What crisis do the cultural sector and cultural policies face?

Milena Dragićević Šešić, prof. emerita
University of Arts
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My research resources

- **Horizon 2020** - ARTIS – Art and Research on Transformations of Individuals and Societies (2020-2025), grant ID 870827
- **Erasmus +** - SHAKIN` / Sharing subaltern knowledge in international cooperation
- Stronger peripheries – Southern Coalition (**Creative Europe project**)
- **EPICA** – Empowering participation in culture and architecture
- **COST** – NEP4DISSENT
- **COST** – Investigating populist political communication
- **IDENTITY & MEMORY**
ETHICS OF CULTURAL POLICY and CULTURAL WORK

• CULTURAL researcher facing a need to reconsider standard approach of cultural sector analysis and cultural policy evaluation

Besides crises that my colleagues will speak about
1. War and humanitarian crisis (+ Migrant crisis)
2. Covid 19 crises
3. Climate crisis

There are numerous other issues that should shape contemporary policy research:
4. Democracy crisis – raise of illiberalism and populist policies
5. Cultures in exile – Belarusians, Syrians, Kurds... but also Russians...
6. International relations – powers that are shaping cultural processes – embargo raised toward Russian artists but not toward Saudi Arabia for the war in Yemen, or for disrespecting women rights
7. Cultures of the margins – Greenland, The Faroe Islands

• Numerous dilemmas – no tools or skills to help
Global context in 2022 / geopolitics of fear & humiliation – What is a cultural policy futures?

- Wars
- Appartheid, racism
- Migrations
- Global capitalism
- Competitiveness
- Corruption
- Lack of social justice
- Covid 19

- Theory of responsibility – ethics and professional ethics
- Relational esthetics
- Art as instrument of social change, a participatory, interactive process
- Studies of nationalism (Xenophobia, nationalism)
- Derrida – Of Hospitality (Foreigner question & Step Of Hospitality/No Hospitality) – “it is often the Foreigner (xenos) who questions”
Pandemics in the work of Dan Perjovschi, Romanian artist
Public policies strength

Vahida Ramujkić
for the book
Vers les nouvelles politiques culturelles
(Milena Dragićević šešić, University of Arts & Association Marcel Hicter, Brussels)
Cultural policy as an academic discipline and a research field

• Normativization (standardization) of cultural policy (that was a huge step beyond when CoE started the evaluation of cultural policies) today, maybe, even - prevents substantive change – bringing new issues that come from bottom, from sector itself, not only from policy-makers

Mladen Stilinović, Croatia
Cultural policy as academic discipline in a changing context of academic capitalism

- University autonomy
- critical university,
- Academic ethics
- academic solidarity,
- Empathy
- University in public realm
- University as knowledge producer
- Academic capitalism,
- expanded professionalism,
- entrepreneurial university,
- sustainability,
- university market,
- managerialism,
- employability (university as producer of labour force)
Mark Fisher – bureaucratization of education 'culture - standardisation

• “...rhetoric obscures an expansion in bureaucratic procedures, particularly audits evaluating employee behavior. My teaching experience in Britain, even more than in the US, the 'post-fordist' era ask from universities to account for themselves and demonstrate "Learning-outcomes" and research achievements. This led to a constantly shifting deployment of standards to be met and the accumulation of work to demonstrate that one is meeting those standards. "Capitalist-realism [is There No-alternative?]”

• Robert Protherough & John Pick – Managing Britannia
today`s reality and trends: Geopolitics of emotions (Moisi) – culture of fear, humiliation & hope

• Globalization – trends from Global North toward Global South - consumerism, spectacularization & festivalization (Society of Spectacle – Guy Debord)
• Migrations – from the Global South to Global North
• Covid-19 crises – equally hitting North and South, East and West..
• Global warming, climate changes
• Populism, authoritarianism and dictatorships
• ethics of cultural management (decolonizing CM...)
• Europeanness as a non-answered issue
• Societal transformation challenges  


Jeff Koons in Versailles
Definitions of contemporary crisis society – illiberal society

- Society of consumption
- Society of spectacle
- Society of “success ideology”
- Society of competitiveness,
- Society of nation-states, growing nationalism, link of religious to national identities
- Society of distopia (global warming, wars...)
- Society of normatives and standards (mcdonaldization)
- Society of crisis - migrations
Vision d’artiste
Biljana Djurdjevic

Convention sur la protection et la promotion de la diversité des expressions culturelles
Consequences

- **Political populism** – antielitism, anti-intellectualism, anti-contemporary art
- **Embargo policies:** toward Russia, Iran, North Korea... but also bottom-up – toward Israel official culture
- **Censorship:**
  a) political – Erdogan
  b) financial – through biased selection
  c) by „street-censorship“ – censorship by the crowd
- **Spectacularisation, commodification of culture-precarisation of artists / neoliberal pressures**
from Little stories – grand narratives! Are we brave enough for a European narrative in time of nationalism and populism?

- Ethics
- Politics
- Social movements
- trends

- Embedded methodological nationalism (even in research ...)
- Re-interpretation of history
- Creation of „ONLY MINE“ heritage – from Pan Tadeusz Museum Wroclaw to Skopje 2014
- Against Privatization of heritage: Zagreb, Castels in Tirana, Budva...?
- From In from the margins to Creative industries? What had happened to our common heritage and values?
EXILANTS OR MIGRANTS? Artistic acts of resistance to official policies

• “The difference between earlier exiles and those of our time is, it bears stressing, scale: our age—with its modern warfare, imperialism, and the quasi-theological ambitions to totalitarian rulers—is indeed the age of the refugee, the displaced person, mass immigration.” (Said)
“An act of hospitality can be only poetic” (Derrida)

Foreigner question
- Visible invisible migrants...
- Place
- Exile
- Trashold

- Social margins
  “inviting the subject to recognize that he is first of all a guest”
  *Of hospitality, p. 16*
Aesthetics of hospitality – An act of hospitality can only be poetic (Derrida, p.16)

• In the time of populist political communication, the language, the discourse of hospitality is losing from its opposite / the discourse of hostility.

• Hostile hospitality – hostipitality (Derrida) – two key cases – hospital & house. Both were key spaces during Covid-19 crisis: house as home & nation-state, in between the sphere of domestic (private) and public; hospital as “the guarded health of the American Dream” (Manzanas Calvo)

Globalized, mobile world has brought about myriads of encounters with the Other. Thus the notion of HOSPITALITY should be looked through critical lenses.

• Three aspects are involved in this ritual of hospitality:
  - an action (a welcome)
  - an attitude (the opening of oneself toward another)
  - a principle (disinterestedness)
First initiatives in Europe – related to migrants and refugees

- Christoph Schlingensief – independent underground filmmaker
- Schlingensief's tactic was to call politicians' bluff in an attempt to reveal the inanities of their "responsible" discourse, a tactic he called "playing something through to its end".
- This was used in his work *Please Love Austria* (2000-2001):

  **Foreigners out! Schlingensief's Container - Ausländer raus!**
  **Schlingensief's Container**, TV show, ironically created in a format of a reality show (Big brother) – Wiener Festhofen
one of the biggest public pranks and acts of art terrorism ever committed.
FOREIGNERS OUT!
SCHLINGENSIEFS CONTAINER is a thrilling, insightful, funny chroni
GORKI – ALTERNATIVE FÜR DEUTSCHLAND?
Oliver Frljić, Gorky theater
The official Apology of the National theatre of Norway from shameful collaboration with Habima

- **https://www.youtube.com/watch?v=Bh8XajrrSVc**

- On September 23, 2016, a video, purportedly from a spokesperson from the National Theatre of Norway, was posted on YouTube. A transcript of the video was simultaneously published in the Norwegian weekly newspaper *Morgenbladet* with the title “The National Theatre of Norway apologizes.” The video and text “apologized” for the 2013 to 2015 collaboration, organized by the Union des Théâtres de l’Europe (UTE), between Habima, Israel’s National Theater, and The National Theatre of Norway.
CP – is heritage always positive? What about negative past? Is reconciliation possible?

• Heritage of violence - Dissonant heritage
  Yes, there is a consensus about Holocaust, but what about Porajmos and continuous Roma exclusion, Slavery (as European sin – i.e.Haiti),

• What about heritage that is pride of one, & nightmare for another community?

• Who are those agents (participants) of discursive communities?

• How we are debating controversial memory sites museums (Museum of Terror, Budapest; Lote movement museum, Finland)?

• Is there any Roma cultural artefact on UNESCO list? Intangible heritage?
“Nationalization of culture” – cultural policy as identity policy

• Language unification- separation
• Inclusion/exclusion (heritage of others)
• POLITICS OF MEMORY
• POLITICS OF OBLIVION
• HERITAGE OF OTHERS

• Creation of memories – constructing identities
I am Milica Tomic, I am British, Je suis Milica Tomic, je suis française, Ja sam Milica Tomić, ja sam Hrvatica; Unë jam Milica Tomic, jam shqiptare, etc.
Convention against Blaming of the religion

• Caution religion! exhibition

• Raising sensitivities
  • But also, raising institutional importance of the Church
  • - self-censorship


• Censorpedia is a crowdsourced online database of censorship cases within the arts and in culture. National Coalition Against Censorship
Respect to specificity of cultural traditions – when yes, when no?

• Excluding girls and women
• Dalit population (India)

• Respecting pagan customs (Church forbid such a kind of cultural expressions like Kurent in Slovenia...)
Kattaikkuttu Young Professionals & All Girls Company set the stage on fire in Bangalore!

the youngest Kattaikkuttu Girl, A. Bharati (8 years).
Cultural diplomacy and policy of representation

Kattaikuttu, Tamil Nadu

Kathakali, Kerala
responses

Public policies

1. UNESCO Convention 2005
2. Creative industries as panacea
3. Festivalization
4. Mobility grants (much cheaper than art production)

Art management response

• Commons
• Solidarity
• Empathy
• Hospitality
• Sharing practices
• Echoing multitude voices (Gerz)
WHO IS DEFINING THE CULTURAL POLICY VALUES?

• Academics? Poets? Artists?
• National politicians (parliament: through constitution, laws...)
• EU parliament?
• Council of Europe?
• Cultural forums (networks, associations...)
• Media?
• Public opinion pressure?
General values -

- Liberal politics – democracy
- Human rights
- Free market
- Competitivity
- Success
- Public responsibility
- Quality of life

- Values in world of cultural policies and practices???
  - .................
  - .................
  - .................

Who is defining them?
Who is responsible

• To question?
• To redefine?
• To fight against

values who dominate discourses but also live practices (in one society or in the world)?
II part
problems and challenges during pandemics

• Closure of cultural activities inside buildings
• Restraint of mass cultural activities on the open
• “frozening” of festivals and manifestations (ECOCs)
• No art market for free-lance artists
• No immediate systemic measures
• Media crisis – post-truth society, fake news proliferations
Responses of cultural policy and management - DIGITALISATION

• Creative industries replacing culture (product as the ultimate goal)
• Festivalisation
• Career- battles
• Entrepreneurship
• Culture as a tool of nation-branding (“window”)
• Standardisations of management, calls, projects – reporting as a more important activity then the project itself

• TREND-MAKING and trend following
  • Green agenda (fight against a global warming)
  • Digitalisation, hybridisation
  • Decolonising, solidarity, culture of care
  • Participative policy-making and project making
Museums were the first to respond – as they already had “digital products”

Museum challenge: Uroš Predić – Artist`s daughter & Tijana Palkovljević Bugarski, director of the Matica Srpska Gallery

The kinderlada jug, 1980ies, was the most popular item of Šabac museum virtual exhibition on social networks. The museum got this object in 2014, from a private donor. Kinderlada (“our” Nutella was produced in Podravka, most famous Croatian factory). The jug was created in the Zaječar porcelain factory in Serbia, factory that do not exist anymore, as “kinderlada” also stopped to be produced in 1995, as already whole market was conquered by Nutella (Ferrero company, Italy).
Partnership with civil society organisation

• Museum of Yugoslavia, Belgrade

• Studies of Yugoslavia, NGO
  - serial of debates

• KIOSK, NGO
  - Famous for its decentralized workshops (12-weeks) in Subotica, Novi Pazar, Bujanovac & Priština,
    - exhibition: my Yu memories
    - phono exhibition, etc.
#YUDOM project
"Ko bi rekao da će Sloboda 700K živeti duže od Jugoslavije? Samo umjetničko delo živi duže od kraljevstva",
“Pandemic production” or what happens when show cannot go on

indoor theatres (on average 450 seats), had to close the doors and to cancel rehearsals for upcoming productions. After first weeks of shock and silence, the theatre management teams decided to offer performances that would be transmitted digitally, or those that would not include more than 10 persons in one physical spot. These models were in place during the lockdown and curfews that lasted for about two months.
digital content as a temporary substitute for the core theatre products

• The task: Addressing cultural needs of the audience while keeping the theatre brands alive and present at least in a digital world.

• The social media outlets with biggest promotional impact were Instagram for announcements and spreading the word, while YouTube channel was used for transmission (a number of plays was available on theatre`s YouTube profiles for many years).
Results: outreach, project efficiency

but

Precarity of artists
The pandemic showed that theatres

• will be adapting, re-positioning and re-focusing their work through digital means, by using diverse social media tools, in order to stay present and active during the COVID-19 period

• The research explores the rationale behind so called “pandemic production”, digital narratives and main approaches of managers and leaders in the public theatres during the pandemic phase, while noting the lack of cultural policy leadership.
The COVID-19 crises disclosed many different aspects of theatre management.

“Uncanny Valley“, Stefan Kaegi; Be Arielle F. Simon Senn

- the relevance and importance of digital collections.
- Festivals offer to its audiences an overview of past editions, recordings of events, interviews with actors and critics, documentaries, some new digital products, created during pandemic, that would complement existing collections and give at least part of the illusion that “the new edition” exists.
- Festival “Nušićijada in exile” offered festival on TV channel Nova S and on its own YouTube channel, where audience could see documentaries from previous editions, discussions, stand-up comedians, etc.

https://www.youtube.com/watch?v=65QMh_5aUKA
types of “pandemic production”

a) Video recordings of plays distributed via social media outlets in scheduled time

b) Performances for smaller audiences - Lonely planet (10 persons) BDP: “live reading” or public rehearsal of the text “Reader” (50 p.)

c) Online discussions: “Extraordinary performing arts scene”

d) “in house” video productions: “Philosophical Theatre” - debate

e) Partnership video production – with an independent TV production for creating TV forms that would be offered to different cable operators, re-starting Theatre Bards TV serial that was popular 20 years ago

f) a social awareness campaign “stay home”, initiated by Regional Gov. of Vojvodina.

g) “Digital solidarity” platform - webpage https://www.digitalnasolidarnost.gov.rs/#digitalnasolidarnost with intention of collecting and gathering all information about different cultural products that have been accessible for free, from free books, movies, music, theatre plays, etc. Solidarity here, was meant to be a solidarity with population, but not the solidarity with artists that stayed without possibilities to work (especially it was traumatic for performing artists that are part of collective artistic expressions).
Theatre narratives are twofold during pandemic:

• One part was influenced by the feeling of betrayal by cultural policy makers and founders,

• the other, dominant narrative was the narrative of adaptation, digitalization and solidarity.
Atelje 212 narratives

• adaptation to a new normal /first reaction, followed by the narrative of **accessibility and solidarity**. Solidarity was primarily with colleagues that needed help; its concept did not go beyond the care and help to direct stakeholders. This situation did not cause wider debate about the model of institutional theatres, artists and cultural workers who do not have “jobs for life” as the ones who are part of the institutional system. The position of cultural workers without long term contracts in institutional theatres (or some other cultural organizations) is fragile.

• As Atelje 212 does not have recordings of all performances, the pandemic accelerated the need for further digitalization of content. It started the project, supported by the Ministry of Culture, that will digitalize and make available all recorded plays.

• Systematization of data and knowledge for the institutional memory purposes does not exist in a structured way (part of ad hoc decision making and short term planning). Strategic approach lacking in all theatres.
The Bitef theatre / the narrative of adaptation

after the period of “shock” it started with tactics of transformation including narrative of adaptation, in order to bridge the gap until after pandemic. The narrative of adaptation meant offering relevant topics in a digital frame. This relates to the theatre’s recent announcement that they will be shifting and repositioning as a “platform for new theatrical tendencies” to get them closer to the Bitef Festival (offering new forms like Philosophical Theatre and online discussions “Lets continue from the beginning”, were adequate choice.
Belgrade Drama Theatre concept and narrative of continuity (normality), solidarity and availability

- **continuity** - fulfilling the plans regarding co-productions, festivals and tours across the region (as soon as the lockdown ends).

- **Solidarity** with associates who did not have long term contracts with theatre, was preserved. The numbers show that for 40 plays, BDT relied on 35 actors with permanent contract (theatre ensemble), 32 associates and 180 guest-actors (this number for was drastically lowered, while they kept the associates).

- Although official narrative was solidarity, in practice this could not be fulfilled completely. The funding of public theatres was scarce even before the pandemic, and fundraising during the pandemic was not possible.

- narrative of **availability**, accessibility and use of digital possibilities. With developing plans how to offer plays with “pay per view”, this theatre is looking beyond the pandemic, and choosing entrepreneurial / commercial and market approach for the coming period.
Words – trends & fashion

- Cultural pluralism  multiculturism  cultural diversity
- Accessibility  promotion  inclusivity
- Ethno music  world music
- Democratisation  democracy  participative - deliberative
- Exchange  cooperation/  collaborative
- Animation  mediation  translation
- Mixedmedia  digital arts
- Co-productions  partnership  co-creation
- Associations  network  groupings
- Nation state  Region  territory
- Multidisciplinary  intersectorial  transdisciplinary
- Arts  culture  creative industries
Green Agenda in culture
Climate crisis - eco arts
Capacity building - Vietnam

Co-developed with UK and country partners for creative hubs

Theory and practice courses for 25 participants from local arts hubs

Project delivery BC Small grants funding
1. Performance with children in Hanoi
2. LGBT workshops Ho Chi Mihn
3. Music workshops 250 children Dak Lak

Online course 3,000 students
It is the use of the cultural capital of various communities to design and develop them into products, adding value, putting creativity into it.
Sejla Kameric – Maja Bajevic: lutte contre stereotypes exterieures et interieures

Convention sur la protection et la promotion de la diversité des expressions culturelles
Dren Maliqi: Face to Face
The Constitution is guaranteeing a freedom of speech and expression, as well as freedom to use speech, writing, image or any other way to communicate or receive ideas and information ($46.$)
• We do innovative museum work – without a permanent building. Rather than having a fixed location, we appear in different shapes all over the city with tours, exhibitions, talks and other activities, to be present in our everyday lives where the history of women has taken place, working to make it a part of our common knowledge.
Museum of Childhood – a participative museum – Vladimir Perić
Community participative projects

Serbia

New culture of memory – from private, individual – to collective memory

• Museum of the 90s, KIOSK, platform for contemporary arts

Museum of Childhood as a participative art project

Museum of Corruption
New challenges in populist cultural policies – politics of memory and oblivion

Budapest, Museum of Terror

tells an extremely comprehensive story of the Nazi and Communist rule. The excellent displays are not just informative but atmospheric.
Concept of public memory (Tomislav Šola)

• A gaze from below?
• Or a gaze imposed by public policies?
• „Body of beliefs and ideas about the past that help a public or society understand both its past, present and by implications, its future; where focus in fact is not the past, but on serious matters of the present (Bodnar J. 1992: 15) - Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century

• Research question: How artivist projects influence and form public memory from below, by objecting monument policies intending to influence and form public memory, conquering and covering public spaces with selected heroes and narratives in forms of monuments?
• (Do they impact through media, civil society, or by influencing public policies?)
aim: to develop greater critical discourse on the contribution of arts and cultural management to intercultural understanding.

• arts and cultural managers have a critical role directing, administering and mediating intercultural understanding.

• we can reflect on the historical, institutional and social dimensions of intercultural activities that take place within the realms of arts management *practice* and *education*. These include:

  • International project activities between individuals working in different countries;

  • Inter- and cross-cultural interactions that occur in arts and cultural programmes among majority and minority cultures within a single country; and

  • Teaching and learning within arts and cultural management courses, particularly in higher education
Conclusions

• innovations in creative work – digital turn; participative turn
• Innovations in organization of work:
  - *self-organisation*,
  - *peer actions of solidarity and care*
  - *hospitality* toward colleagues from independent sector (freelance artists and cultural workers).

To conclude: numerous cultural organisations had offered their skills and expertise as well as their technical, informational, and human resources to others, less fortunate ones. The *pandemic acted as a catalyser* for the best and for the worst in art and creative sector producing on one side *ethics of indifference and passivity* (hibernation), while, on the other side, *ethics and aesthetics of solidarity, care and hospitality*. 
CONCLUDING remarks

• These horizons of **ethics and aesthetics of solidarity, care (EMPATHY)** brought also critical reflections within theatres, while

• cultural policy makers choose to act as bureaucrats, missing the opportunity to step in with more vision and leadership, which lead to downgrading their role to **pure administration**. (*ethics of indifference and passivity* (hibernation))

• Theatre leaders - lack of autonomy of public cultural institutions, weak leadership

However, The crisis reunited teams who were quite small (2-5 people) and that joint reflections and reasoning influenced the final decision on pandemic modalities of production, and the narrative creation.
Solidarity and sharing in practice

• My books available for free in pdf on request! msesic@gmail.com

In English:
Art Management in Turbulent Times: Adaptable quality Management
Cultural Sustainability in European Cities: Imagining Europolis
Cultural Diplomacy: Arts, festivals and Geopolitics
Situating Populist Politics: Arts & Media Nexus,

In French:
Vers les nouvelles politiques culturelles: pratiques interculturelles engagées

In Russian:
Art Management in Turbulent Times: Adaptable quality Management
Culture: Management, Animation, Marketing