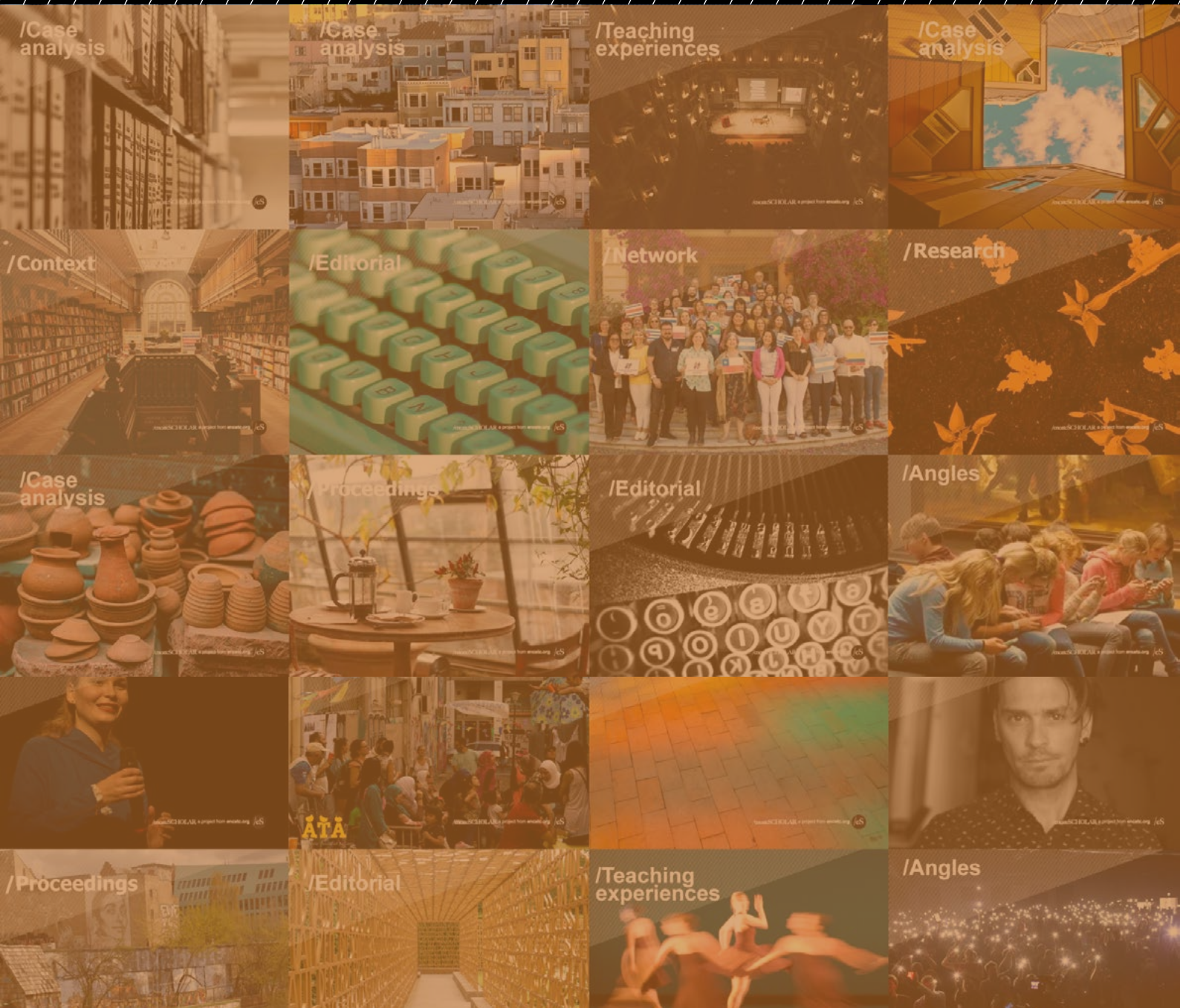
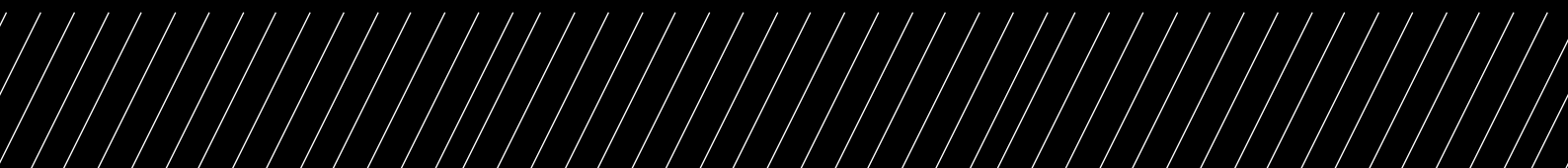


THE ECOLOGY OF CULTURE





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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

European network on cultural management and policy (ENCATC)

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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.

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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.

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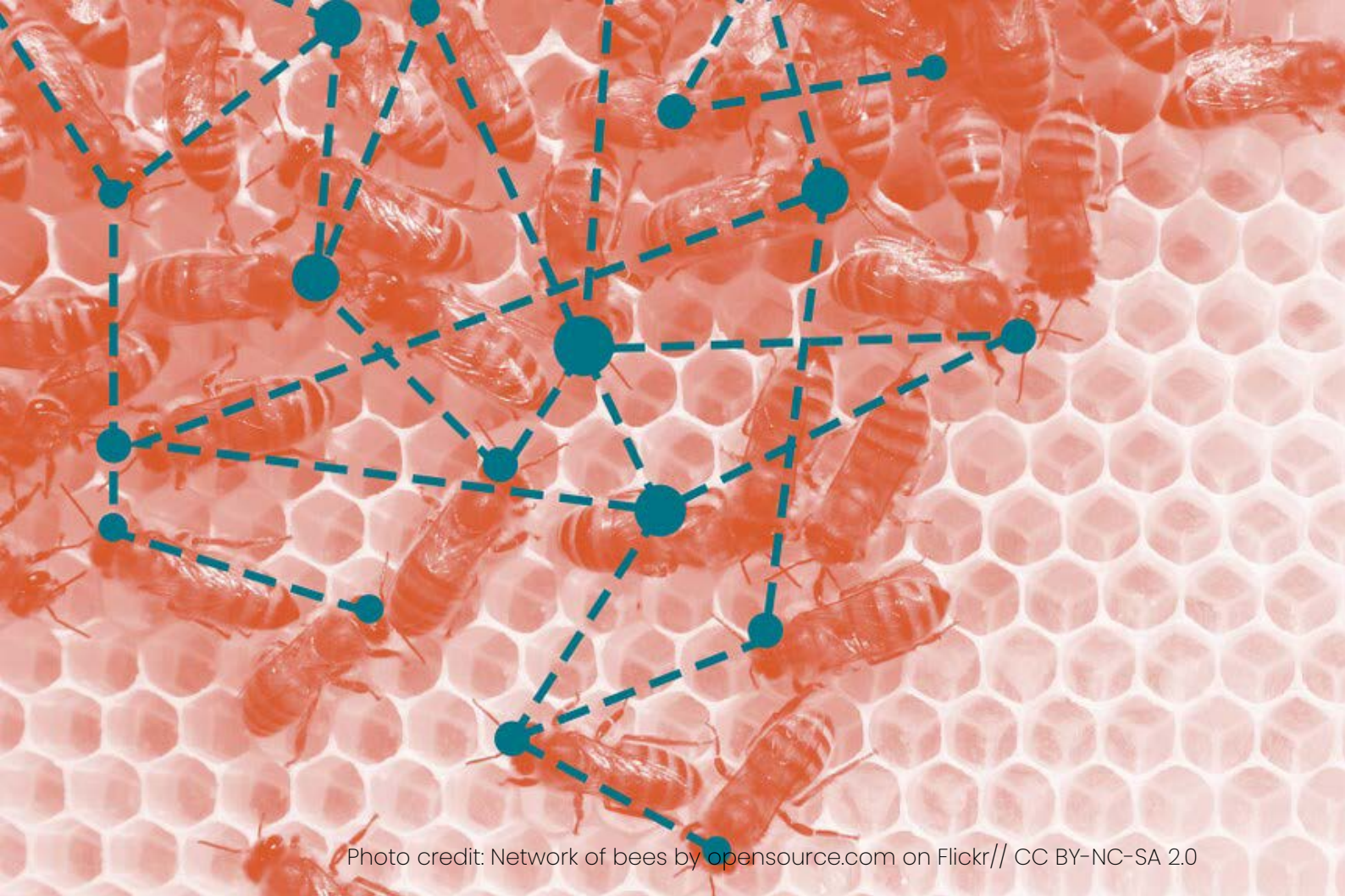


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/EDITORIAL

The Ecology of Culture

By John Holden

Associate at Demos, Visiting Professor at City University, London and Honorary Professor, University of Hong Kong, China

Last year, the AHRC's Cultural Value Project asked me to carry out research and produce a report about the Ecology of Culture. The report has just been published and can be downloaded from [here](#).

An ecological approach to culture concentrates on relationship and patterns, so I decided to look at how the various parts of the cultural world are linked together, rather than at how, for example, opera or am-dram operates. I read a lot of literature and interviewed a wide range of people – thirty nine of them including a fashion stylist, the conductor of an amateur choir, and a film producer, as well as local authority arts officers, and staff from national museums. What I found was that culture is an organism not a mechanism, and that careers, ideas, money, product and content move around between the funded, commercial, and homemade/amateur parts of the overall cultural world in such a way that those funding categories cannot be disentangled. Everybody is working with a mixed economy model, and everyone has multiple aims and motivations for what they do.

But I wanted to get beyond seeing culture in terms of how it is financed, and to describe the fresh viewpoints that an ecological perspective affords. The concept

of ecology helps us to see our position in relation to culture. As with the natural ecosystem, the cultural ecosystem is not separate from us, or related to us, but rather we are embedded in it – it makes us, at the same time as we make it. Culture is always work-in-progress, and always a social process. In addition to that, an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal. Treating culture as an ecology brings the qualitative into consideration as much as the quantitative, and treating culture as an ecology is also congruent with cultural value approaches that take into account a wide range of non-monetary values.

Many ecological metaphors, such as emergence, growth, evolution, complex interdependencies, systemic fragility, life cycles, and webs can be applied to the world of culture, and they illuminate the way that culture functions. Biological analogies set up a set of questions, such as: what conditions bring a form of culture into being? How is that form of culture then sustained? What threatens its existence? How can it be nurtured to grow to its full potential? These questions, and others like them, could help artists, administrators and policymakers to understand both the state of their own specific cultural ecology (for example in a town or region, or across an artform) and what actions they could take to maximise the health of the ecosystem. It also emphasises their limited role – no-one can control an ecology, although they can affect it in benign or destructive ways.

The report goes on to propose three new ways of understanding the ecology of culture. One is to think about culture in terms of a creative cycle: new cultural events and forms feeding on the past, making something new, becoming established, and then being re-worked in their turn. The second is about tracing the webs and networks of connection at a local or an artform level – this helps show how robust and productive the cultural ecology is.

The third model argues that there are four essential roles that have to be undertaken within any cultural ecology. These roles are:

- Guardians, who look after the culture of the past;
- Platforms, that provide the places and spaces for the culture of the present;

- Connectors, who make things happen and bring together other parts of the system;
- Nomads – all of us who, as artists or audiences, interact with the other three roles.

In each case, these roles can be carried out by funded, commercial or unpaid amateur people or organisations. For instance Disney, the V&A, and volunteer heritage groups act as Guardians; and Connectors range from Local Authority arts officers to commercial film producers. Some organisations carry out multiple roles, but most only one.

The report is really only a first step – an attempt to look at culture from a different perspective, using a different set of words and metaphors. Ecologies are dynamic, productive and complex; treating culture as an ecology and not just as an economy opens up all sorts of new ways of describing and understanding what is going on.



John Holden

John Holden is an Associate at the think tank Demos, where he was Head of Culture for 8 years, and also a visiting Professor at City University, London, and an Honorary Professor at the University of Hong Kong. He has been involved in many major projects with the cultural sector ranging across libraries, music, museums, the performing arts, and the moving image. He has addressed issues of leadership, cultural policy, culture and international relations, evaluation and organisational development, working with governments, cities, cultural agencies and organisations such as the Royal Shakespeare Company, Tate, the V&A and the British Museum. John has given many keynote speeches on culture in the UK, Europe, the U.S., Canada, Japan, Australia and New Zealand. His publications include *Democratic Culture*, *Cultural Diplomacy*, *Influence and Attraction*, *The Cultural Leadership Handbook* (with Robert Hewison), and *Cultural Value and the Crisis of Legitimacy*. John is a Trustee of the Hepworth Wakefield, a Strategy Board member of the Clore Leadership Programme, and has served on various Advisory Boards at Oxford University, the Royal Opera House, the Design Museum, and the Arts and Humanities Research Council.



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/ANGLES

The Ecology of culture and values: Implications for cultural policy and governance

By Jerry C Y Liu

Associate Professor, Graduate School of Arts Management and Cultural Policy, National Taiwan University of Arts;
President, Taiwan Association of Cultural Policy Studies

In this article, I argue for a cultural ecology approach to cultural policy and governance, which focuses on collaboration, cooperation, coordination, co-creation, coexistence and cross-fertilizing of nature and humanities, and which goes beyond the logics of cultural administration, hierarchical government, and market rules and economic values. Taking the pre-modern Chinese concept of "nature", the philosophical principles of "harmony" and "unity of humanities and nature" suggest a very disparate cultural logic or way of reasoning regarding the measurement of cultural value. Such a pro-humanistic Chinese tradition sheds light on a new mode of cultural governance, which emphasizes "self-regulation" and "self-reflection" of both governors and the governed. A cultural ecology approach also indicates a new model of network governance of culture, which involves

complex connectivity of cultural, social, political and economic incentives and value variables. A much wider framework for cultural evaluation is needed to strike a balance between instrumental goals and cultural, artistic, social, and humanistic values, which allows the varied values, logics and positions of cultural agents to be understood and taken into fuller account.

INTRODUCTION

In the plenary session of the ENCATC Annual Conference 2015 “Culture Ecosystems: Community Engagement, Co-creation and Cross Fertilization” on October 21st 2015, panelists intensely responded to John Holden’s keynote lecture on the Ecology of Culture. One of the key debates that came up was related to the question of whether cultural theorists can propose a better and more convincing method to measure the value of culture empirically, numerically; or if there are other, non-economic ways that can be easily understood by economists, social scientists, policy makers and the general public?[1] In other words, how could cultural values be measured or scientifically evaluated in the framework of the modern knowledge regime or paradigm? In the field of cultural policy, as remarked by Andrew Thompson, Chief Executive of Arts and Humanities Research Council (AHRC), “we are lacking robust methodologies for demonstrating the value of the arts and culture, and for showing exactly how public funding of them contributes to wider social and economic goals” (Crossick & Kaszynska, 2016, p. 4).

My answer – or question – in response to the debate and the methodological concerns it raises is, however, how much do we value a heart-touching movie, and how do we measure the value of a tear-drop listening to a moving popular song in a live concert?

“If culture in essence includes love, passion, affection and arts, the integral and indivisible parts of human senses – you don’t measure it, you feel it” (Jerry Liu).

In the modern age, we are too used to close our senses and feelings off, and give in easily to instrumental reasons, numbers, figures, scientific charts and empirical data for policy

making. Underlying questions above are the methodological debates for the measurement of cultural values between social sciences and the humanities. In the age of creative and cultural industries and the symbolic economy, we need to find a balanced method for evaluating and presenting the intrinsic and instrumental values of culture. And, I argue, a cultural ecology approach suggests a new model of network governance of culture, and potentials of a much wider framework for cultural evaluation. Such a framework makes attempts to achieve a balance between instrumental goals and cultural, artistic, social, and humanistic values of culture. It allows the varied values, logics and positions of cultural agents to be taken into a fuller account.

The AHRC’s Cultural value Project and “The Ecology of Culture” Report

In 2013, the UK Arts and Humanities Research Council (AHRC) supported the three-year Cultural Value Project to look into questions of “why the arts and culture matter; how we capture the effects that they have; and how we think about the value of the arts and culture to individuals and to society”. The project is an in-depth attempt to reflect upon the methodological and empirical issues related to how intrinsic and instrumental value of culture in creative and cultural industries can be better evaluated. The main objectives of the project are to identify the various components that make up cultural value; and to consider and develop the methodologies and the evidence that might be used to evaluate these components of cultural value (Crossick & Kaszynska, 2016, p. 6).

John Holden’s “The Ecology of Culture” report (2015) was commissioned as part of the Cultural Value Project. In the report, Holden adopts Markussen’s definition of the cultural ecology as meaning “the complex interdependencies that shape the demand for and production of arts and cultural offerings”. He “argues that examining culture as an ecology, rather than as an economy, offers a better approach, because it provides a comprehensible overview that does not privilege ‘financial value’ over others that attach to culture” (Holden, 2015, p. 2). Holden offers three examples to visualize the cultural ecology: one looks at culture as a regenerative cycle (create, curate, collect, conserve, revive); another understands culture

as a local network, and the third concentrates on the interacting roles (guardians, connectors, platforms, nomads) played by different “actors” within the cultural system (2015, p. 27–31). The biological metaphors are inter-related. “For example, emergence is the precursor to growth; growth takes place within the context of complex interdependencies that develop through networks; and the evolution of the overall system is a function of the development of its parts” (2015, p. 18). The ecology of culture account recognizes the broader context in which culture sits, and it notes that culture “exists within a wider political, social and economic environment with both proximate and remote connections” (2015, p. 22).

Cultural ecology: Fits survive? Or survivals fit?

I echo Holden’s (2015) positions on that taking a cultural ecological approach leads to emphasis on the collaborative, cooperative, coordinating, co-creative, coexisting, and cross-fertilizing roles in an ecology. Cultural ecology is the study of the ways in which culture is used by people to adapt to their environment; it explains how and why cultures adapt in one way and not another (Sutton & Anderson, 2010, p. 4 & 131). In cultural policy, this implies that one should go beyond the logics of cultural administration and hierarchical government, to look at collaboration, coordination and cooperation among agents in the network of cultural governance. Cultural policymakers have to transcend logics of market rules and economic values of culture, and nurture the co-creative, coexisting, and cross-fertilizing role of creative and cultural industries.

However, the ecological and biological metaphors applied to culture still indicate the realism of nature. Evolution of culture tends to make “fits survive” an underlying principle of natural and social Darwinism, which takes jungle rules, free competition and relentless acquisition of power and capital as an inevitable part of nature. Before easily complying with the taken-for-granted rule of natural law in the European tradition, it may be useful to go into some discussion about the traditional Chinese context of the “nature” Concept. The philosophical principles of “harmony” and “unity of humanities and nature” in pre-Jesuit China seem to suggest a quite disparate logic of “survivals fit” for the concept of “nature”. The pro-

humanistic tradition manifests a different cultural logic in the regime of knowledge in China, and it may shed some light on our reflection upon the ecology of culture approach.

Unity of nature and humanities: cultural logics in pre-modern Chinese knowledge regime

The concept of nature is a good entry point to delineate the tradition of European and Chinese knowledge regimes, and human ways of reasoning. In Europe, The medieval hierarchy of the sciences was integrated by logic and theology into a coherent worldview. The Christianised Aristotelianism re-established a unity of the world order where every being had its natural place. However, such Aristotelian unity of the world order was challenged by the restless scientific spirit from the 13th century onwards. From Copernicus, Kepler, Galileo and Newton, the specialised, materialist, and empirical investigations led European intellectuals to leave the great questions of religion and philosophy aside, and to no longer concern themselves overmuch with the coherence and wholeness of humanism and nature. This reduced nature to a formula such as the “mechanical universe”. Discovery of a “mechanical universe” further broke humanistic “nature” away from the Aristotelian unity of nature and Christian doctrine. Scientific research began to unload their burden of moral judgment of humanities (McNeill, 1963, p. 602; Braudel, 1987, p. 366–367).

The cultural ecology metaphor recognizes that culture sits in a broader inter-related context of social, political and economic environment. The implication for cultural policy and governance is that it involves complex inter-connectivity of networks of agents.

"Nature", "natural laws" or "natural science" in pre-modern China differed immensely from the European tradition. For the Chinese, morality, ethics and human feelings or human "nature" under the principle of "unity of the nature and humanity" were indivisible from the ethic-freed or value-neutralised natural world at the very first instance (Du, 1997, p. 133-134). Concepts of morality and ethics in traditional China have been tightly integrated with the natural world. As early as the 4th Century BC, Zhuang Tzu recorded that "human beings coexist with the earth and heaven, everything is united together, and we cross-fertilize one another". In the Earlier Han Dynasty, the political philosophy of the Prime Minister Dong Zhong-Shu (179-104 BC) closely tied the "Mandate of Heaven" (the "way of tien or nature") to the behaviours of the rulers (action of humanity). He argued in his *Many Dewdrops of Spring and Autumn* that "if the committing of evil and crimes by monarchs brings calamities to the people, Heaven will deprive the monarchs of the power to rule" (Deng, 1999, p. 109).

Based on the Confucian tradition and absorbing the Buddhist way of self-cultivation, Taoist mysterious philosophy, and a nomadic or peasant spirit of commonsense, a moral and ethical-based "commonsense rationality" was formulated during the Song and Ming Periods. The Song scholars related the Confucian concept of "benevolence" to the Taoist metaphysic concept of "Tao" and "universe". By so doing they connected the nature of human reason with the law of natural phenomena, and injected moral and ethical meanings into the natural law. Representative figures of the "rationalistic school" like Zhou Dun-Yi (1017-1073), Zheng Yi (1032-1085), Zheng Ying (1033-1107), and Zhu Hsi (1130-1200) advocated the principle of "unity of the nature and humanity", which affirmed the union of natural order and life philosophy in the Chinese worldview, and provided the basis for all interpersonal relations. Neo-Confucian scholars in the middle and late Ming period extended this moralized natural law even further. Lu Xiang-Shan (1139-1193) and Wang Yang-Ming (1472-1528) asserted that human emotion, consciousness and common feelings of the people should be taken as the basis of an ethical system; for them, "goodness" and "sincerity" came in fact from the inner heart of every human being (Jin & Liu, 2000).

The unification of humanistic and instrumental rationality operated in a very different "natural context", which saw the wholeness of the natural world, ethics and humanity, not as a burden of knowledge but an inborn and requisite integrity (Du, 1997, p. 134). These cultural logics were deeply and strongly integrated with the humanistic feelings of people through all sort of daily practices in the socio-political institutions. If I may make an abrupt simplification, in the European tradition, a more instrumental view^[2] of human reason that emphasizes goal-achievement, profit or interest calculation, and/or scientific and logical deduction and induction, seems to play an upper hand (Liu, 2008). The danger for the process of instrumental rationalization is, as Weber recognized, that there is the dehumanized tendency (Weber, 1947, p. 112). It could proceed in a direction which is at the expense of emotional values and any belief in absolute values. In China, a "pro-humanistic" cultural logic stresses less the objective or goal, profit orientations, or the scientific logic of a human behaviour. Different from the dominant instrumental view in Europe, such a process prioritises a general and sympathetic understanding of human desires, minds and feelings as a whole. It emphasizes the fusion of the nature, inborn human morality and pragmatic profit calculation (Liu, 2009). This humanistic way of thinking puts weight on the spirit of commonness in day-to-day life practices, the self-generating moral-ethical senses of human beings, and the spontaneous flow of human emotions (Liu, 2008).

In cultural policy, the "unity of nature and humanity" approach of cultural ecology implies a new mode of cultural governance, which integrates the moral-ethical senses of human beings, and the spontaneous flow of human emotions into the biological and ecological metaphors of cultural ecology. It leads to a more balanced evaluation framework of instrumental goals and cultural, artistic, and humanistic values in cultural policy assessing. Cultural governance in this sense also opens up the possibilities for self-governing of the conduct/ethics/morality of both citizens and policymakers themselves (cultural governance from the inside out), by refraining the governors from misconduct and by allowing the governed to develop a multiple-centered and collaborative

form of network governance. By adhering to the intrinsic cultural values of a society, the state cultural institutions are situated in a specific cultural milieu, which allows governors and the governed to go beyond the instrumental logic of cultural administration, hierarchical government, market rules and economic values of culture (cultural governance from the outside in) (Liu, 2014).

An ever complex network of cultural governance and values

As mentioned above, the cultural ecological metaphor recognizes that culture sits in a broader inter-related context of social, political and economic environment. The implication for cultural policy and governance is that it involves complex inter-connectivity of networks of agents, who possess different cultural, social, political and economic incentives and values. Such networks of stakeholders and agents of cultural governance include: 1) cultural political networks of government cultural apparatuses, organizations, public cultural institutions (museums, galleries etc.), advisory bodies, committees and arms-length cultural and arts councils at the international, national, regional and local levels; 2) cultural economic networks of agents such as creative and cultural industries, business enterprise sponsors, private donors and art-cultural foundations; 3) cultural societal networks of agents such as not-for-profit art-cultural institutions, visual-performance art groups, heritage preservation groups, social/cultural ethnic organizations, local history communities, professional associations of arts-cultural practitioners and academic institutions, among others, and 4) cultural media networks of agents such as mass media, independent journalists, freelance art critic writers, and art communities or individuals on the internet.

Behind the cultural networks of agents and stakeholders there are varied (instrumental and humanistic) "rational" values, factor variables and incentives for policy interventions. Among them, we find: a) primordial factors such as blood-ties, skin, color and homelands; b) power factors such as institutions, bureaucracy, administration elite, profession, rules, and policy process; c) interest factors like money, capital, properties, resources, profits calculation, individual interest; d) public

communication factors like public participation, public will, media, rights, social movements, cultural resistance, networks; e) critical and reflexive factors like cultural ideals, values, morality, ethics, aesthetics, and norms; and f) everyday life and humanness factors such as ways of life, practice, discontinuities, fragments, simplicity, emotion, feelings, nature (Liu, 2011). These factors range from intrinsic (subjective experience of culture intellectually, emotionally and spiritually) to instrumental (the ancillary effects of culture, where culture is used to achieve a social or economic purpose), or institutional. Institutional value sees the role of cultural organizations not simply as mediators between politicians and the public, but as active agents in the creation or destruction of what the public values (Holden, 2006, p. 14-18).

Taking the recent case of a hotel resort construction at Shayuanwan (or fudafudak in Amis language) in Taiwan as an example, a seemingly straightforward tourism development plan incidentally raises complicated issues of cultural value choices. Media reports and public debates of the Bay of Beauty revolve around contradictory cultural value variables such as:

- Job opportunities and livings
- Local economic income of hotel and cultural tourism
- City planning and urban development
- Convenience of residents' life and cultural modernity
- Political promises and votes
- Autonomy of aboriginal traditional territory
- Preservation of tangible and intangible heritages
- Protection of natural environment
- Cultural diversity and public will
- Social and ethnic cohesion
- Freedom of artistic expression
- Aboriginal way of life

Luckily, through the joint efforts of local residents, aboriginal groups, environmental groups and artists' intervention, the hotel resort construction plan was eventually put to a hold. The Taidong city government lost the case in the Supreme Administrative Court on March 31st 2016, and tens of other urban development plans along the

entire coastal area will have to be suspended following the sentence of the Shayuanwan case. This signifies a critical humanistic cultural turn over the economic logic of urban development plan. A cultural ecological approach here demonstrates that aesthetical and humanistic values (artists' cultural ideals, passion, fervour, enthusiasm, cultural awareness), social impacts (cultural activism and art-cultural intervention in social issues), political engagements (public will, cultural participation, and deliberative democracy) are no less important than citizens' economic interest (profits in cultural trade, cultural tourism and festivals, or cultural consumption).

The key question thereafter, however, is how to get aesthetical values, social impacts, political powers and economic benefits, and other value-rational factors to go in harmony. Taking a cultural ecological approach hence means that one needs to look further into the collaborative, cooperative, coordinating, co-creative, coexisting, and cross-fertilizing role of the agents in the networks. And one has to seek the mutual understanding of position and reciprocal mode of interaction; the different values and logics in the field; the interpenetrating relations among official, non-official, thematic and general sub-networks; the flow and exchanges of persons, cultural goods, (social, economic and cultural) capital, service, ideas, and values among agents in the arts-cultural governance networks (Rhodes, 1999a & 1999b; Holden, 2015; Liu, 2011 & 2015b).

A wider framework for the measurement of cultural values

Returning to the methodological debates between social sciences and the humanities for the measurement of cultural values, Belfiore and Bennett (2010, p.138) suggest that historical study of the powerful and long-standing beliefs regarding the "transformative powers of the arts" might have an "enlightenment" function for the cultural policymaker. The humanities-based approach may provide "background ideas, concepts and analysis that could move arts impact research forward in interesting directions, and might ultimately feed back into policy debates". Scott thus argues for an emerging paradigm in national approaches for measuring cultural value. It is well-noted the tension "between the

'instrumental' policies of governments and their adoption of econometric measurement systems and advocates within the cultural sector, who argued for more holistic systems of measurement encompassing 'intrinsic' values and admitting qualitative data, gained momentum" in the past decade. The debates ultimately served to force wider acknowledgement of the legitimacy of intrinsic benefits of culture and the need to develop measures in conversation with the cultural sectors and the public who use their services (Scott, 2014).

Recent researches and policy measure studies – such as the INCD Framework of Cultural Impact Assessment (Sagnia, 2004); the Guidelines on the Analysis of Human Rights Impacts in Impact Assessments for Trade-related Policy Initiatives (European Commission, 2015), and Cultural-related Impact Assessment in the European Union (Schindler, 2012); the WIPO Draft Guidelines on Assessing the Economic, Social and Cultural Impact of Copyright on the Creative Economy (WIPO, 2013); national cultural indicators in Australia, New Zealand or Canada (Tabrett, 2014; Hong, 2014; McCaughey, Duxbury & Meisner 2014, respectively), and The UNESCO Culture for Development Indicators report (UNESCO, 2014); alongside the above-mentioned AHRC Cultural Values Project in the UK (Crossick & Kaszynska, 2016) –, they all seem to point to a corresponding direction for the reevaluation of culture in policymaking.

The common threads linking these approaches are that they are iterative in their process and that "the national stage provides authority to the conversations and the consultations, the theories and the evidence". It is hoped that these will serve to further discuss the place of culture, its role and its value in the 21st century societies (Scott, 2014). A cultural ecology approach means to reintegrate the ecological with the humanistic nature. This implies a new mode of cultural governance, which takes into account the moral-ethical senses, and the spontaneous flow of human emotions alongside instrumental goals. If cultural governance means to place culture at the center of governance (Hall, 1997), what's needed, in my opinion, is a "cultural turn" or even a "paradigm shift" of governance. Policy makers and citizens need

to shift the underlying logic of governance (policy debates) from that of one-sided commercial interest, urban development, market competition, and political powers, to that of culture – values, aesthetics, artistic and humanistic ideals, and historic assets and memories (Liu, 2015a). So far, the knowledge regimes for instrumental/econometric measurement seem too strong to be shattered.

Questions for further discussion

- What do we actually mean by “balance” or “harmony” in the context of cultural ecosystems?
- What difference does it make for cultural industries to take a free competition model or a cross-fertilizing model?
- In your natural context, is it practical to ask for a cultural turn or paradigm shift in cultural policy evaluation?
- How can the humanities contribute to a better assessment of cultural impact in urban development?

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- [1] The question has been rephrased.
- [2] O'Brien (2004) summarized it well, stating that in Europe, "from its very inception everything in the world could be represented as having been purposefully fashioned and rationally organized in ways that could: (a) be systematically investigated, validated by observation and controlled experiments and, (b) (and this powerful and productive notion emanated from Graeco-Roman-

Christian traditions of intellectual representation) expressed in the logical and universally comprehensible and comprehensible language of mathematics. The gradual consolidation of a 'belief' in natural laws provided an increasing minority of educated Europeans inclined to conduct systematic investigations into natural phenomena with the confidence required to recognize that success must crown their efforts (...) Furthermore, by deploying a rhetorically powerful mathematical logic together with experimental methods, they gradually convinced political, economic and ecclesiastical elites in Europe that traditional understandings of the celestial, terrestrial and biological domains of nature (based either on scripture or upon established classical texts of Ptolemy, Aristotle and Galen, let alone Aquinas) had run into diminishing returns and provided an inadequate basis for the accumulation of more useful and reliable knowledge".

[3] The case of the hotel resort construction at *Shayuanwan* or *fudafudak* (Bay of Beauty[3] is ironically named after the hotel resort) in *Taidong* has caused some controversies. In Taiwan, the western coast of the island is composed of plains, metropolitan cities, and urban sites. It is heavily populated with *Han* ethnic groups, and it is marked by modernity. The eastern coast, however, is covered by rocky, natural gorges and coast areas. It is more rural, less developed, hence natural and populated by a mixture of aboriginal communities. The hotel resort was allowed to be constructed in purposeful avoidance of official environmental assessment to favor the local government's urban development plan. Since *Shayuanwan* is originally an aboriginal traditional territory and sea area of the *Amis* tribe in the eastern coast of Taiwan, this raised complex issues of value choices for local *Han* and aboriginal residents and western Taiwanese tourists.





Jerry C Y Liu

Jerry C Y Liu is an Associate Professor at the Graduate School of Arts Management and Cultural Policy of the National Taiwan University of Arts. He is the first President of the Taiwan Association of Cultural Policy Studies. He has been invited to be an ENCATC International Correspondence Board Member for the period 2015-2017. Liu has been a consulting member of the Culture Basic Law and the Global Outreach Office of Ministry of Culture in Taiwan. Liu is the author and editor of *The Mapping of Cultural Rights in Taiwan* (2015, in Chinese). His current research focuses on cultural governance and cultural policy, the concept of cultural logic in modern Chinese and European history, as well as the interactivity between culture and political economy in international cultural relations. He is working on his new book, *ReOrienting Cultural Policy and Cultural Governance* (in Chinese).





Photo credit: Photo by Franciska Zahle, from the project Textiles as narrative, CAKI 2014.

/CASE ANALYSIS

CAKI – Center for Applied Artistic Innovation: Helping students unfold their artistic talents through entrepreneurship and interdisciplinarity

By Pernille Skov

Director at CAKI – Center for Applied Artistic Innovation, Copenhagen, Denmark

INTRODUCTION

I have been back in the office for almost two weeks after 10 months of maternity leave. I look at my work with eyes that have a slightly changed focus, a heart that is slightly expanded, and an intellect yearning to be challenged again. And being here, a late afternoon in the office at Kgs. Nytorv, it strikes me how lucky I am, once again to have the opportunity to strive to develop and strengthen a matter which I sincerely believe is one of the most important elements in our society: the arts educations. Society – the people, the system, the industries – need artistic and

aesthetic contribution of the highest quality; contributions that do not suffer from weak artistic ambitions, degraded integrity, and an impaired quality of the aesthetic elements and the artistic craftsmanship. The highest artistic quality should always be the ambition. It is CAKI's foremost task to contribute to maintaining this high level and ambition in the arts educations and to help release it in our society. I am excited to get started with my work again and rejoice in how privileged I am, to be allowed to just that.

Where did CAKI come from?

CAKI – Center for Applied Artistic Innovation was launched in May 2011. It was a strategic reorientation of a project called Workshopscenen, which had existed since 1992. Workshopscenen had been a place where students (and to a certain degree teachers) from the creative and artistic educations in Copenhagen could meet and realize collaborative projects. But because the structure of the schools' curricula was changing, mainly due to the Bologna Declaration, there was no longer sufficient free space in the teaching plans for neither students nor teachers to realize projects on their own initiative, which was not directly related to a specific part of the curricula. As a consequence the *raison d'être* of Workshopscenen had outlived itself, and a strategic development was called for.

It took two and a half years from the decision to reinvent Workshopscenen was made until CAKI was launched. Workshopscenen had its own paragraph in the Danish Finance Act, outlining the purpose to be developing and facilitating inter-artistic projects in the capital region of Denmark. The objective for the development was to be true to this original purpose, but also to both expand it and make it more specific – it needed to be clear exactly why and how we should supplement the art educations. All of the principals from the art schools were informed about the development plans, and a small group consisting of the principal from the National Film School of Denmark, Poul Nesgaard, and the principal from the Rhythmic Music Conservatory, Henrik Sveidahl, and myself, coordinator at Workshopscenen, was formed to formulate a proposal for the future strategy. In the process, teachers, students, professionals from the arts as well as officials from the Ministry

of Culture were asked to give their input, i.e. to express their needs as well as ideas as to what they thought would be the best way for us to support and strengthen the curricula in the art schools. The result was a proposal for a tripartite focus on interdisciplinarity, artistic innovation and professionalization.

The process was informed by the Danish government's initiative "Strategy for entrepreneurial education", which was published in November 2009. The strategy was an interdepartmental collaboration between the Ministry of Science, Technology and Development (today Ministry of Higher Education and Science), Ministry for Education (today Ministry for Children, Education and Gender Equality), Ministry of Economy and Business (today Ministry of Business and Growth), and The Ministry of Culture (still called the Ministry of Culture). The latter is where the arts educations are located. To see the strategy unfold, the government designed the Foundation for Entrepreneurship, which had – and still has – the noble goal of being the "central, national knowledge centre and focal point for the development of entrepreneurship teaching at all educational levels".

In our neck of the woods, and with the blessing of the principals of the art schools, we ran a series of pilot projects to test the students' responses to the plan of introducing straight up entrepreneurship in the arts educations. The projects were quite diverse, developed to give as broad a knowledge base as possible.

The projects were:

- The interdisciplinary Academy in innovation and design, focusing on social innovation in urban areas (in collaboration with The Technical University of Denmark);
- SPRING – focusing on female entrepreneurs in the arts educations (in collaboration with Aarhus School of Architecture and Idea House, Copenhagen Business School);
- Incubator – a 13-week course, where a selected group of students was provided with an office space and exposed to weekly input from cultural or artistic entrepreneurs and peers, resulting in a 5-year business plan for

the students' business ideas (in collaboration with Idea House, Copenhagen Business School);

- Project Effect, where we began to develop a model for measuring the qualitative as well as the quantitative effects of the student incubators (together with Niels Brock Business College);
- Business Behind Talent, a course teaching the tools for start ups – project management, fundraising, business models etc. (this course is still running today, once each semester);
- And last but not least, we started to offer individual counselling for students who wanted to discuss their professional path, whether it was to have a one-on-one about how to become a professional artist, or more straight up business advise, such as advising on what type of business to start, how to sort out finances etc.

We don't need that here

The feedback we got from the students participating in the pilot projects told us that yes, there was definitely a need among the art students for this kind of knowledge, as a welcome supplement to their artistic knowledge and professionalism. We also learned from the students' feedback that they experienced themselves as becoming better at their artistic practice, after having been involved in one or more of the above – they developed a professional confidence, which helped them realize their artistic goals. What we also learned from the pilot projects was that it was extremely difficult to talk about professionalization in the context of entrepreneurship with the teachers in the art educations. Mostly we would get one of two responses: either “go away with your pointless entrepreneurship – it belongs in business schools, not in arts education”, or “we don't need that here, we are already covering that ground” (which they weren't, they just didn't understand what we were trying to propose). This let us to realize that in front of us we would have a large and very important communicational task, if we were to make sense of introducing entrepreneurship as a formative field in the arts educations. This was the ground from where CAKI was launched in 2011.

Professionalization – a sustainable working life Where did CAKI

This coming May, it has been 5 years since we began unfolding our strategy in the arts educations in Copenhagen. Today most of the schools have developed their own entrepreneurship programs, to which CAKI has contributed with experience and knowledge, helping the individual institution to organize the type of courses, which fit the specific curricula, sometimes also focusing on special needs for a particular art form. Some have introduced mentor programs, others what they call “transition courses”, focusing on the transition from school to a professional working life, and others again have implemented more straight up entrepreneurship programs in their curricula, catering to the students who know that when they leave the school, their career is in their own hands. Many of them will be self-employed, creating their own jobs. Because such are the socioeconomic conditions for most artists, in the performing arts as well as well as the fine arts, and as such, the arts are different from most other industries, where you normally will get a job rather than create one.

What is important is that we help the student connect the dots of a professional working life in an understandable and meaningful way, and then provide them with the tools they need to make it work.

CAKI serves a diverse group of artistic genres and aesthetic ideals. Reaching them all at once can be a challenge, but it is one that we blithely meet. They are also all art schools, which means that the teaching aims at developing and supporting each student's unique talent. Our job at CAKI continues to be to supplement this by helping the student create a strong foundation for a sustainable, professional life, while he or she is still in school – to help them strengthen their abilities to translate creativity and artistic

skills into a sustainable working life. This is what we call professionalization. Part of this entails entrepreneurship as an element of individual career management, which is why, when we promote entrepreneurship education to the arts students, we always maintain a strong focus on the artistic knowledge and creative skills of the individual student, as well as the student's specific interests and motivation. We support this by working directly with the students, offering courses, workshops, mentorship and individual counselling. Often we find that what is important is that we help the student connect the dots of a professional working life in an understandable and meaningful way, and then provide them with the tools they need to make it work. And with meaningful we mean a way in which we help the students become better and stronger artists and individuals, focusing on their development on three levels: the private, the personal and the professional.

We also spend resources on working strategically with the schools' managements and educational planners. We continue to collect and share knowledge on entrepreneurship in arts education, at the same time as we continue to expand our knowledge as well as developing and trying out new initiatives. During the last three years, we have spent a lot of time on the partnership EntreNord, together with Nordic Council of Ministers and Karlbak, where we work to collect, share, develop and increase entrepreneurship in the art educations in the Nordic countries.

What lies ahead?

Currently we are rewriting our strategy, to see what is still valid, and where we need to develop and make changes. We will maintain focus on entrepreneurship, artistic innovation and interdisciplinarity, because it gives us a meaningful frame, within which to work to achieve our main goal and *raison d'être*: to help the students unfold their artistic talents through becoming stronger professionals. Our focus is still on how to help develop existing as well as new working opportunities for graduates from the arts educations, as well as how to help the students create a sustainable working life.

We believe that a way forward can be via a

further development of the inter-artistic and interdisciplinary perspectives. Therefore we are working to collect recent knowledge and experience on cross aesthetic initiatives and interdisciplinary projects in the schools, with the purpose of extracting useful insights to help inform CAKI's next step forward. The framework condition for the artists of tomorrow continues to be that of self-employment (for most, but not all). This reality still differentiates the arts from most other professions. But as it is the case for all professions and industries, the arts also need interdisciplinary collaborations in order to see ideas and visions realized. CAKI can contribute by offering knowledge and guidance on how to make this cross-aesthetic and interdisciplinary meetings as generous, respectful and productive as possible, in order to support the schools in educating artists, who contribute to the arts as well as to our culture and society, through the development of new artistic content and innovative solutions.

Questions for further discussion

- Which learning goals can be formulated for cross aesthetic projects, which can feed into the students' entrepreneurial skills set?
- How does it effect the profile of the teachers in the art schools, when entrepreneurship becomes an integrated part of the schools learning goals?
- and last but not least, the question that keeps returning to the discussion about entrepreneurship and the arts: how do we examine and evaluate on the students' entrepreneurial skills?

INFO BOX

CAKI works for the following institutions:

- The National Film School of Denmark
- The Danish National School of Performing Arts
- The Royal Danish Academy of Fine Arts
- The Royal Danish Academy of Music
- The Rhythmic Music Conservatory
- The Royal Danish Schools of Architecture, Design and Conservation

The following schools are associated members of CAKI:

- Copenhagen School of Design and Technology
- Performance Design/RUC
- Textile and Handicraft Design/UCC
- AFUK/AMOC





Pernille Skov

Pernille Skov is director at CAKI – Center for Applied Artistic Innovation, where she works to increase innovation, interdisciplinarity and entrepreneurship within and between the arts educations in Denmark. Pernille Skov holds a Mag. art degree in Art History from University of Copenhagen and a MA in Modern Art from Goldsmiths College, London. She is founder of the cultural production company Contemporary Copenhagen. Besides producing videos for art institutions and artist, Contemporary Copenhagen initiates and manage projects, networks, exhibitions and events, working with companies, private partners and public institutions, as well as investigates and develops business models and financing opportunities for contemporary art and culture. From 2011 to 2016, she was founding partner in Art+Innovation Hub, a business collaboration which existed with the purpose of applying contemporary art across sectors and industries, bringing art and culture closer to society as a whole. Pernille Skov serves on a series of boards and advisory boards in the cultural sector, amongst others The Lake Foundation and Sejerø Festival. She lives and works in Copenhagen.

CAKI – Center for Applied Artistic Innovation is a center working for the arts education in Copenhagen. At CAKI we work within three focus areas: Interdisciplinarity, artistic innovation and entrepreneurship.

Photo credit: Photo by Franciska Zahle, from the project Textiles as narrative, CAKI 2014.





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/PROCEEDINGS

23rd ENCATC Annual Conference: The Ecology of Culture: Community Engagement, Co-creation and Cross Fertilization

By Fitzcarraldo Foundation

ENCATC also gives special thanks to Francesca Vittori and Silvia Vezzoli from the Fitzcarraldo Foundation for the production of the 23rd Annual Conference report.

For three days in beautiful Lecce, Italy ENCATC was joined by 185 participants from 30 countries for its **23rd Annual Conference “The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization”**. Among the participants were leading academics and researchers, influential experts, experienced educators and trainers, cultural managers, policy makers, artists, and students.

Why did so many people travel from across the globe to participate in our conference? The strong participation numbers this year attest to the relevance of our theme “The Ecology of Culture”. Seeing culture as an ecology, rather than only as

an economy, is helpful to stimulate discussion on the multiple values culture creates, rather than focusing only on financial or social ones. To bring us new perspectives and stimulate reflection on the topic, we were honoured to have with us in Lecce our keynote speaker, John Holden, an Associate at the think tank Demos, where he was Head of Culture for 8 years. He is also a visiting Professor at City University, London, and an Honorary Professor at the University of Hong Kong. In early 2015, John Holden published a report, *The Ecology of Culture*. During his research he found that culture is an organism not a mechanism, and that careers, ideas, money, product and content move around between the funded, commercial, and homemade/amateur parts of the overall cultural world in such a way that those funding categories cannot be disentangled.

Holden's research and expertise on the ecology of culture concept helped us to see our position in relation to culture. "As with the natural ecosystem, the cultural ecosystem is not separate from us, or related to us, but rather we are embedded in it – it makes us, at the same time as we make it. Culture is always work-in-progress, and always a social process. In addition to that, an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal. Treating culture as an ecology brings the qualitative into consideration as much as the quantitative, and treating culture as an ecology is also congruent with cultural value approaches that take into account a wide range of non-monetary values. By applying ecological metaphors such

as emergence, interdependence, networks, and convergence to culture, we can gain new understandings about how culture works, and these understandings in turn help with policy formulation and implementation," said professor Holden.

The list of ecological metaphors above can be expanded to include growth, evolution, systemic fragility, life cycles, and webs. These can be applied to the world of culture, and they illuminate the way that culture functions.

The cultural ecosystem metaphor was also used to shed light on new forms of cultural production, cocreation, cross-fertilization and community participation in a local context which were sub themes of our conference. Local communities are crucial places where cultural activity is rooted and exposed to different conditions for growth or death. Co-creation in terms of value creation, convergent art, co-production, cooperative learning, and collective funding is from this perspective very relevant and closely linked to different ways of community participation. Cross-fertilization implies establishing links between culture and economy, culture and society, local and global and technology as well, telling us how these links transform behaviour, fertilize knowledge, allow for creativity, etc. The use of an ecological approach by researchers and policy makers is a way of assessing multidimensional relations of different cultural actors and other sectors.



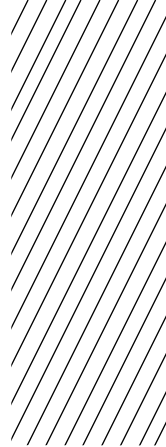
Outdoor performance in Lecce, Italy. "Sedile" © Simona Kotlar

The notion of ecology and the biological analogies set up a set of questions for us to ask in Lecce such as: what conditions bring a form of culture into being? How is that form of culture then sustained? What threatens its existence? How can it be nurtured to grow to its full potential? These questions, and others like them help artists, administrators and policymakers to better understand both the state of their own specific cultural ecology (for example in a town or region, or across an art form) and what actions they could take to maximise the health of the ecosystem. It also emphasises their limited role – no-one can control an ecology, although they can affect it in benign or destructive ways.

How did we further breakdown new ways of understanding the ecology of culture? One was to think about culture in terms of a creative cycle: new cultural events and forms feeding on the past, making something new, becoming established, and then being re-worked in their turn. A second was about tracing the webs and networks of connection at a local or an art form level – this helps show how robust and productive the cultural ecology is.

In all of its complexities, how can one find his or her place in the ecology of culture? Holden's work brought him to distinguish four essential roles that have to be undertaken within any cultural ecology. These roles are: Guardians, who look after the culture of the past; Platforms, that provide the places and spaces for the culture of the present; Connectors, who make things happen and bring together other parts of the system; and Nomads – all of us who, as artists or audiences, interact with the other three roles. In each case, these roles can be carried out by funded, commercial or unpaid amateur people or organisations. For instance Disney, the V&A, and volunteer heritage groups act as Guardians; and Connectors range from Local Authority arts officers to commercial film producers. Some organisations carry out multiple roles, but most only one.

Ecologies are dynamic, productive and complex. They have the potential to lead to new taxonomies, connections, visualizations, and a clearer picture of the proper characteristics of a particular cultural field. For these reasons and more, "The Ecology of Culture" made for a rich debate during our time together in Lecce.



Fondazione Fitzcarraldo

Fondazione Fitzcarraldo is an independent centre for planning, research, training and documentation on cultural, arts and media management, economics and policies, at the service of those who create, practise, take part in, produce, promote and support the arts and culture. The Foundation aims to contribute to the development, diffusion and promotion of innovation and experimentation in the aforesaid fields of activity, also through the systematic search for collaboration agreements and synergies with local, regional, national and international authorities and bodies.

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Photo credit: Yeşim Tonga Uriarte.

/CASE ANALYSIS

Festivalization of fantasy culture and the growing phenomenon of comic-cons: Lucca Comics & Games

By Yeşim Tonga Uriarte

Postdoctoral Research Fellow, IMT Lucca

INTRODUCTION

Festivals are a multifaceted cultural phenomenon reflecting an active cultural process and encountered in virtually all human cultures. While their history, particularly of festive events and behavior, dates back to the antiquity, the striking point is that their number, variety, scale and impacts have been drastically increasing over the last decades.

In the social sciences, the meaning of “festival” covers a distinct variety of events, such as sacred and profane, private and public, celebrating traditions and introducing innovation. “Social function and symbolic meaning of the festival are closely related to a series of overt values that the community recognizes as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival,

which is ultimately what festival celebrates" (Falassi, 1987, p. 2). Subsequently, they are diffused in different segments of the society as sites for the performance and critique of lifestyle and identity along with cultural politics, as vehicles for the mobilization and integration of local and global communities, and as spatio-temporal events that inspire and determine meaning in people's lives (Bennett et al., 2014). In this regard, they also construct and support their own communities and related lifestyle narratives. Thus, festivals are no longer temporary events, but instead their impacts expand over a much longer time frame since they serve as platforms where participants consume, experience and produce culture.

As a consequence of such intense cultural production and consumption, socioeconomic impacts of festivals are manifold. "More than any other cultural phenomenon, festivals come closest to fulfilling the function which culture provides in contemporary society as they are able to accomplish the threefold goal of attracting intense expenditure, forging a new urban image and acting as a driving force behind cultural creativity and social cohesion" (Del Barrio et al., 2012, p. 243). On the other hand, in addition to the wide-range impacts that festivals entail, the events themselves have also been going through an evolution with emerging forms of alternative cultural production and consumption patterns. As a fascinating example, festivals that are dedicated to fantasy culture along with literature, games, comics, cinema and their transmedial convergences have been growing in number in many countries. Additionally, such a typology of festivals embodies highly intertwined cultural, artistic and commercial aspects with strong links to the cultural industry as well as related forms of lifestyle narratives. As a distinct type of such festivals, comic-cons appear as a growing phenomenon, not only as an entertainment spectacle with very high economic impacts but also as a laboratory of intense cultural and artistic production, in which the global future of media is also unspooling in real time (Salkowitz, 2012).

Lucca Comics & Games

The history of the Lucca Comics & Games (LC&G) dates back to 1966. Originally organized as the "Salone Internazionale del Fumetto", today LC&G

became the biggest cultural and commercial event dedicated to fantasy culture and related forms of lifestyle narratives in Italy and in Europe, bringing more than 400.000 visitors to the historic city of Lucca in Tuscany. Such a high number of audience can be explained by the fact that the festival unites diverse forms of cultural productions, including mainstream, niche and alternative, with strong commercial ties, and becomes particularly important considering that the population of Lucca is around 90.000, that is barely a quarter of the LC&G crowd.

LC&G is organized at the end of October and it lasts for four days. The event program is complex with six main themes that are dispersed all around the city, in an area of more than 40.000 m². The program embodies diverse elements that are not only limited to comics and games but which go much beyond. For instance, cosplayers naturally became an indispensable component and, together with role-playing games and special events, like the activities of *Star Wars: Episode vii – The Force Awakens* before its premier in Italy and *Dungeons & Dragons* settings in the historic walls, turn the whole historic centre of Lucca into a scenery. During the festival, LC&G audience visit the booths of around 600 exhibitors and stroll around the streets while attending exhibitions, workshops, seminars, tournaments and taking photos with the *cosplayers* mainly around the famous city walls. But what are the key elements behind the success of LC&G?

The location provides a unique setting for the festival and the reciprocal relation between the city of Lucca and LC&G in building an identity is undeniably decisive.

Initially, the event history and visionary organizational structure can be mentioned as the main factors driving today's success. Over the last 50 years, the festival has been going through fundamental changes to preserve its essential values and traditions, to keep up with the dynamic



Lucca Comics & Games. Source: LC&G Bilancio Sociale.

structure and fast changes in the industry, and to balance the demands with the business pressures through learning from mistakes. In this regard, it can be considered as a public governance success story. At the beginning, the management of the festival was outsourced by the Municipality of Lucca through an agreement with a private company. However, with the drastic increase of the industry and the subsequent growth of the event, the need for a permanent and autonomous management structure became apparent and the Municipality of Lucca decided to establish a private limited company: Lucca Comics & Games Srl, under Lucca Holding S.p.A, which is a particular organizational structure managing municipal investments[1]. After this decision, the festival started to progressively assume its current peculiarities: the city-centre of Lucca as a protagonist setting, the broadening of thematic focus with the introduction of games and the leaning towards a broader environment, a more specifically addressed commercial nature beside the cultural one, and a jurisdictional independence with the creation of Lucca Comics & Games Srl[2]. The LC&G initiative of public governance proved its exceptional success through becoming a completely self-sustained

structure, as well as providing additional income and a significant contribution to the Municipality in services like garbage collection, use of public soil, emergency health care and eventual remediation.

As another fundamental characteristic, the location provides a unique setting for the festival and the reciprocal relation between the city of Lucca and LC&G in building an identity is undeniably decisive. The merger of the historic texture of the city with the fantasy world is one of the main pillars of LC&G and enriches the festival experience for all types of participants. From an economic perspective, LC&G provides a high economic flow not only for local providers but also for different types of businesses and professionals operating within the event's scope, from the biggest global companies to small entrepreneurs and individual artists. Additionally, the timing of the event expands the season for Lucca and the wider region to October, since LC&G brings along a significant income for hotels, restaurants and shops with the high number of participants out of the high tourist season. Additionally, there is a growing need for platforms such as LC&G with the increasing demand for

fantasy culture and its growing production. As a striking example, only 3% of the ticketed audience was coming from outside Italy during the 2014 edition. Considering the growth of the related industries at the global level, the expansion of the event is not surprising even with a dependence on the audience at the national level. Nevertheless, such a relentless growth also poses many challenges for LC&G. Primarily, the organization becomes much more complex from an operational point of view and it becomes more difficult to meet the needs and expectations of all types of participants and partners. There might also be some concerns about the increasing prominence of the commercial aspects, since it might overshadow the traditional and cultural values of the event. Furthermore, there is the need to keep the immense growth of LC&G audience under control to maintain the harmonious relation of the event with the city and the local residents.

LC&G management structure seems aware of such challenges and is trying to develop some solutions. For instance, a daily quota for the ticket sales was introduced during the last years' edition and the results demonstrated the success in crowd management with the overall satisfaction of the attendees and the residents. As another novelty, "Collezioneando"[3] was organized for the first time on 2-3 April 2016, which is more in line with the original exhibition-market (*mostra-mercato*) format dedicated to comics and more specifically addresses collectors and comics enthusiasts. Additionally, an academic study on the socio-economic impacts and opinions of the participants was initiated in 2015 to provide a concrete base for developing a road map for the future of LC&G.

Conclusion

LC&G provides a platform for manifestations of fantasy culture and its transmedial convergences along with alternative life style narratives. Furthermore, the organic relation with the city of Lucca and its historic texture enriches the festival experience as an indispensable part of the event's identity. Nevertheless, the dynamic structure of this growing creative industry embodies also challenges along with opportunities and requires instant actions and dynamism also within the management structure. In this regard, LC&G can

be considered as a successful example being a self-sustained public governance initiative. However, it is still questionable to what extent the drastic increase of the industry will last and how it will influence the morphology of the festivals dedicated to fantasy culture and comic-cons in the future.

LC&G in a nutshell[4]

- It is the biggest festival in Italy and among the very few in the world dedicated to comics, games, videogames, music, cinema, fantasy, and sci-fi.
- Established in an exhibition space of more than 40.000 m2, it is composed of 6 thematic areas:
 - Comics
 - Games
 - Japan
 - Junior & Family
 - Movie
 - Music & Cosplay
- LC&G reached more than 490.000 attendees during the 2014 edition:
 - More than 255.000 attendees
 - 200.000 people in the free zone
 - 9.200 registered professionals
 - More than 900 registered media operators

Questions for further discussion

- What kind of positive and negative socio-economic impacts would big scale festivals, particularly comic-cons, generate at local, national and international levels?
- What are the distinct characteristics of comic-cons in comparison to other cultural events?
- How can the commercial and artistic/cultural aspects of comic-cons be balanced in line with the social/cultural/managerial agenda?

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[1] For more information, see <http://www.luccaholdingspa.it/>

[2] For a history of the festival since 1966, see Bono and Gaspa (2006).

[3] For more information, see <http://www.luccacollezionando.com/>

[4] See Lucca Comics & Games srl. (2014) for further details.





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