for their own sustainability resilience by raising their level of entrepreneurialism. Should our cultural policy decide which cultural organisation is sustainable and which is not? Should we say to these organisations: you are responsible for your own entrepreneurial process and therefore you have to find solutions yourself?

There are many obstacles in the relationship between society and sustainability. Should cultural policy support sustainable non-profit or artistic organisations? Or should it support activities that have the capacity to become self-sustainable? Dragićević Šešić argues that it is risky to talk about sustainability in relation to art organisations, as the same type of projects will be financially supported if a future plan regarding self-sustainability is mandatory for the application.

According to Dragićević Šešić, cultural policies should make a choice between money and art. If artists work on commercial projects, they are able to earn more money, in contrast to artists that work non-commercially for a lower wage. Therefore, Dragićević Šešić concludes that sustainability in the cultural sector can be seen as controversial.

Presentation by Olivier Lerude

Lerude works as the Under-Secretary-General for Sustainable Development at the French Ministry of Culture. The Ministry collaborates with the Ministry for the Ecological and Solidary Transition on sustainability and the reduction of its ecological impact. The Ministry established a policy report 2016-2020 regarding the relationship between culture and the environment. In France, several cultural sustainable events are organised, for instance a sustainable fashion week, an opera festival with eco-designed decors, eco-friendly cinema collectives and sustainable architecture of theatres and institutions. "There is no sustainable development without culture and no culture without sustainable development," Lerude concluded.

Meeting on international collaboration with Jan Jaap Knol and Marjo Mäenpää

The conclusions and recommendations that were discussed in this meeting are the following. The international partners of the Compendium Association and communities would like to:

- Foster artistic exchange and cultural networks by building projects together;
- Foster relationships with other organisations with a similar purpose as the Compendium;
- See less use of heavy texts in the Compendium's output;
- Have, especially, young people involved in the focus group installed for the website development process;
- Not only enhance the scale of communication, but also stimulate the practical use of the Compendium and its tools.

<u>"Lessons for the future from the past"</u>

Keynote by Péter Inkei

Inkei created a SWOT analysis regarding the cultural performance of the last 10 years, based upon a similar exercise in 2009. He focused on the health of the cultural sector by means of four categories:

- Primary output: the success of culture, judged by production and consumption quantities, top achievements;
- Secondary output: social impact, economic spill over, the value of culture;
- Direct output: policy priorities, measures, resources;
- Throughput: quality of governance and management;
- Framework conditions: historical legacies, economic, sociological and political conditions.

Key points of the SWOT analysis:

- After 2008, cultural finances were frozen and decreased even more. Though the share of public funding in the Eastern European countries has been growing.
- Three aspects were not included in the analysis of 2009: the digital shift, global migration and populism.
- The gap between East and West remained or even increased in certain fields: regarding memory politics, the rural situation, social inclusion, etc.
- East-West convergence:
    - Professional management skills and practices;
    - Folklore as a substantive basis;
    - Branding cities and countries with culture.

Lessons of the 2009 evaluation:

- Need for detailed a-priori adjustment of values;
- The challenge of going beyond one dimensional or narrow scope assessment;
- And going beyond the output to include policies and measures in the analysis;
- The absence of explicit criteria and indicators of exemplary policies and measures (cf. declared vs. perceived priorities).

Panel debate

Ritva Mitchell was a programme advisor for the Council of Europe when the Eastern countries were welcomed by the European Union. Most opposition came from the artistic community, because they had a good system of support. Current changes that take place, such as the digital shift, migration and ecological crisis, concern us all, but none of us have policies for that - neither in the West or the East. We have faith in our policies, so when we look at the future, I do not know what we have learned from the past, because so many things have changed.

Carla Bodo conducted a study on diversity in capital cities in 2000 (for example Budapest, Rome and Barcelona): "I was pleased to see how much Rome was open for new people at that time. By now, this has changed and Italy experiences a real tragedy concerning migrants."

Rod Fisher states that there are distinctions between countries regarding the performances of culture. In England, for instance, there is a demotion in terms of the significance of arts education. Also, the Brexit has an influence on the position of cultural practices and artists. In England, 92% of workers in the creative industry wanted to stay in the EU. "What I have seen in 40 years are fundamental changes of cultural policies. Today, I see the instrumentalisation of culture in England, in which you need to create justifications for the existence of arts. In England we need to justify support for the cultural sector, politically," Fisher concluded.

Andreas Wiesand states that cultural policies are failing to take up the digital challenges. For example, the new EU copyright directives are not doing what they are supposed to. Wiesand: "They are doing it the wrong way, with the wrong arguments. A copyright law is not the adequate law for the remuneration of a work or creativity. Its purpose is to pay you back on the success your product has in the market, that is something different. This is something cultural policy researchers should be critical about. We cannot learn a lot from the cultural policies from the past – unless we focus on what did not work."

Assembly conclusions by Marjo Mäenpää

"It was intense, but it was nice to see each other again in real life. We got to know each other and that ensures the process of norming, forming, storming and performing. Our storming phase has set off beautifully and we will finalise this process during the many necessary and important discussions to come. This is dialectic; this is the only way that we can create something new. We made decisions during the Assembly and discussed important issues. We will stay in touch to give you the opportunity to share your thoughts."