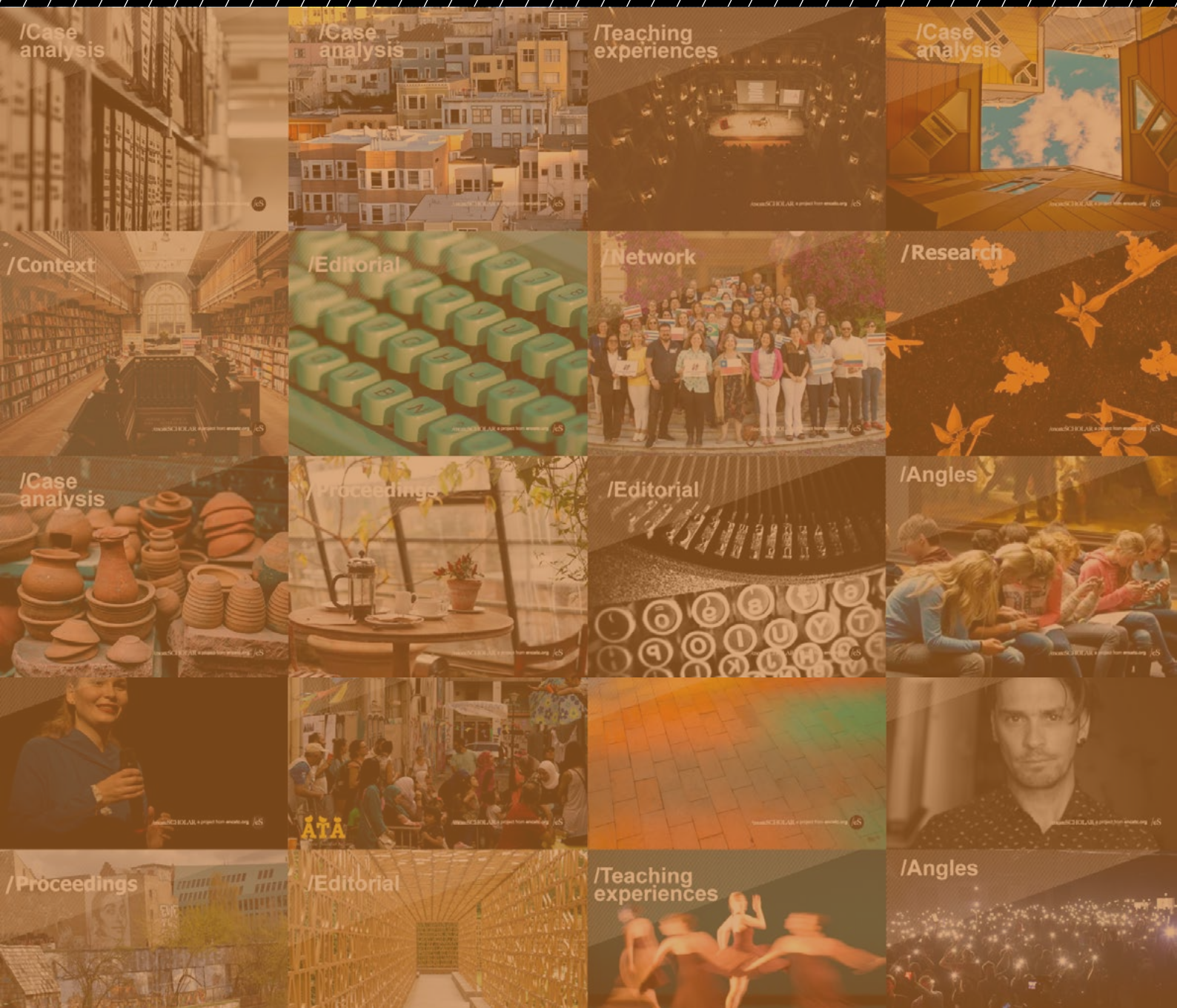
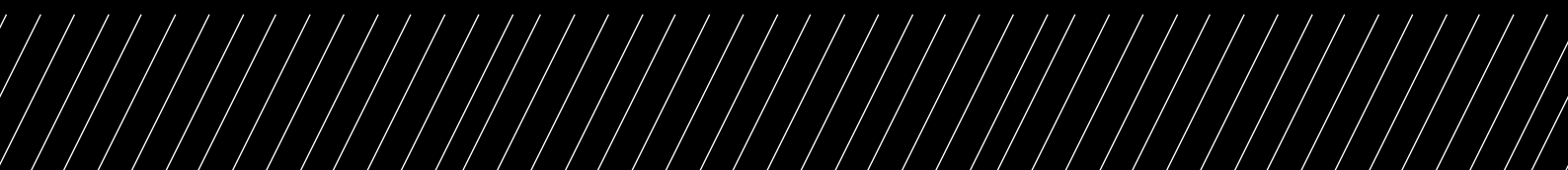


# /encatcSCHOLAR

for lifelong learning on policies  
and cultural management

ISSUE #01  
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“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

## **Publisher**

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

## **Editors**

Cristina Ortega Nuere / Giannalia Cogliandro Beyens  
Editorial Advisory Board: ENCATC Board Members

## **General objective**

/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

## **Specific aims**

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

## **Target**

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

## **CONTACT**

<b>ENCATC OFFICE:</b>	<b>Website</b>
Avenue Maurice, 1	<a href="http://www.encatc.org">www.encatc.org</a>
B-1050 Brussels	
Belgium	<b>Email</b>
Tel+32.2.201.29.12	<a href="mailto:scholar@encatc.org">scholar@encatc.org</a>

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/EDITORIAL

## On this first issue of **encatcScholar...**

**By Cristina Ortega**  
ENCATC President

**/encatcSCHOLAR** is born to satisfy the demand of ENCATC members, academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. **/encatcSCHOLAR** is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

ENCATC is the leading European network on Cultural Management and Cultural Policy education. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It holds the status of official partner of UNESCO and of observer to the Steering Committee for Culture of the Council of Europe. ENCATC is a long lasting platform for academics students, researchers, cultural operators, artists, and policy makers as well as the wider public. It was founded to exchange ideas, to structure and deliver accurate information and facilitate transnational and transectorial partnerships.

ENCATC activities focus on advocacy, networking, capacity building, research, mobility and knowledge transfer. Through eight *Thematic Areas*, a wide range of activities, events and projects, ENCATC contributes to the professionalization

and sustainability of the cultural sector. It also stimulates innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

This initiative is intended to achieve the strand or objective of capacity building: educating professionals and students, by offering its members opportunities to enhance and strengthening their knowledge, skills, competencies and abilities. Through seminars, European projects, experts groups and training academies, ENCATC creates opportunities for the establishment of conditions allowing academics, researchers and professionals to engage in the process of learning and adapting to changes.

The objectives of developing **/encatcSCHOLAR** are: To develop an open tool that encourages participation and sharing in the creation of teaching materials; and to offer suggestions about some basic and accurate methodological approaches related to how to study emerging issues that affect public policies; present and analyze case analysis; and open debates on how to improve the management of the projects.

The first issue of **/encatcSCHOLAR** is made up of several sections: profiles, angles, case analysis, teaching experiences, proceedings and interviews; sections that have been designed to achieve the present needs but could be changed according to the new contexts.

- **Profiles** intends to be a teaching tool for professors, useful for presentation in class of the world's leading thinkers that have made important contributions to the development and professionalization of cultural management, as well as those who have influenced the establishment of public policies (their main conceptual approaches, major publications, biographical references, etc.).
- **Angles** section should collect articles on connections of culture to other disciplines,

focusing on discussing the challenges and opportunities that could arise from these interconnections, as well as highlighting innovative components that enrich and strengthen practice. Authors should close their discussion, outlining some questions to spark the discussion and the interest in studying in depth the impact of such interconnections in developing the cultural sector.

- **Case Analysis** are made up of case studies presented as a scholarly tool to illustrate situations where cultural managers are facing crossroads, and need to analyze a variety of circumstances to make a well informed decision.
- **Proceedings** is a space to present conferences proceedings and their conclusions, that often never have been published, thus losing the opportunity to follow up the evolution of the debates over time.
- **Interviews** tries to give a voice to leading people in Europe (managers, politicians, artists, ex commissioners, etc). At the end of the interview, the interviewee raises some questions to the readers to encourage discussion and to activate critical thinking on the topics that have been presented.
- **Teaching-experience** provides an opportunity for teachers to share in first person, practical ideas to meet their educational goals and to improve the teaching practice.

This new initiative is made possible thanks to the disinterested work of Melba G. Claudio-González. ENCATC would like to thank her for the work, time and innovative ideas she has devoted to this project.



/PROFILES

## **Raymonde Moulin. A French pioneer of the Sociology of Art**

**By Rafael Mandujano Ortiz**  
«Les Rencontres» Chief project

In the landscape of the sociology of art, Raymonde Moulin (1924) undoubtedly singles out for special mention. Her research has had a clear impact on the differentiation of the sociology of art in relation to the philosophical aesthetics and art history. When studying the mutations operated by the sociology of art in the last decades, both in terms of theoretical assumptions and of methodological tools, her work must absolutely be considered. Her use of statistical measurements, empirical observation and qualitative methods (such as the interview) gave birth to a very useful knowledge regarding contemporary art, the art market and the status of the artists.

By the ends of the 1950s, instead of continuing her post-graduate studies specializing in ancient History, Raymonde Moulin wished to study the current status of the artist, which she first imagined as a star-crossed personage: "another Rimbaud", a rather naïve romantic idea that she likes to recall when talking about that period in her life. She took advice from Raymond Aron, a preeminent French philosopher and sociologist, who counseled her to analyze the art market from a sociological point of view, which was a very innovative avenue at the time. With his support at the



French National Center for Scientific Research (CNRS), she began to prepare a doctoral thesis, published in 1967 under the title *The French Art Market*, reporting on her comprehensive study of the world of French painting: she interviewed hundreds of painters, collectors, curators, critics, and gallery owners, and she evidently passed a lot of time hanging around the sites where they performed. Her approach combined a finely structured conceptual framework with the use of anecdote as a research tool; she pointed out questions intended to obtain generalizations; she was interested in the system of actions, interactions, transactions, collusions, arrangements and situations involved in the dynamics of the art market. She was able to objectify the actors without cheating them, on the contrary, she developed trust relationships, including artists Jean Dubuffet and Pierre Soulages and art dealers Daniel Cordier and Daniel-Henry Kahnweiler, to name just a few. An abridged version of this book was translated into English and published in 1987.

Raymonde Moulin has significantly contributed as well to the institutional organization of the sociology of art in France. In 1983, she created the Center of Sociology of Arts, which she directed for a number of years at the School for Advanced Studies in the Social Sciences (EHESS). An exceptional generation of researchers was fostered in that framework, such as Pierre-Michel Menger, Alain Quemin and Dominique Pasquier, who individually and together with Raymonde Moulin have produced sound pieces of research. She also was Secretary General of the European Center for Historical Sociology and the first woman chairing the French Society of Sociology in 1984. On behalf of the latter, she organized a great event, the 1985 Marseille conference on the sociology of art (13 – 14 June 1985), with the support of the CNRS, the EHESS, and in collaboration with the Research Committee 37 of the International Sociological Association. The several days of meetings to which she invited French as well as non-French scholars, mainly Americans, produced a volume edited by her, *Sociologie de l'art* (The sociology of art) including most of the conference papers, often referred to as a milestone that led the discipline to ripeness and acknowledgement. Many talks, such as the

closing lecture by Jean-Claude Passeron, are now considered classic references.

In 1992, with her book *L'artiste, l'institution et le marché* (The artist, the institution and the market) published by Flammarion, Moulin filled out her reflection on the subject by analyzing the crucial role of the articulation of the market and the cultural institutions and produced one of the most important sociological theories of the recent decades, along with the theory of the relative autonomy of the artistic field of Pierre Bourdieu (e.g. *The Two Markets of Symbolic Goods*). One of the main merits of Moulin's approach has been its exemplary capacity to provide a means of orientation in the contemporary art world, as well as a deep understanding of its structures and procedures. Besides, the myth of the romantic bohemian artist was elegantly demolished by her sociological identification of artists, her analysis of the artistic vocation, the artists' identity, their education and training, their professions and their careers.

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In 1992, Moulin analyzed the crucial role of the articulation of the market and the cultural institutions and produced one of the most important sociological theories of the recent decades.

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She continued her insight in a number of further books (e.g. *De la valeur de l'art*, 1995 in which she deals with the relationship of visual artists and sociologists), and essays, including a thorough comparative study of the issue of the rarity of art works and how it affects their creation, trading and judging. Indeed, Raymonde Moulin has succeeded in representing the evolution of the art market in the last three decades as a tendency leading to a interlacement of international interdependencies which nurture the circulation of people, works and information beyond national boundaries in a worldwide system of

cultural and economic exchange processes, favoring the networking of the market. In her book *Le marché de l'art: mondialisation et nouvelles technologies* (The market of art, globalization and new technologies) published by Flammarion in 2000, revised and expanded in 2003 and 2009, Moulin depicts this atmosphere and argues that art dealing has taken a corporate turn in which the auction houses, the major gallerists and the major collectors operate globally, setting benchmarks for the others in a climate of speculation and risk. Price tends to become the major determinant of value. Some artists move along as well by progressively emptying their work of the traditional value signifiers: rarity, craftsmanship, seriousness, etc. This last book has recently been translated into Spanish.

Moulin's works remain authoritative, and as Howard Becker notes, they are timeless, they are the exact opposite of some theories that proclaim the end of art or other definitive sentences whose relevance has swiftly been eroded.

While Raymonde Moulin has retired and has currently a serene research rhythm, she continues to publish articles which draw on her continuing participation in the world of contemporary French art and her delving into her interviews with Jean Dubuffet archives and into Outsider art (Art Brut).

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# RAYMONDE MOULIN

L'artiste,  
l'institution  
et le marché





/INTERVIEW

## **Interview with EU Justice Commissioner Viviane Reding**

**By Giannalia Cogliandro Beyens**  
ENCATC General Secretary

*Why have a year 2013 devoted to European citizenship?*

Because today Europe is at a cross roads. The future of Europe is the talk of the town – with many voices talking about moving towards political union or a United States of Europe.

For me it is essential that the European people have a big say in this debate, that that they have a stake in their future. More than half of Europeans (68%) feel that their voice does not count in Europe – this must change. We have to build our European-house together with citizens, not build it and only then ask them if they want to live in it.

This is why we have made 2013 the European Year of Citizens, a year dedicated to you and to your rights. Our task will be two-fold: Half of our work will be about explaining, explaining what it means to be a European citizens and the rights that you have by virtue of being a European citizen. And the other half will be about listening.



Throughout the year, my fellow Commissioners and I will join forces with national and local politicians in holding debates with citizens all across Europe to listen to them and answer their questions. We will be engaging in a direct debate with citizens about what they want, how they feel about their rights and where they want to see the Union progress to in the next ten years. European citizens must be able to voice their concerns and prepare the ground for future elections.

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## More than half of Europeans (68%) feel that their voice does not count in Europe – this must change

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### Why should the young generation care about European citizenship?

The young people of today are the voting electorate of tomorrow, the future is in their hands! It is important that all European citizens, especially the young, understand that the European Union brings tangible benefits that affect their daily lives for the better. Union citizenship is not an empty concept, but a true and meaningful status that we can enjoy in addition to our national rights.

For young people, the most significant of these rights revolve around the freedom of movement: young people are free\_ to reside, take up employment, training or study anywhere they like in the European Union. Thirty years ago, when I was a local Councillor, you could not even travel the single kilometre from my hometown of Esch-sur-Alzette in Luxembourg to Russange in France without a lengthy wait at the border. Today, young Europeans can travel over 3000 kilometres from Vilnius in the North-East to Valencia in the South-West, crossing five national borders without once having to stop to show their passport.

Our citizens are “acting European” and utilising their rights on a daily basis. Europeans are benefiting from increased protection on cross-border purchases, guaranteed treatment in other EU Member States through the European Health Card and cheaper roaming charges all thanks to European legislation. These are things that earlier

generations of young Europeans could only dream of.

We must never forget that we Europeans have created something extraordinary, something we too rarely feel proud of: today, 500 million people live in the European Union in peace and freedom. The young generations should make their voices heard, by voting, by addressing the Ombudsman, by launching a Citizens’ Initiative, however they feel! That is what the European Year of Citizens is about participation and engagement and about taking ownership of our common European future.

### What is the role of culture in this context?

The cultural sector is a crucial player in influencing the opinions of the general public. For me, the cultural sector has a potentially very powerful role in the European Year of Citizens, since a key challenge of the Year is to raise awareness about our EU-level rights and our status as Union citizens.

I think that the cultural sector, especially the mass media, could use the occasion of the European Year to create cultural content (documentaries, information films, adverts, etc.) to explain the policies and programmes that exist to support the enjoyment of these EU rights, and also to help build momentum to remove any remaining obstacles that people face when exercising their EU rights.

### What do you think should be done by politicians, educators and media to better contribute to reinforce the sense of belonging to a common family (Europe)?

I am encouraged that in 25 of our 27 Member States (and soon 28, with Croatia), at least half of those questioned say that they “feel like EU citizens”. However, while many might “feel” like European citizens, only a minority actually know the EU-level rights that this grants them, such as the right to move and reside freely in any Member State, or the right to vote in local or European elections wherever they reside in the EU.

I believe that European citizenship must be to the Political Union what the Euro is to the Monetary Union: A lived, tangible reality. The general public’s lack of awareness of their EU-level rights is a

major obstacle to their sense of belonging to our common 'family', the European Union. For me, therefore, the role of politicians, educators, the media, indeed all those who influence and inform the general public must be to listen to the citizens and explain more effectively, consistently and honestly the benefits that the EU brings each individual. Building the EU that European citizens want is a political necessity and a historical responsibility, we must make sure that citizens are 'on board'. The European Year of Citizens provides us with a great opportunity to make this happen, and everyone has a role to play in making it a success.

Which are the key moments of the year? (major events)

**The centrepiece of this year will be the 2013 EU Citizenship Report, due in May 2013, where we will set out how we will tackle the most important barriers to EU citizens exercising their rights.** Despite a lot of progress in recent years, there we certainly still have work to do. My goal is to remove the remaining obstacles that people face when exercising their rights so as to make EU citizenship more than just a concept. It must become a reality for Europe's 500 million citizens.

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My goal is to remove the remaining obstacles that people face when exercising their rights so as to make EU citizenship more than just a concept

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Throughout the European Year we will be collaborating closely with the other EU Institutions, Member State authorities (at national, regional and local level) and civil society organisations'. Consequently, there will be many events right across the European Union, throughout the year. At EU-level, there will be a series of thematic conferences on the topics of the Year, starting on 22 January in Brussels, and continuing with events later in the Spring in the European Economic and Social Committee and the European Parliament. Our official website for the European Year has

an events calendar where these events, and many others, will be displayed ([www.europa.eu/citizens-2013](http://www.europa.eu/citizens-2013)).

Throughout the year 2013, I will also join forces with other EU Commissioners, with Members of the European Parliament and with national and local politicians to hold town hall debates with citizens all across Europe to listen and to answer. We are coming to listen to their concerns, their opinions and to discover what kind of Europe they want by 2020 you can find out when we're coming near you here: <http://ec.europa.eu/european-debate/>

What do you expect as short and long term results from this action?

In the short run, from a policy-making perspective, the European Year will help build momentum to remove any remaining obstacles that people face when exercising their EU rights.

In the longer run, I am convinced that the difficulties that the European Union currently faces will in the end lead to a stronger European Union than the one we have today: A stronger Economic and Monetary Union, a full Political Union, a European Federation and a Union that is at the service of its citizens. But as we construct our new European house, we need to take citizens with us. It is important for citizens' to engage in a debate about what type of European Union they want to create and also leave to future generations of Europeans. Of course, every year is about us as citizens, but the 2013 European Year of Citizens can serve as a catalyst for fostering this renewed debate.







Photo credit: ©Francesc Piñol

/CASE ANALYSIS

# **Taquilla inversa: Promoting the empathic economy. A Sixto Paz Productions experience**

**By Adriana Nadal**  
Theater producer

## Context

We are all aware of this tumultuous period we are living. More intense in Spain where unemployment reached 25% of the population for the first time in history.

The financial crisis affected the country enormously and government cutbacks are being severe and constant. Those cutbacks also affected the cultural sector: besides losing lots of subsidies, the sales tax has been increased from 8% to 21% at the beginning of 2013. Since then, the public decreased significantly.

On the other side, during the last few years we have seen how the presence of aggressive agents has grown considerably launching a massive discount policy that affected the price of most of the tickets sold. Thus, the policy devaluated the prices of the field by getting consumers used to lower prices.



Facing this context, the Catalan production company Sixto Paz Produccions thought of an alternative for their first show –œlf there is, I haven't found it yet, called *taquilla inversa*. This initiative wanted to promote the empathic economy.

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Those cutbacks also affected the cultural sector: besides losing lots of subsidies, the sales tax has been increased from 8% to 21% at the beginning of 2013. Since then, the public decreased significantly.

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#### Target audience and objectives

The objective of the initiative proposed aims to widen the target audience.

If we use the Gauss distribution, often described as a “bell-shaped curve”, we see there is an average and a deviation. The average is the most common value, and the deviation is what determines how much someone separates from the average.

When you propose a fixed price for a ticket you try to choose the price most people are willing to pay and also the price that suits the company's objectives.

By fixing the price, all these people willing to pay more will come to see the show but they will be paying what you told them to (the fixed price) and that's the problem we wanted to solve.

When you fix a price not to lose those people on the left of the Gauss curve, you should fix a lower price. That also means you loose invoice capacity because those people on the right of the curve will be paying less than what they are willing to pay.

That's obviously the problem of trying to reconcile both extremes of the curve. Thus, we avoided this

problem by establishing a unique relationship with every single customer that won't affect the decision of other customers.

That was the first objective of the initiative: to recover all these people on the right of the Gauss curve willing to pay more. Those on the left were already going to see the show thanks to the discounts.

The second objective was to reduce perceived risk in purchasing decisions and promote the word of mouth to make new people come to the theatre.

#### Activity Description

The initiative was developed easily. The theatre will announce the show works by *taquilla inversa* and will offer a telephone number and an e-mail address to make reservations. People could book their tickets for the show but they won't be paying for them at the moment of the booking.

At the theatre they will pick their ticket up and will get in the line. Then, they will walk in and watch the show. After the audience applause one of the actors will step up and explain the procedure that is about to happen. This procedure will include making a line and pay what they think is fair for the show they have just seen, and affordable according to their economy.

#### Methods

To successfully develop the *taquilla inversa* one aspect was very significant: symmetrical information. To produce empathic economy people should know what's on the table. The more information they have about the product, the better. That's why somehow we managed to inform about the people involved in the project (actor, production team, director, director's assistant, wardrobe, set design, lighting, 21% of sale taxes, etc.) The idea came from the Nobel Prize winner Joseph Stiglitz's theory about asymmetrical information.

Another aspect to take into account is to leave the price 100% open. Absolutely trust the customer. The result would be different if we decided to fix different prices and make them choose one.

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The idea came from the Nobel Prize winner Joseph Stiglitz's theory about asymmetrical information.

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On the same side we should totally accept those who decide not to pay and avoid getting worried. We should maintain an empathic and positive environment when proceeding.

### Results

We increased by 30% the average price of the tickets. Sala Beckett (the theatre where the play was performed) went from invoicing an average of 400 euros to invoice 1.450 euros. That was possible because we took the risk of changing the seats distribution to double the capacity of the theatre even though they didn't have full occupation before.

### Weakness and strengths

Applying taquilla inversa means to get rid of every traditional sales channel and every discount agent. That means that the work done by these other channels before, need to be assumed by the production company.

Besides, taking this option also means assuming the risk of trusting the consumer and their valuation. But on the other side, reducing perceived risk in purchasing decisions and trusting the word of mouth is the key to increase the audience while avoiding to spend money on advertising the product. Besides, sales forecast can be totally overcome and have great-unexpected results.

### Internal evaluation

We had great-unexpected results and all forecasts previously prepared were overcome. The average price of the ticket was higher than ever expected.

The following companies asked the theatre to use this strategy and the institution is now recommending it to the coming companies.

And as far as we know, a sociology group from Autonomous University of Barcelona (UAB) is now studying the strategy.







/ANGLES

## Culture from the point of view of leisure

**By Jaime Cuenca**

Institute of Leisure Studies University of Deusto (Bilbao)

The most widely accepted and quoted definition of culture is the one adopted by UNESCO in the Mexico City Declaration on Cultural Policies in 1982:

*"Culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs". (UNESCO, 1982)*

Comprehensive and informative, this broad definition was adopted to contain the traditional humanistic perspective ("arts and letters"), as well as a more recent, anthropological approach that highlights the social value of culture for a given human community. I would like to draw your attention to the paragraph following the definition, which is also well known but perhaps not so widely quoted as the one above. It focuses on the relevance of culture to the human being and gives reasons as to why it should be promoted:



*"[...] it is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations".*

These are beautiful words. They certainly have the magnificent flair that Universal Declarations need. Mankind is presented as walking through the path of culture towards its own moral improvement, which is an image we all love to think about. But I would like to stress the word used for describing the human disposition for this process: "untiringly". This only word in the end of the paragraph affects its whole meaning, casting a shade of hardness and sacrifice over the previous expressions. Reflecting upon oneself, exercising critical judgement, expressing oneself, seeking for new meanings and creating works that transcend one's limitations are presented as overwhelming activities that exhaust our strength and challenge our endurance. From this point of view, it is only a strong sense of moral commitment to mankind and its improvement that impels us to continue the hard work of culture. Thus it is not surprising that the Declaration urges UNESCO and its Member States to "increase their efforts" to preserve cultural values and states that society "must make substantial efforts with respect to promoting culture. All these efforts need to be made because culture is presented as a most serious and solemn business, a boring activity, in which people would not easily see reasons to engage.

Enlightening and inspiring as it is, this Declaration and the famous definition it contains fail to address an essential issue: the enjoyment human beings have always found in culture. All throughout history and all over the world, people have contributed to the common cultural heritage. Many have made a living of this contribution, which has also commonly served diverse political or religious purposes. But the universal phenomenon of culture would be

misunderstood if the deep enjoyment it involves is neglected. People dealing with culture, both as authors and as audiences, have always found in it some kind of specific pleasure or joy. And this is something a leisure-based approach to culture can help to clarify.

If you look for the word "enjoy" in the Declaration it appears only three times (one as a verb and two as the substantive "enjoyment"), and only when it deals with the necessity of eliminating the constraints to a universal access to cultural goods. According to the Declaration, the access of everyone to culture must be guaranteed because it links the individual to the heritage of a given community, but the really good time you can have as public or audience is simply omitted. Furthermore, the making of culture itself seems not to be an enjoyable occupation, as if it had nothing to do with a playful capacity of innovation, a child-like need of having fun while trying, an ironic perspective on the world, and a deeply satisfying test of own abilities. In 1952 German philosopher Josef Pieper denounced the underlying assumption that can still be seen in action in the Declaration 30 years later: the idea that when it comes to culture, better the harder. This assumption has its roots in the way the production of knowledge has been understood as hard work in modernity, forgetting the ancient link between intellectual activity (theoria) and pleasure. Josef Pieper advocated that leisure must be seen again as the true basis of culture. His claim remains perfectly relevant nowadays, if the deep enjoyment involved in cultural activity is not to be neglected and cultural achievements are not to be measured by purely utilitarian criteria.

The challenges and opportunities that may arise from such a leisure-based approach to culture could be reflected upon through some of the following questions.

1. To what extent is the pleasure involved in the cultural activity (of authors and audience) still omitted in official documents and policy guidelines for the creative sector?
2. Is this absence biasing in some way the content of cultural policies and the initiative of key decision-takers?

3. How central is really enjoyment to culture and which different kinds of it may be distinguished in cultural expressions?
4. May this recognition affect the skills cultural managers and educators need to have? Are the strategies for audience development to be reconsidered from this perspective?







/PROCEEDINGS

# Conference: European Audiences: 2020 and beyond

**By Culture Programme Team**  
European Commission

**Conference:** European Audiences: 2020 and beyond

**Organizers:** European Commission – Culture Programme Team

**Venue:** Brussels, Belgium

**Date:** October 2012

**Assistants:** 800 culture professionals

**Main focus of the discussion:** How to engage more meaningfully with the audiences of today and tomorrow.

**Overall assessment:** The level of participation and debate clearly showed what is considered by some to be a new cultural revolution: audiences are hungry for engagement, for shared experiences, for a sense of community. There is thus a need to stimulate exchange of practice in this field, to support cultural organisations to learn faster by peer learning in order to adapt more quickly to the challenges and opportunities of the 21st century.

**Other key notes:** Audience development is one of the priorities of the EU's future funding programme for the cultural and creative sectors, "Creative Europe", which will replace the current Culture programme in 2014.

**URL for more details about the conference:** [http://ec.europa.eu/culture/events/ad-oct2012\\_en.htm](http://ec.europa.eu/culture/events/ad-oct2012_en.htm)



## INTRODUCTION

Engaging a broader public with cultural works is a priority for the European Commission.

This is the reason why “audience development” is one of the priorities in the proposal for “Creative Europe”, the future EU funding programme for the cultural and creative sectors and why it was the theme of conference “European Audiences: 2020 and beyond” organised by the European Commission on 16–17 October 2012<sup>1</sup>.

Audience development is rapidly becoming more wide-spread, but some cultural organisations have already developed an engaged relationship and dialogue with their audiences for a long time. The conference offered inspiration, experiences and lessons learned from a range of European cultural projects with experience in this field, most of them funded through the EU Culture and MEDIA programmes.

Over a day and a half, some 800 conference participants from across Europe and diverse cultural sectors explored the concept of audience development from various perspectives through 23 European cultural projects presented in the plenary and in an exhibition. The event focused on grassroots cultural operators, projects and practice.

The conference gave an insight into the large amount of fascinating, informed and diverse work taking place across Europe. Projects were presented from a wide range of sectors: live performing arts including dance, opera and theatre; the visual arts; film; literature; multimedia; heritage and interdisciplinary projects. The examples included work performed in more traditional and formal settings such as museums, theatres, cinemas and festivals, as well as projects in unconventional settings including old people’s homes, schools, offices and some other very unusual public space such as farms or trolleybuses.

The conference began with a discussion on what audience development is and why one should consider it as a core part of any organisation and event planning. It then explored how audiences

could be empowered through involving them upstream in programming, how audiences can be engaged by sharing the experience in dialogue or actively in the process, how audiences can be further expanded and diversified, and challenges for cultural institutions in terms of hosting and managing the audience and their expectations.

It is not an easy task to summarize the richness of the presentations and the engaged debates during the conference. The aim of these conclusions is to seek to capture some of the main elements which emerged as perceived by the Commission. These conclusions have no formal status.<sup>2</sup>

## Conference conclusions

### 1. Audience development – what is it?

Audience development is a strategic and interactive process of making the arts widely accessible by cultural organisations. It aims at engaging individuals and communities in fully experiencing, enjoying, participating in and valuing the arts. Its focus is on a two way exchange.

The appropriateness of the term “audience development” was discussed in order to frame the subsequent discussions in the conference. It was generally considered to be a more holistic term than, for example, concepts such as “cultural education”, “arts marketing” or “cultural inclusion”. “Access to culture” is a more rights based concept, while cultural education implies the implication of schools and linkage with educational curricula. Arts marketing and cultural inclusion are both more mono-dimensional focusing on either economic or social aspects.

In contrast, audience development integrates cultural, economic and social dimensions and refers to a space in which cultural organisations can act directly. Whilst distinct, it is however closely related to these other concepts. For example, the recently published report of a Member State expert group on Access to Culture<sup>2</sup>, confirms that audience development by cultural institutions, through long-term strategies, is an essential contributor to making access to culture a reality. Opinions on terminology in this field are

unlikely to ever be totally unanimous. Audience development is nevertheless a term that is widely understood by the sector.

Probing the concept of audience development more deeply, it can be concluded that it has several dimensions in relation to target groups:

- developing or increasing audiences – essentially attracting new audiences with the same socio-demographic profile as the current audience; this can include working with those who are hopefully the audiences of the future, such as children and young people;
- deepening relationships with existing audiences – enhancing their experience of the cultural event and/or encouraging them to discover related or even non-related, more complex art forms, and fostering loyalty to the cultural institution and return visits;
- diversifying audiences – attracting people with a different socio-demographic profile to the current audience, including non-audiences, those with no previous contact with the arts.

Whilst some cultural institutions may work on all these dimensions, others may focus on one or the other depending on their circumstances and strategic priorities.

## **2. Why engage in audience development and why now?**

The debate on audience development is not new. The arts community has always been an engaged part of society, serving as an engaged critic of the world around it, dealing with problematic issues, questioning our comfort zones and reflecting on values and solutions. The will to engage in this dialogue has existed for a long time, but today audience development is increasingly a necessity, if broader access to culture, a common priority for culture ministries across Europe as expressed in various Council conclusions – is to become a reality.

It is a necessity because the world is changing rapidly. The digital shift, more educated populations, greater competition for leisure time, demographic change including declining and ageing audiences for some art forms, and the

squeeze on public funding means that most cultural organisations face a more uncertain future than in the past. They cannot afford to stand still – there is immense pressure to innovate and adapt. Organisations need to develop their audiences and diversify their revenue streams, in some cases literally as a matter of survival, in others due to the priorities of public funders.

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Furthermore, a paradigm shift is occurring. In the past, cultural institutions were created to increase and reflect national pride and to share the dominant cultural values, and in practice acted as mediators between the artist and the audience, as gate-keepers to what the public would and could access or see. Now we are moving to a more multi-dimensional and interactive world, due largely to technology which is changing the way we create, distribute, access and monetise cultural content, offering the potential to transform audiences from passive receivers into creators and/or active users of cultural content without needing to pass through intermediaries. It is empowering the audience in ways never seen before, and phenomena such as social media are contributing to this paradigm shift by changing people's behaviour and expectations. Nowadays people want greater interaction and dialogue in all walks of life, and they are no longer willing to be passive spectators anymore when it comes to the arts. There is an increasing hunger for dialogue, debate and interaction.

In addition to the need in many cases to engage in audience development, it is also desirable in itself. As well as bringing enjoyment, inspiration and personal fulfilment, cultural participation brings benefits to individuals' creativity, something which is increasingly essential in a

knowledge based society and has spill-overs for other spheres of life, including people's working lives even if they are not employed in the cultural sector. For disadvantaged children and young people, it can help them re-connect to schooling and society.

It was also argued, with reference to the work of the late Dragan Klaic, that there is a direct connection between active audiences and active citizenship, with research indicating that cultural participation increases the likelihood of broader civic engagement, including voting in political elections. The arts give people the opportunity to express themselves, it gives them a voice to tell their stories and culture plays an essential role in any democracy, taking the political debate from the political sphere and giving it back to citizens, with cultural organisations thereby providing a space for politics, debate and reform. People are today hungry for social engagement and connecting in communities. This is why social media and phenomena such as crowd funding which create a sense of community and foster loyalty have become so successful.

From the European Commission's perspective, audience development brings cultural, social and economic benefits. Cultural benefits in that it helps cultural works and artists to reach larger audiences, which has an intrinsic value in itself, and exposes more people to the educational benefits of the arts. It brings economic benefits as new and increased audiences can mean new revenue streams. Finally, audience development brings social benefits as artworks convey meanings and values, they give insights into other peoples' lives and realities thereby broadening our horizons, fostering empathy, mutual understanding and intercultural dialogue. So by helping to reach the excluded, it contributes to social inclusion and people's engagement in society.

### **3. The different stages of audience development throughout the visitor's chain**

Audience development can take place at all stages of the *artistic value chain*: upstream (programming, creation, production) and downstream through dialogue with the artists and producers after the event. The next section of these conclusions will look at how audiences

are even becoming involved "mid-stream", in the artistic process itself.

Regarding *upstream involvement*, in a general sense, new audiences cannot be gained by "selling them old experiences in new packages". There must be some serious re-thinking examining who actually currently is your audience, why others are not your audience and who do you want to attract, as well as what is engaging and relevant for them, involving them in programming by re-inventing the repertory in collaboration with them to find narratives and produce works that are relevant to their lives and social reality.

The Zuidplein Theatre in a deprived area in Rotterdam in the Netherlands explained how it was trying to ensure it connected with its contemporary reality and local community. They contend that "the customer (the audience) is always right", not in a commercial sense, but in a social sense, in their need to debate through the arts on the topics that concern them directly. To survive, the theatre had to reinvent itself as the "people's" theatre, embedded in its community and serving the city's large population of people with low incomes and limited education, whether of Dutch or foreign origin. The theatre is a pioneering venture in incorporating the growing diversity of its population in programming, marketing, financing and staffing. The social dimension is paramount. The theatre has succeeded in re-inventing itself and audience numbers are up, but it admitted that it is a continual process to remain relevant. The future is still challenging and there is no room for complacency, but the theatre was optimistic and prepared to embrace the uncertainties and opportunities ahead of it.

Empowering audiences through upstream participation is a long term process which is valuable in itself. The context, the journey that artists, cultural organisations and audiences undertake together is the most important element. It helps audiences overcome an initial fear of the unknown (which is at the same time fascinating), to remove the weight of (self-imposed) expectations, embracing surprise and stimulating engagement.

Engaging in a dialogue with audiences from the very beginning of the creative process, co-creation, developing direct relations, where artists engage with the audiences to get their inspiration, is also beneficial to artists, enabling them to remain in contact with the reality of their time, and making sure their creativity remains relevant today.

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## Audience development may be something that should be systematically incorporated into artists' training.

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The question of engaging audiences in programming repertoire triggered some fears about the potential “dumbing down” of the artistic process. This issue needs serious consideration, but many considered that the real danger of dumbing down actually arises when cultural organisations under-estimate and patronise the tastes of the public or when they pander to mainstream channels.

Properly carried out audience development in relation to involving audiences in programming requires careful reflection and preparation and asking the right questions is critical in this process. The example was given of a Swedish theatre which had undertaken some audience research and asked first what they “wanted” to see performed, and then what plays had “moved” them most in the recent past, with dramatically different and telling answers, demonstrating that audiences do not always know what they want until they are presented with it. Intelligent questioning and research, followed by careful interpretation of this information is crucial.

The London Bubble Theatre Company demonstrated how involving audiences in the creative process and maintaining quality could go hand in hand. The theatre crowd sources creativity in developing its plays, including co-creation with local communities. Audiences could vote on the choice of show and be involved in its development and the first play developed in this way was a huge success. The theatre retained

the right to take the final artistic decisions, but it opened up to the participation of audiences at all stages. This model has the potential for generating engagement and an active and sympathetic audience and thereby also potential for crowd-funding.

The debate about “dumbing down” is present also in the film sector, where there are sometimes misconceptions about “audience design”. The term means choosing among the existing threads imagined by the film director to create interest from future audiences with the help of social media, without changing content or the creative process itself. Experience shows that audience design supports independent productions to get niche audiences, therefore it supports artistic integrity and quality. For example, emerging film-makers at TorinoFilmLab involve audience designers from the script development stage; they start building a community of support, for example on Facebook, while the film is being made. This does not mean that films are made on demand or that artistic quality is at risk, but that engagement and a true and open dialogue is created from a very early stage.

Another fundamental part of the visitor's chain is *downstream engagement*, in other words engaging in dialogue with audiences after a cultural experience, either virtually through social media or through physical opportunities to connect audiences with the artists and producers. New technologies and social media are introducing new ways for cultural organisations (and any organisation in society in general) to communicate and network with their audiences and communities. This places cultural organisations in the middle of the conversation, and not in the position of unique intermediary as in the past. Tools are already in place and being used in the cultural world. A cultural organisation cannot expect to be credible if it does not react to this reality.

The Rec>ON project designs theatre projects with a strong emphasis on workshops and debates with the audience on the theme of reconciliation and an audience with close experience of conflict. Modul-dance runs community dance programmes led by professional choreographers,

ranging from family sessions for children, to customised work with particular groups such as older people, communities at risk of exclusion, people with disabilities. The audience is brought close to the creative process with possibilities for feedback and presentations, there are talks before and after the shows, and promotions with the theme “Don’t be afraid of dance”. There are even dinners between dancers and local people.

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Other speakers gave original ideas on how to engage directly with an audience during the visitor’s chain: give rather than seek attention; use volunteers and ambassadors representative of the community you want to engage with; engage audiences with art without them realising it is art as such and that they are the audience; create events that people remember, because they feel they own them; create events that take people by surprise in their regular life and disrupt their daily routines; work creatively with partners; create ownership even before getting in contact with it, “get their hands dirty”.

#### **4. Reaching non-audiences: from public space to participatory art**

The conference also confirmed that it is important to gather information not only about “who is coming”, but equally important to understand “*who is NOT coming and why*”, and to put this into perspective when deciding on audience goals.

This leads on to another important challenge, namely the urgency of reaching the non-audiences of today, breaking down the obstacles which prevent them from meaningful cultural participation. Available data suggests that almost

60 per cent of the public across Europe never attend live performances or visit cultural heritage sites, and in most countries, well below 20 per cent of the population actively engage in artistic activities. Surveys also suggest that there is still a strong correlation between cultural participation and higher education levels<sup>4</sup>.

Indeed, some participants indicated (and this is confirmed by research) that policies lowering the barriers to access in cultural institutions, such as offering free access, have had little impact on non-audiences, essentially attracting students, or the relatively highly educated who would have attended the exhibitions/performances anyway.

To reach the real non-audiences, it was clear from the projects that cultural institutions or operators must move outside their walls, physically and mentally – into the community, into public space, unconventional venues, creating innovative experiences, and developing partnerships with other sectors, such as schools, hospitals, local authorities, supermarkets, etc.

**A considerable number of the projects were taking place outside traditional cultural venues, including some very unusual public space.** This kind of art was also free of charge, removing both financial and physical barriers to access, and is not burdened by the public’s interpretation of cultural institutions as not for them.

The Exchange Radical Moments! Live Art Festival surprises people, creating spontaneous interventions in public space, presenting them with “radical moments” so that in some events the audiences did not even know they were part of an art project.

The Artichoke Trust takes giant mechanical elephants and spiders into the streets of cities, or stages light shows drawing big crowds and the crowds become part of the spectacle.

The Kaunas Biennial TEXTILE II festival undertook a collaboration with industry, turning the workers in a factory into the audience during six months, with the experience encouraging them to think about their daily work in a different way.



Sanctuary takes art into nature, industrial wastelands, the countryside, villages and small towns, taking art closer to people's lives outside of traditional cultural venues and centres.

Similarly, and arguing that "art is international and audiences are local" the Four CORNERS of Europe project took expeditions of artists into small towns, not typical cultural centres, in the outer regions of Europe, creating animations in unconventional places, encountering new audiences and introducing their realities to artists who all too often are isolated from the citizens they target.

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Fostering long-term cultural participation among non-audiences and even potential audiences is most effective when the audience moves away from being a passive spectator to being an active participant in the creative process or cultural experience

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Totally removing the physical barriers to access by presenting work in public space is an important first step, but not always sufficient in itself. Whilst impressive works in public space may attract hundreds of thousands of people, and it is clear that the experience moves and unites people, often organisations do not know what happens afterwards to those who experienced the event. The very nature of work in public space, where visitor data cannot be controlled and counted, means that it is not easy for the impact of these kinds of works to be evaluated. However, what does emerge clearly from the projects and a growing body of research is that fostering long-term cultural participation among non-audiences and even potential audiences is most effective when the audience moves away from being a passive spectator to being an active participant in the creative process or cultural

experience. Indeed, the projects presented at the conference confirmed the growing phenomenon of **participatory art**, which recognises that artworks become alive first when a visitor sees, experiences and interacts, and is therefore the most empowering. The encounter between the audience and the artists can be considered as a magical, radical moment that creates art in itself and can change our perspective on life. New affordable technology, which reduces production costs in some fields, new platforms offering opportunities to self-publish from literature, through to music, film and videos, are further offering exciting new possibilities for more people to become "creators" and active "users" of cultural content.

The projects showed examples of very hands-on activities. In the "Opera Jâ" project it was explained that, years ago, Italians used to sing opera at home, they don't anymore and a rich tradition is at risk. The project commissioned an opera specifically for children and provides for their involvement. Similarly tackling the challenge of ageing audiences in theatre, in "Young Europe 2" the theatre repertoire is designed for young people and co-written by them. People were involved in puppet-making in the Flut and iKEDI projects. Robots and Avatars included workshops for children exploring art and technology in combination.

Europa Cinemas, also in response to ageing audiences, gives subsidies to cinemas partly on whether they do some youth development work through a variety of different means, schools, universities, youth events, family workshops, as long as it gets young people into the cinema. An intergenerational project, Fotorally Euro Slam, linked secondary school students with senior citizens in retirement homes to compile a photography exhibition, with both generations learning different things from each other. All of these kind of projects can help to draw in the participants' families and friends to the final performances or exhibitions, as well as stimulating their own awareness of the arts.

Other projects in the conference were targeting key professionals, such as Audiences Europe Network, which is a platform for debate,

exploration of ideas, linking culture professionals across countries and sectors. Similarly, Theatron brings together a dozen theatres across Europe to tackle the challenge of ageing audiences for theatre, whilst Reseo, dealing with similar problems, brings together the education departments of European opera houses and helps create training programmes to help teachers to work with children and adolescents in and out of schools.

## 5. The implications for cultural organisations

So what are the implications for cultural organisations? Technological change will continue at a fast pace and the sector will need to keep up with it, the competition for how people spend their leisure time and how they spend their income will continue to be intense. There will be changes in how people wish to access cultural works. All these developments have significant implications for cultural operators who must transform themselves.

On the other hand there are immense opportunities for cultural institutions which are there to be seized. The cultural participation statistics mentioned above demonstrate the scope for considerable growth in participation rates with all the cultural, social and economic benefits this can bring. Cultural institutions should be seeking to embed themselves in their local communities, becoming welcoming and stimulating places where local residents want to return and spend time, which in turn will encourage them to become more actively engaged citizens. This local loyalty can translate into international success.

Technology offers many opportunities. Institutions that could in the past only give physical access to a limited number of people can now potentially reach millions of people across the globe. Organisations are still experimenting with this new technology, for example, how to use web-streaming (eg concerts, live performance) and how to use technology to enhance the cultural experience, for example using technology to present cultural works in new, educational ways (eg works in museums). Some of these developments require experimentation by the sector, as sometimes incorporating new technology, such as web-streaming or developing Apps entails

certain investment costs, raising the question of whether they can actually generate revenue or whether they will essentially have value as promotional and branding tools, as appetisers to tempt people to witness the real experience, be it a concert, a theatre performance or a museum exhibition.

It is clear that there is no “one-size-fits-all” approach. Solutions will vary from country to country, city to city and institution to institution and probably even project by project for any given institution. Experimentation is likely to be a permanent feature.

### *New skills*

Developing new audience development techniques, engaging in new repertory development methods, new production processes and new spaces, and making the most of new technology requires cultural institutions to re-think the skills they need, addressing questions such as do they retrain existing staff, do they recruit new staff or work in strategic partnerships with other sectors, such as ICT, retail, media and publishing, or a combination of approaches.

Indeed, **inter-disciplinary strategic partnerships and collaboration** with other institutions either in the same sector or across sectors are likely to be an important feature in the future. We can expect to see more and more local museums, bookstores, libraries, performing arts venues, etc, developing joined up projects, collaborating rather than competing with each other. Equally, artistic disciplines will mingle, so performing arts will be brought into new venues such as museums, bookstores, libraries, shopping malls, whilst performing arts venues will rethink how they use their static space and how they improve the visitor experience and optimise the use of their buildings over longer periods of times, such as Â staging exhibitions, debates, etc.

### *Cultural buildings of the future*

These new trends have implications for cultural infrastructure and future investments. Organisations will have to look at whether their physical infrastructure creates welcoming conditions. Theatres and venues that separate the audience from the performance need to be

re-thought. The buildings of the future need to be carefully designed to be more multi-functional, to be used for different purposes all day long, and to be able to adapt the spaces to audiences of different sizes and needs, and to permit interactivity between the artists and audience.

Opening the book explained how they had taken inspiration from the world of retailing, with libraries transforming their relationship with audiences, including through rethinking their furniture and displays, as well as the staff becoming more pro-active in stimulating readers. Similarly, the Ashmolean Museum in Oxford, the oldest museum in Britain, explained how its major refurbishment in 2009 enabled it to profoundly transform its display strategies and to introduce new approaches to education activities and audience development. Visitor numbers tripled and the museum has increased its income.

In an ideal world, even primarily non cultural infrastructure, from redesigned city centres to new railway stations, could also be designed to provide accommodating public space for cultural performances (as in future train station in Mons).

#### *From intuition to strategy*

More and more organisations are engaging in audience development and it can be expected to become an essential and unavoidable part of their activities.

However the conference and the preparation for it shows that often organisations are undertaking audience development rather intuitively, raising the question of whether they could benefit from having more explicit strategies, which allow the entire value and visitor's chain to be more joined up.

In other words, rather than carrying out activities in isolation, to think through how they can link up and build on each other.

For example, how an activity presented in cultural space which first draws in non-audiences can then be linked to other activities seeking to engage them in activities where they are involved as participants in the artistic process; or keeping

up a community of followers engaged right from the programming stage through to production and performance/exhibition.

Audience development should be embedded strategically and operationally, with clear goals and target audiences. Research and evaluation of success and failure will be another important part to see whether the strategy worked and what needs adaptation. It is clear that audience development involves the whole organisation, not only the marketing or education departments, and should not be viewed as an (potentially expendable) add-on. It needs to be integrated across all work areas and feedback from all users and staff should be equally treated. Top down approaches should be avoided.

Audience development, particularly if done more professionally, does naturally have resource implications for cultural institutions from both an artistic perspective, to putting in place the technological infrastructure necessary today and acquiring the skills this requires. This may be challenging and require some reprioritisation in financial priorities.

The value of data collection and interpretation to fine-tune products and works and target new audiences intelligently is also a horizontal theme. Learning from other sectors about marketing strategy and tools, does not mean compromising on the cultural sector's role to provide meaningful experiences, expressing ideas and engaging people in a meaningful dialogue with reality.

## **6. International peer learning**

Audience development has already come a long way, and excellent practices exist across Europe, but they are geographically fragmented, and some countries are more advanced than others. There is however still a long way to go and the sector needs to adapt fast.

The conference confirmed the added value of exchange of practice with peers from other countries, and the surprising amount that can also be learnt from other sectors, including between profit-making sectors and non-profit-making cultural sectors, and equally from non-cultural sectors. Some new trends are common

to a variety of economic and cultural sectors, such as the emergence of subscription based models and other loyalty schemes, building on effective branding.

The value of data collection and interpretation to fine-tune products and works and target new audiences intelligently is also a horizontal theme. Learning from other sectors about marketing strategy and tools, does not mean compromising on the cultural sector's role to provide meaningful experiences, expressing ideas and engaging people in a meaningful dialogue with reality.

### Conclusion

The conference showed the degree of change that is taking place in the arts and the need for adaptation: everything and everyone is in flux. No organisation can afford to sit still. Change is likely to be a permanent reality that the sector needs to contend with and embrace, to see and benefit from the opportunities that the world today offers.

Linked to this, audience development is not a final destination but an on-going process. Technology will continue to impact art creation, dissemination, distribution and engagement with the public. Revenue streams will continue to evolve, in parallel with audience tastes and what they perceive as relevant to their lives. Public funding is and will continue to be unpredictable. There will be fewer certainties in the future. Cultural organisations will have to stay on their toes. Each project may require a different approach flexibility and open-mindedness will be crucial. It will be challenging, but also fascinating if cultural operators see the opportunity for this to be an enriching two-way process between audiences and artists, as well as empowering the public to become more active citizens.

The conference showed that the cultural ecosystem needs both established institutions, with all their assets, including buildings and collections, and new ones. Arts and culture needs to be found on street corners, in the middle of squares, in shopping malls, as well as in beautiful theatres, museums, cinemas, libraries and so forth. We need art in big cities, the traditional cultural centres, as well as in small towns and villages. Cutting-edge, provoking and disturbing

art, as well as art that gives pleasure, enjoyment and fun, all have value, as long as they engage and inspire people, audiences and the public. Audiences in big numbers and smaller groups are of equal importance as long as there is meaningful encounter.

We have greater knowledge, theoretical and practical, about audience development than ever before. Excellent practices exist in Europe but the knowledge is patchy and fragmented. European exchange of practice with the Commission supporting the cultural sector – can bring real added value. This can help the sector adjust more quickly through peer learning, fostering accelerated learning through sharing experience, rather than struggling unilaterally with the challenges ahead.

This confirmed the added value of including audience development as a priority in the EU's future funding programme, "Creative Europe". In the past, EU programmes focused mainly on supporting the "supply" side, fostering artist mobility and the circulation of works, with less attention paid to the "demand" side. Times have now changed and in the same way that the sector must adapt, so too support programmes must adapt and be relevant for the challenges of the 21st century. "Creative Europe" therefore introduces audience development as an important new priority and expects projects involving artist mobility and the circulation of works to build in the audience dimension. This could have a tremendous systemic effect on the sector across Europe and speed up the pace at which cultural institutions across Europe integrate this into their thinking and practices. Similarly audience development is highlighted as a priority in the Communication on Promoting cultural and creative sectors for growth and jobs in the EU adopted in September 2012, which calls for holistic approaches to supporting the cultural and creative sectors and multi-layered strategies involving the EU, Member States and other territorial levels<sup>5</sup>. In this context, Member States may develop their respective policies building on the recommendations resulting from the exchange of practices on "access to culture" and "intercultural dialogue".



The conference confirmed that this new emphasis on audience development could be the beginning of a great cultural movement and civic participation that starts with audiences, not in closed rooms.

"The new role of arts managers should be to create reputable experiences and to invite people to a journey together" and "something is going on in Europe, do you feel the new wind blowing?" concluded Mary McCarthy and Chris Torch respectively, the conference moderators.

People are hungry for social engagement and connecting in communities. Cultural organisations and audiences should move forward confidently together, and these conversations with audiences will ensure the long-term sustainability of the cultural sector.

## Notes

1. <http://ec.europa.eu/culture/our-policy-development/documents/communication-sept2012.pdf>
2. [http://ec.europa.eu/culture/our-policydevelopment/policy-documents/omc-workinggroups\\_en.htm](http://ec.europa.eu/culture/our-policydevelopment/policy-documents/omc-workinggroups_en.htm)
3. More information on the projects presented at the conference can be found on the following website: [http://ec.europa.eu/culture/our-programmesand-actions/doc/culture/20120904\\_eac\\_audiences-for-culture.pdf](http://ec.europa.eu/culture/our-programmesand-actions/doc/culture/20120904_eac_audiences-for-culture.pdf)
4. Figures drawn from "Cultural statistics", Eurostat pocketbooks, 2011 edition
5. <http://ec.europa.eu/culture/our-policy-development/documents/communication-sept2012.pdf>

## Useful links

EUROPEAN AGENDA FOR CULTURE WORK PLAN FOR CULTURE 2011-2014

Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture  
<http://ec.europa.eu/culture/events/documents/workplan-2011-14.pdf>

PDF version: European Audiences Conference Conclusions <http://ec.europa.eu/culture/news/documents/conclusions-conference.pdf>

European Commission Culture MEDIA PROGRAMME  
[http://ec.europa.eu/culture/media/index\\_en.htm](http://ec.europa.eu/culture/media/index_en.htm)





/TEACHING EXPERIENCES

# Master program cultural management. Teaching and evaluating general and strategic management

**By Bruno Verbergt**

University of Antwerp, Faculty of Applied Economics

**Management is a praxis in which elements of scientific analysis**, professional skills & experience and creativity play a major and interactive role (Mintzberg 2010). Many management courses aim at developing management skills or at transferring scientific knowledge.

The master students cultural management at the University of Antwerp are foremost oriented towards the development of competences, such as:

- to have insight in the scientific knowledge on cultural management, understanding its relevance within a cultural organisation and capable of applying it where needed;
- to systematically select, process and resume sources and scientific literature on a specific management problem;
- to detect, analyze and resolve complex problems in cultural management



scientifically and creatively, on the basis of an interdisciplinary mindset and an open and critical attitude;

- to evaluate and communicate the analysis of and solutions to problems creatively and eagerly with peers, and to be able to inspire outsiders;
- to reflect on own thoughts and works, to be able to translate reflections into constructive activities and to suggest more adequate solutions.

The classical evaluation methods are most of the time focused on knowledge (oral or written examination) or on research and writing skills (papers). Stages and internships help the student in experiencing the application of the theory and in practically developing his or her management skills.

In order to get a broader insight in the competences achieved by the students, three evaluation methods are used for the course "General and Strategic Management".

- **Short blackboard assignments.** At the end of a three hour classical course (mostly ex cathedra combined with break-out sessions), a short assignment is given to groups of two students that forces them to master the subject and reflect on its application in the cultural field. On the topic of cultural governance e.g., students were asked to describe in maximum 400 words one aspect in which the Flemish and the Dutch code on cultural governance differ from each other. On organisation culture, the assignment was to describe which organisation culture design would fit best for a specific cultural industry. On industry analysis, students were invited to find and describe examples of periodic overcapacity in a cultural industry, or to imagine how a cultural industry would look like with absence of product differentiation and brand identification.
- **Wiki paper.** All students are invited to contribute to a paper, which has the format of an academic journal paper (research questions, academic and social relevance, methodology, analysis, conclusion and discussion). As there were 90 students, two wiki papers were set up and students had to contribute to one of them: "What is

cultural management and how should one best learn it?" and "How does the leader of cultural organisations differ from other leaders?" A typical entry would introduce the ideas or research results of one author or article, in combination with editing previous contributions. Each week, five to six students were allowed access to the wiki paper. At the end of the week, the teaching professor reads every entry, gives individual feedback and edits the wiki paper for the next group of students. Also, in order to prepare themselves properly, students due for contribution in two weeks, do receive a copy of the wiki paper.

- **"Audit" exercise.** At the beginning of the academic year, the faculty approaches 14 cultural organisations, preferably from the same industry. In academic year 2011-12 it were public libraries and cultural centres, in 2012-13 it are orchestras and music ensembles. The directors or managers are requested to allow groups of five to seven master students to "audit" the cultural organisation. The teaching professors of general and strategic management, financial management, marketing management and human resources management all ask the master students to check whether and how the management (financial, marketing and HR-) methods and models are applied within the organisation. The resulting paper is assessed by the professors, and is the basis for a debating exam (which is the same exam for all four courses), where two groups of students interrogate each other.

The "blackboard" assignments and wiki-papers are self teaching opportunities for the students. Therefore, their marks do not have a heavy weight on the final score of the students. Also, every student gets personal feedback on his or her wiki-paper and on half of their "blackboard" assignments, for which a general feedback is given during classes.

### Evaluation

The "blackboard" assignments give an adequate insight to the tutor on how the taught material was understood and could be applied by the students. The students over all positively evaluated them. The fact that personal feedback is given on these assignments was also very much appreciated.

The wiki papers were reaching a point of saturation after four to five weeks. Students of week 6 were invited to contribute to the same paper as students of week 2 were, in order to allow them more room for contribution. Technical problems with the wiki application on blackboard were a source of frustration to many students, as well as the fact that their contribution was unevenly distributed in time: some students had to work on the wiki paper at the beginning of the course program, other students near the end. The fact that it was nearly impossible for students to "claim" the subject of an entry, and the subsequent risk of preparing an entry which can be based on the same scientific article as one of their colleagues, made the over all evaluation of the wiki paper assignment by the students negative. From the teaching professor point of view, it was clear that students had been, certainly after the first five to ten entries, reading carefully the present state of the wiki and that, in order to be safe in adding an original contribution, students really had to study different scientific papers on the subject. The wiki paper assignment needs refinement in the future: less contributors and a forum where students can claim a specific topic, maybe even combined with a suggested list of articles to be considered, might overcome the frustrations. It might also improve the overall quality of the end result of the wiki paper.

The "audit" exercise puts a heavy burden on the shoulders of the students. Students need:

- /to organise themselves for working in a group of six or seven,
- /to deploy the best of their social skills in the relations with the organisation staff,
- /to discover each of the team members'™ strong and weak points and
- /to work towards a strict deadline.

Many students complained about not having enough time and only few realize that having a few weeks more time would most probably give them more opportunities in being more accurate and complete, but not in having learnt more. One of the directors of an "audited" orchestra opened his comment with "Like all audits, this one made by the students has many mistakes."

Once the final exam is over, the appreciation on the "audit" exercise grows. It was one of the strongest elements captured by the visitation commission, also because of the positive feedback by alumni students. For professors, many aspects that are explained in the papers, contain valuable information and serve as examples and illustrations in future classes.

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MINTZBERG, H. 2010. Managing. San Francisco, CA: Berrett-Koehler Publishers.







/ANGLES

# Artistic practices, intermediate zones and social utility

**By Ramón Parramón**

DirectorACVic, Centre for Contemporary Arts

## Utility in artistic practices

Contemporary arts practices cover a wide range of techniques, tactics, strategies, attitudes and positions, carried out using different vehicles which display unique nuances and even structural innovations, making these practices possible on the levels of production, research, distribution, the building of new audiences (users, participants) or education. Despite their diversity, we may define these vehicles for bringing together contemporary arts practices as three groups based upon production and financing: one group led by public institutions (or semi-private institutions financed mainly from public funds), another group conveyed through the arts market (brokers and producers marketing artworks), and a self-managed group (led by producers- promoters). Many current projects combine different vehicles so that “artistic practice” may be produced, communicated, distributed, consumed, or socialised in different areas.

In the current economic crisis, which has grown exponentially since 2008, things have been changing substantially, the ecosystem comprising these three groups of “productive” vehicles suffering the consequences, and all the more severely when these practices depend largely on public funding. Artistic practices channeled through the art markets are also affected, since a great deal of this market is controlled by public institutions themselves (museums, art centres), which in many cases are financially backing the production of artworks. With regard to the private market, it constitutes a particular area which combines many other factors such as private collection, altruism, patronage or money laundering, and in this case we are interested in the socialisable value which such practices promote, or the potential which they have to be socialised.

In this context of the crisis of public values, self-managed practices are clearly liberated and in a certain way take on a role of major importance. A large component of self-management has always been present in art production, is a practice which often takes place in a context of informal economy, and is self-financed by the same actors who promote it. In this new scenario for production, alternative forms of financing are appearing, such as Crowd-funding, which combine self-management with individual contributions through various networking sites, even though their organisational structures subsist by means of public resources.

Since 2010, the consequences of this crisis in the Spanish context have been clearly displayed, and point to the configuration of a new scenario. Within the fields of public administration and civil society, one of the most repeated questions put to anyone proposing a new project based on contemporary art practices is: what use is it? It is a question basically asked to justify the maintenance of a budget for this sort of thing, and what will its return be to the community (or to society).

In fact it is the utility of contemporary art practices which is in question, pointing, with increasing explicitness, to the deep gulf between contemporary artistic practices and the people.

When a justification is required for art's social utility, a recurrent term is referred to: art as a tool. A tool to help people deal with life and the human condition, a tool of mediation in a socially disadvantaged context, an educational tool, a tool which can help improve quality of life, a tool to facilitate social cohesion, a cross-disciplinary tool which helps to build bridges in situations of conflict resolution, a tool which gives symbolic meaning to a particular context, a tool of communication, propaganda, innovation, visibility, a tool of participation, a tool which encourages critical thinking and aesthetic enjoyment, etc..

Any tool can be used, and may function, in many different ways. A screwdriver, for example, apart from tightening and loosening screws, is essential when used on various materials, with ingenuity, creativity or for a specific purpose, serving to construct (repair) furniture, motors, electrical circuits, appliances, homes, etc.. Furthermore, the practice of art as a tool is multifunctional, its utility generated according to the user, the specific situation, the objectives sought and the participants in the creative action.

One of the functions traditionally assumed by culture (and especially by art) is associated with the idea of controlling perception of the world, and to enter a realm of experimentation and critical analysis in relation to social space. Right now there are new actors in the management of cultural policies, influenced by neoliberal strategies, proposing schedules derived from market needs, interested in increasing audiences, converting cultural activities into arenas of entertainment, by promoting cultural tourism and activities on demand. This entails a major change in the relationship between cultural policies and artistic production, understanding this artistic production as a structure embedded into the relationship between the individual, the collective and the transition from a type of society which has touched rock-bottom to a new one which must be put together.

“When culture is no longer a tool for the design, construction and maintenance of social order, cultural things are seized and taken to auction to be acquired by the highest bidder.” [1] This quotation is from a dialogue between Zygmunt

Bauman and Maaretta Jaukkuri before the outbreak of the current crisis. Recently this idea of culture as a tool or as a public service is being abandoned, the same as with other social benefits, such as health and education. This is being accelerated by the instability affecting most governments, due to their inability to control the resultant chaos caused by global capitalism, a prevalent condition in most countries, especially those belonging to the European Union.

This serious current situation is characterised by a formula supported by "market liberalisation, deregulation of the economy, and especially of the financial sector, the privatisation of state assets, low taxes and the minimum possible public expense." [2] The inability to control the crisis by political powers is evident, furthermore when most rights won over years, and structures which were part of the welfare state, are either directly endangered or disappearing entirely from public budgets. Structures and vehicles for art and culture are the hardest to justify their existence in a society in which unemployment rates continue to grow and where job insecurity is expanding at a rapid pace.

It may be considered that in a less tense social context, it might be easier to argue and justify the purpose and meaning of artistic practice, but even in times of economic stability, these arguments have been a persistent issue. Those involved in artistic practices, while an important part of the cultural sphere, have struggled to explain what functions they perform, which needs they cover, which services they provide, and to which audiences or collectives they address themselves. In terms of connection (more integration, less exclusion) of artistic practices with society (the territory), it still remains to define concepts, activities and cultural policies which articulate this connection.

When we propose that art can play a mediating and cross-disciplinary role within specific contexts, which may cooperate with other social or cultural agents with similar goals but different methodologies, we are proposing possible alternatives which can bridge the gap between art and society. To shorten these distances, right now, is a priority and is essential in generating a new context.

When evaluating cultural activity in general and art in particular, and in deciding policies based upon purely quantitative indicators (audience, spectators, return on investment ...), it is evident that the criteria applied are modeled purely upon market objectives. The same criteria which have been revived during recent decades and from which perspective, social space is considered as the sum of individual consumers.

The concept of Utility, qualitatively understood, cannot be quantified by purely numerical indicators. Utility, in economics, is the ability of a good or service to satisfy a need. A need is a desire which a person has for a good or service. Broadly, utility is equivalent to wellbeing and satisfaction, therefore it is a subjective value, a capricious response to tastes, preferences and desires ( of consumers – users – participants). The same combination of benefits will obtain a different utility (satisfaction) , according to the tastes and desires of each person. Goods or services are useful, whether a person prefers to possess them or not[3]. From this premise it follows that the higher the consumption of goods, the greater the satisfaction.

From the perspective of cultural and artistic practices, if we measure the utility only by the number of individual users (consumers) , we ignore all reference to the socialisation of goods or services derived from them[4]. We cannot understand the social utility as the sum of individual utilities. The sum of individual benefits is not the sum of social benefits, as in order to be a social benefit, regulation is required to balance common interests, and also collective action is required to build and satisfy common interests.

To enhance quality of life, to develop people's social skills, to improve their relationship with the environment and to enhance creativity, these, perhaps, are among the utilities we might hope for. A hope which must be cultivated, not so much in the sense of consuming, but from the need to build something new in which the citizen may participate in a shared desire for transformation. We propose here two changes in the evaluation system of cultural and artistic practices: to incorporate qualitative indicators which allow clear objectives to be set in different artistic practices, in order to evaluate these practices



more easily; and to work alongside other disciplines and in different fields (which need not belong to the world of culture). These changes are intended to join together the desire and satisfaction applied to social space, and to increase utility from a kind of “expanded art practices” which satisfy the sum of collective interests (desires). In a context of social dismantling, resulting from the limited responsibility of public administrations, now deficit-ridden and indebted, alternatives promoted by the public and generated within collective contexts must be greatly strengthened. Self-management may be understood not only as a survival mechanism, but also as a mechanism of militancy.

### Positioning in adversity

These changes and alternatives remain incipient in the artistic sphere, and we find ourselves in front of an adverse prospect. A prospect of adversity in which it is necessary to find ways in which cultural practices, art, take on an active, purposeful role, addressed to alleviate a situation which existing institutions cannot solve, whether for economic, ecological, social or political reasons. We confront a long-term change which will affect and transform our society. Many writers who analyse the reasons for, and the consequences of, the crisis in which we find ourselves, coincide (Neil Smith, Raj Patel, Joseph E. Stiglitz, Alain Touraine, Ramon Fernandez Duran). Virtually all agree that the current situation posits an open future, no return, in which the solutions or the results may end up in conflict.

“It could be chaos which evokes strong (or stronger) state repression, or may be chaos from which arise very real alternatives for social organisation”[5]. The geographer Neil Smith argues that the urban future is open, and an air of equality and hope must circulate, leaving aside apathy and cynicism. To Raj Patel, a true picture of the world “can never be seen through the lens of the market, which makes it necessary to regain the right to have rights, the right to participation, the capacity for social commitment, ultimately generating an active movement within society to regain “the power which the market economy has seized, and to restore democracy. “To restore politics, we will have to have more imagination, more creativity and courage”[6].

For Stiglitz[7] this is the time to propose the society we want, and to think about whether we are creating the economy to bring us to these aspirations. Stiglitz argues that we must create a new economic system which generates employment, a financial system at the service of the human being, in which to reduce the gap between those who have little and those who have much, and above all to build a new society in which each individual can develop her potential in a community respectful of the planet. For Stiglitz, the real danger is not to take the opportunity of current times.

Alain Touraine makes it clear that there is no possible internal solution to the crisis. Touraine sees two possible routes, one towards the European catastrophe, unable to reform and control financial transactions. A world in which the links between economy and society have been broken by globalisation and in which no one manages to exercise control. The second, more optimistic, is based upon the consolidation of the defence of universal human rights as the only way. This way consists of using the mutation from one society to another, beginning with new social and cultural movements, “considering the capacity of human beings to build, thanks to language, artistic representations, and the creation of a “future”, considering the source of their own creativity, as the guarantors of their own rights[8].

There is a common thread in appealing to inherent human creativity as one of the essential elements for a graceful resurgence in front of adversity. A creativity which must be worked upon, and expanded “into different areas”, and which must manifest itself as social creativity, brought together through collective actions with potentially shared goals.

In a radical way, by analysing the recent past and the “catastrophic” present for the planet, Ramon Fernandez Duran suggests that this moment of crisis is a consequence of the collapse of global capitalism, which began in 2000 and which will run until 2030, coinciding with the decline of fossil fuel, the energetic concentration of which is irreplaceable by any of the currently known alternative energy sources. He argues that the



beginning of the end of this energy is generating a total historical rupture[9]. His documented analysis points to an "atrocious" vision of the continuous present, and his hypothetical future scenarios "extremely fluid and changing", presenting an opportunity for transformation.

New stories must be constructed to interpolate in a symbolic way an awareness of global interdependence, the personal responsibility for contemporary developments. New stories, expressing possible solutions, to replace competitive individualism with cooperative individualism.

#### Intermediate zones: unstable nuclei – floating Peripheries

This need for new stories also presents a new paradigm for cultural and artistic practices. So far some of them have played a symbolic role close to the centres of power, while others are located in a supposedly peripheral area, to investigate alternative options or take a critical position of the system. When the system collapses, critical action must regroup as direct action and therefore propose structuring discourses (narratives) within the new social reality, participants in the processes of transformation. Spheres of action, up until now peripheral, and from which these practices have so far operated, will take on greater importance in the contemporary context.

An intermediate zone is a place of mediation among different things. There is a type of artistic practice whose function may be understood as a vehicle for forming relationships between different social entities (in relation to education, science, town planning, within a particular community ...). These practices act in intermediate areas. In these zones the centres become unstable, are brought into question, upon which the peripheral increases in value, strengthened because it gathers a constructive narrative of change. The need to find a way out of the extreme situation, justifies the *raison d'être* for the peripheral, and its utility (understood as the yearning for something new).

The centre-periphery relationship is a prolific concept in various fields such as geography, urbanism, economics, sociology or politics.

Within the cultural field, it has also generated a large amount of visual and symbolic narratives. Specifically the aesthetics of the urban periphery has been, and will always be, a magnet for artists, architects, filmmakers and writers. The periphery is a floating thing, multiple cohabiting locations in relationship with other more established, more institutionalised places which we call centres, heavier, denser, with more commitment, less autonomous, with less fluctuating structures. Being a centre carries an historic, moral, structural and systemic responsibility which reduces its dynamism. The centre must continuously position itself in competition with other nuclei of economic, urban and social power, decision-making, control, and thinking.

Centres of economic decisions are concentrated in a few individuals with vast fortunes of capital, speculating on legalised financial systems under the standard of greater personal enrichment. This financial structure has marginalised the actions of governments, has hurt wage-earners and is moving the unemployed and those in unstable working conditions even further to the edges. Urban and social peripheries no longer match, but still the tensions polarised by economic imbalances become increasingly accentuated. Social differences between higher and lower incomes grow, increasing poverty levels.

According to Alain Touraine, social categories have fragmented, causing the appearance of numerous smaller groups where "the poor are distinguished from the poorer, so as to differentiate one group from the other"[10], immigrant workers arouse the rejection of a large part of the population, creating other subgroups, a fragmentation which has led to a blurring of what until now were called social classes, which means for Touraine, the end of the social or a "postsocial" condition.

The periphery is a space in which one can continually reinvent and remake, a place of creativity and exploration. "The monster is always on the periphery. In the centre we have our customs, habits, our morals, and so on. And on the outskirts we collect all that is transgressive"[11]. Traditionally the periphery was a place of displacement, of indifference, of misery, exclusion,

invisibility, a space outside the boundaries of the visible and controlled. Right now it is the space where hybridisation is staged, where everyone who wants to be part of a process of transformation should be, because the centres (of power) have become unstable nuclei, decaying spaces, structures governed adrift, and the peripheries are those places where something new may be built. Being on the periphery or part of it, in a cultural sense, has become a way of proposing alternative forms, a space of flux<sup>[12]</sup> from which to reclaim a new outlook on the world, new possible societies.

From these intermediate zones where nuclei become unstable and delocalised peripheries proliferate, artistic practices can position themselves as an active part in processes of transformation. We must take this opportunity and contribute to the necessary revolution which requires the involvement of many other parties. Firstly they must be redefined, in the same way that many social collectives or many activities attempt to influence government policies. There is no turning back, as the above-quoted authors have noted, there will be no return to the previous situation. We must write a new story under progressively precarious conditions. We must analyse, discuss and take positions for later broadcast, not only among politicians, but also various social groups, which must also be redefined.<sup>[13]</sup>

1. Detects various self-management experiences in the field of artistic practices and observe the following:
  - Do you think that they pose a real alternative?
  - Do they represent a survival strategy?
  - How do these strategies coexist with other proposed models?
2. Select several examples and see if they can be part of the categories raised or if there are cases-hybrids that combine the production, mediation, dissemination and distribution to give rise to new formulations.
3. What other qualitative indicators could be defined in order to increase the value of artistic practices in relation to society?
4. What values should be promoted to cover a role in the public sphere? What factors play against?
5. Art should be useful? Find examples for and against.
6. State your own questions regarding the text.

- [1] Zygmunt Bauman speaks with Maaretta Jaukkuri: "Liquid Times, liquid art", in BAUMAN, Zygmunt. "Art, liquid?" Sequitur Ediciones, Madrid, 2007. Dialogue first published in 2007 by the National Academy of Arts in Bergen, Norway. KHiB, Bergen 2007.
- [2] LANCHESTER, John. "¡Huy! Porqué todo el mundo debe a todo el mundo y nadie puede pagar". (Whoops! Why Everyone Owes Everyone and No One Can Pay.) Editorial Anagrama, Barcelona 2010.
- [3] Different glossaries on fundamentals of economics refer to the concept of Utility, for example those in the University of Havana webpage: [http://www.uh.cu/sitios/cult\\_econom/glossary/u\\_v\\_w](http://www.uh.cu/sitios/cult_econom/glossary/u_v_w) or the wikipedia definitions: [http://es.wikipedia.org/wiki/Utilidad\\_\(economics\)](http://es.wikipedia.org/wiki/Utilidad_(economics))
- [4] The economy of culture supposes a field of work which is concerned with the application of theory and economic analysis on the problems of art and cultural practices. Tools of economics operate in cultural and artistic activities, from production, exchange, consumption and welfare. (MARCHIARO, Pancho. "Inconsciente colectivo. Producir y gestionar cultura desde la periferia". Universidad Pascal, Córdoba, 2007. pp 421-422). VVAA. (2007) (Collective Unconsciousness: Producing and managing culture from the periphery. Foundation ABACO/Univ. UBP. (Chapter 1)) It is not the aim of this text to enter the specific field of economy despite referring to terms proper to it.
- [5] SMITH, Neil. "Cities after neoliberalism??". in VVAA. After Neoliberalism: Cities and Systemic Chaos. Contemporary Art Museum of Barcelona – Universitat Autònoma de Barcelona, Barcelona 2009. p.29
- [6] PATEL, Raj. The Value of Nothing. How to Reshape Market Society and Redefine Democracy. Los Libros del Lince, Barcelona mayo 2010. p.208
- [7] STIGLITZ, Joseph E. "Caída libre. El libre mercado y el hundimiento de la economía mundial". Santillana Ediciones Generales SL, Madrid 2011. Freefall: America, Free Markets, and the Sinking of the World Economy W. W. Norton & Company Publishers, 2010

- [8] TOURAINE, Alain. "Después de la crisis. Por un futuro sin marginación". Ed Paidós, Barcelona, Buenos Aires, México, 2011. pp 158 "After the crisis. For a future without marginalization"
- [9] FERNÁNDEZ DURAN, Ramón. "La Quiebra del Capitalismo Global: 2000-2030, Ecologistas en acción, Virus Editorial, Baladre, CGT, Madrid, 2010 "Breakdown of global capitalism: 2000-2030"
- [10]. op.cit. Pp. 62
- [11]. ARGULLOL, Rafael. "Centro y periferia. Criaturas fronterizas." At <http://www.elboomeran.com/blog-post/2/4606/rafael-argullol/centro-y-periferia-criaturas-fronterizas>. Posted on 28/8/2008 ( Centre and periphery. Border Creatures" – Posted on 28/08/2008)
- [12]The concept, developed by Manuel Castells in the mid-90s, in which the space of flux overlaps or merges with physical space, has been confirmed. He argued that to be competitive in the new economy, in productivity and between regions and cities, it would be necessary to combine three key elements: IT capacity, quality of life and connectivity to international networks. Of these three elements, quality of life has suffered more evident relegation, due to the economic and social dualisation established in the cities. In: Castells, M. (1993), "European Cities, The Informational Society, and the Global Economy". Tijdschrift voor Sociale economische in Geografie, 84: 247-257.
- [13]. This text is a revised version of the text published in MESTRES Angel (director). "Música para camaleones; el black album de la sostenibilidad cultural", Transit Projectes, Barcelona, Madrid, 2012. Digital version available at: <http://musicaparacamaleones.transites>





