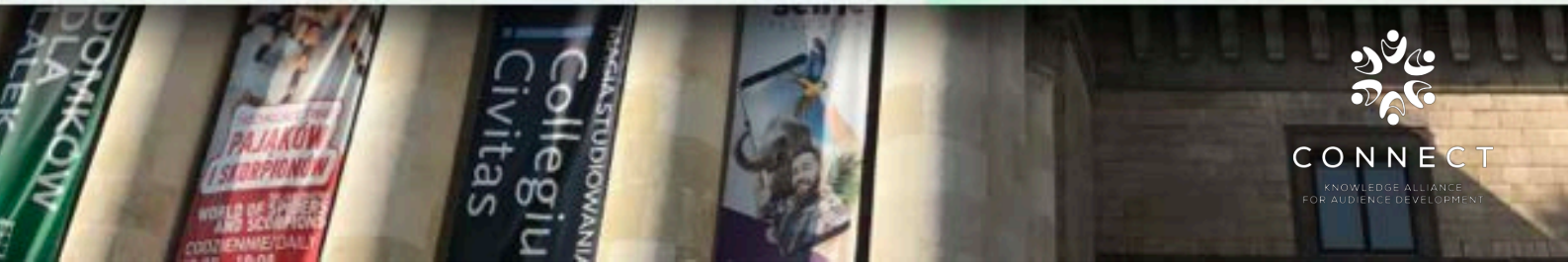


The Warsaw Forum

AUDIENCE ENGAGEMENT, CULTURAL POLICY & DEMOCRACY

4—6 SEPTEMBER 2018

WARSAW, POLAND



CONNECT

KNOWLEDGE ALLIANCE FOR AUDIENCE DEVELOPMENT

THE WARSAW FORUM:

AUDIENCE ENGAGEMENT,

CULTURAL POLICY

& DEMOCRACY

CONNECT

KNOWLEDGE ALLIANCE
FOR AUDIENCE DEVELOPMENT

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DATE OF PUBLISHING:

January 2019

PARTNERS

This publication was made possible by the contribution of

SPONSORS & FUNDERS

This publication was funded by

Co-funded by the Erasmus+ Programme of the European Union

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

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INTRODUCTION

The Warsaw Forum was a conversation about audiences, the arts and democracy hosted by the City of Warsaw in September 2018. An invitation-only event, The Warsaw Forum gathered together researchers, cultural practitioners, activists, policy-makers, and decision makers representing different cultural disciplines from across the EU and further afield. The event was the result of collaboration on a number of European projects by different organisations, which now form the Steering Committee, and which collectively brought time, energy and experience to bear in bringing this event to fruition.

This is the right moment to talk about culture, values and democracy. The global socio-political context challenges us to reflect on how social change relates to our thinking on enabling cultural practice and policy which promotes change towards a more democratic sector, and a more inclusive society. Our ambition was both to have a conversation and to begin a process. The idea of the Forum is to set in motion a collaborative and evolving partnership which will give rise to further debate and writings on key policy issues facing the cultural sector. We consider engaging cultural audiences a priority in thinking about cultural policy that addresses social and political issues.

The inaugural event began a process of dialogue which will continue with future Forums currently being planned across Europe. Each forum will guide and provide material for the next, in the hope that conversations will develop and ideas grow along the journey. All participants at The Warsaw Forum were invited to recommend someone to join the next event, and will be asked to make a personal approach where appropriate/relevant.
We aim to open a debate, put forward questions and to plan steps and activities that will be worked on in partnership across many countries over the coming months and years. This is an invitation to embark on a long-term adventure. I do hope you are able to join us.

Steven Hadley
Forum Convenor

With thanks to the Forum Steering Committee:
Alessandra Gariboldi, Fitzcarraldo (Italy)
Amaia Makua, Universidad de Deusto (Spain)
Niels Righolt, Danish Centre for Arts & Interculture (Denmark)
Joanna Szwajcowska, Warsaw Culture Dept. (Poland)
Anne Torreggiani, The Audience Agency (UK)

ACKNOWLEDGEMENT

This event would not have been possible without the financial assistance and support of the City of Warsaw.

READING GUIDE

The present report represents an extract of the conversations had at the Warsaw Forum in September 2018. The report is structured in 4 chapters, corresponding to the four themes of the forum: 'Is the role of culture in society changing?', 'How do we understand the politics of cultural authority when thinking about audiences and public engagement?', 'What will cultural democracy mean in the C21st/next 10 years?' and 'What is the role of cultural policymakers in widening participation and promoting cultural democracy?'.

The discussions in Warsaw were introduced by 10-minute talks from speakers and followed by discussion groups. The talks are presented verbatim as they were given on the day and represent all the many idiosyncrasies and discrepancies which naturally arise when people from over fifteen different countries attempt to communicate complex ideas in a single language.

The presentations along with summaries of the discussions are presented in the following four chapters, which act as jumping-off points for further debate and reflection on audience development. The report is introduced by a position paper by Dr. Steven Hadley and ends with biographies of the speakers from the event.

FOREWORD

We say that the world we have known has gone bankrupt. In a crisis which seems to embrace most of the democratic world, we are witnesses to the growth of populistic discourses and right-wing extremism, including easily detectable fascism. We are hoping somebody will draw conclusions and will offer to us a new vision, a new vocabulary, a new phronesis; the kind of practical wisdom which enables us not only to see the aims, but also the right means to achieve them.

Cities face huge challenges. Demographic shift, the forces of global corporations and developers, data administration, a lack of agency and the exclusion of entire social groups are problems we are aware of and, for most of the time can feel on a daily basis. Cities wrestle with migration crises and high prices in the housing market, which in turn render us hostages of jobs and loans amidst raging social and economic inequalities. It is in the metropolis that we feel most the hatred flooding the virtual and the real world. We begin to understand that if we do not radically change our lifestyle on a massive scale we will be suffocated in the smog and will vanquish all life on Earth. Are we ready for these challenges? How to get ourselves ready to answer these questions?

We believe that culture, understood as a paradigm of values, attitudes and behaviours is an answer to this plentitude of issues. Culture understood as a form of realization of the rights of individuals and communities, as an open, non-violent discourse and sometimes as an artistic practice articulating our nostalgia for a better world. Culture that is diverse, free and inclusive practice. Culture that is responsive not only to the ambitions of artists, but open to the diverse needs of all citizens, but perhaps most of all of those excluded from mainstream society.

Culture should gain more and more significance in the public space of cities and in public urban policies. It should permeate many different public spheres, confronting issues of social, educational, urban, ecological, health and digital significance. It is not the next elections that are at stake but the next generations.

The Culture Department of the City of Warsaw makes every effort to ensure that our cultural policy is accompanied by reflection based on knowledge, evidence and experience. That is why we strongly support research and evaluation projects, critical and discursive practices, innovatory activities. One of the flagships of the Culture Department is the Audience Development Programme. In its framework we deal with questions regarding participation in culture in a systemic way to understand the needs and deficits in the cultural practices of Warsaw citizens and to build a growing public engagement.

We believe that extensive, conscious and deepened participation in culture is a benefit not only of, but also for, democracy. It is a pre-condition of democracy's development. Written into constitutions or other state documents, access to culture should be on the human rights agenda yet seems trivialized or forgotten.

That is why the City of Warsaw initiated a project whose aim is to create a platform for on-going reflection and active collaboration in the field of public engagement in contemporary societies. How best to understand and elaborate cultural policy which places audiences at the forefront? What is the meaning of cultural democracy in the 21st century? Can a re-definition of the role of culture in society be framed? What is our role, as policy makers, in widening participation and promoting cultural democracy?

The people we invited to the Warsaw Forum were academics, intellectuals, policy makers and practitioners working in the field of culture. Our belief is that diversified points of view and experience allows us to interrogate questions, to better define them and point to problematic aspects, opening new questions and providing new answers. The Warsaw Forum is the beginning of a conversation that we will continue in the coming years in different European cities with the aim of building knowledge, supporting each other and advocating best practice.

The Warsaw Forum initiative stems from a collaboration of a group of expert organizations which met in the framework of a European project ADESTE (Audience DEveloper: Skills and Training in Europe) and have since then worked together on different enterprises. The representatives of these organizations came to form the Steering Committee. This seems the right place to thank for their contribution to the Warsaw Forum Alessandra Gariboldi, Amaia Makua, Niels Righolt and Anne Torreggiani. Particular thanks go to Steven Hadley who accepted our invitation to lead the process that took us to the first edition of the Forum in September 2018 and to this publication.

We would also like to thank all our partners, colleagues and collaborators who generously shared their knowledge and reflections or in other ways contributed to the success of the project.

Joanna Szwajcowska
Tomasz Thun Janowski
Culture Department, City of Warsaw

AUDIENCE DEVELOPMENT AND CULTURAL DEMOCRACY

BY DR STEVEN HADLEY

Audience Development is not a term that is universally liked. Equally, it is a term which is frequently misunderstood, maligned and misappropriated. Nonetheless, the idea and practice of Audience Development is a useful route in to current debates taking place across Europe and further afield around democratic access to culture. The discussions taking place in the UK (Hadley and Belfiore, 2018) centre not only on a need to broaden (democratize) access to culture in terms of attendance but also in terms of participation (Bonet and Negrier, 2018). That is to say, arguments focus on broadening democratic access to both the means of cultural consumption and cultural production. In large part, the content of these debates is not new (Hadley, 2017). Within cultural policy discourse, there are two predominant ways of thinking about the relationship between culture and democracy – the Democratization of Culture, and Cultural Democracy.

The Democratization of Culture

The democratization of culture refers to processes where the 'official' culture, typically represented by large and well-funded institutions, is made accessible to non-participating communities, often in the belief that it will do them good. It is *"a plan of action based on the belief that cultural development proceeds from the improved distribution of the experiences and products of high culture"* (Adams and Goldbard, 1981:55). This process is underpinned by a long-standing belief in the value of the civilizing aspects of art and culture and thereby a concomitant desire to democratize access to it. In policy terms, this ideology has manifested itself in a number of documents, from Lee's (1965) 'A Policy for the Arts – The First Steps' to Arts Council England's 'Great Art and Culture for everyone' (ACE, 2013). In practice, this has meant many things, from touring national companies and building regional venues to funding for community arts and audience development. Most recently, the ideology of the democratization of culture has appeared in the Department for Culture, Media and Sport's (DCMS) (2016) 'Culture White Paper' with its language of *"reaching out and increasing access"*.

Yet, despite much laudable talk of availability and access, the true beneficiaries of public funding for culture still constitute only a small minority, such that "*…the fact that so much of public money goes to art forms, the consumption of which is effectively still the preserve of the well-educated and the relatively wealthy (after over 50 years of "pro-access" policies) is undoubtedly a source of unease"* (Belfiore, 2002:21). The Warwick Commission (Neelands et al, 2015) 'Report on the Future of Cultural Value' offered a new segmentation of cultural consumption based on DCMS data which showed that the two most highly culturally engaged groups accounted for only 15% of the general population and tended to be of higher socio-economic status. The wealthiest, better educated and least ethnically diverse 8% of the population formed the most culturally active segment of all. Between 2012 and 2015 they accounted (in the most conservative estimate possible) for at least 28% of live attendance to theatre, thus benefiting directly from an estimated £85 per head of ACE funding. This, to quote the Warwick Commission (Neelands et al, 2015:34) report, *"suggests that low engagement is more the effect*

of a mismatch between the public's taste and the publicly funded cultural offer – posing a challenge of relevance as well as accessibility." As Hewison (2014:214) bluntly notes, *"The majority of people are not taking part."*

This situation asks a fundamental question about the culture which is supposedly being democratized. If art and culture are to matter to more people, they must provide them with value. Much audience development work, however, seeks to provide people not with value but with values, because the ideological basis of audience development is seen to be the democratization of culture. The culture to be democratized is not a common, shared or popular culture but the culture of an elite. A culture that needs to be democratized in order to justify the subsidy that has led to its creation. For many who work in the cultural sector, these ideas can be difficult to entertain.

Cultural Democracy

The idea of Cultural Democracy can be seen as presenting as valid the public's chosen forms of cultural expression and engagement, rather than promoting a prescribed definition of what is included in "the arts". Cultural Democracy sees the role of the government as assuring *"that the will or preference of neither an overbearing majority nor a powerful minority"* predominates within a climate in which the fullest possible opportunities for *"pluralistic, artistic self-determination"* exist (Adams and Goldbard, 1981:53). The fundamental premise of Cultural Democracy is free individual choice. The role of the state, via cultural policy, is thus one of non-interference. Encompassing both the will to participate and a broad interpretation of the concept of culture provides a good foundation for cultural democracy, as can be seen in the welfare state in Nordic countries (Waade, 1997). In opposition to the model of Democratization of Culture, this position proposes that government should implement a regulatory policy which administers the distribution of information or the structures of supply in order to support the cultural preferences and expressions of individuals and communities (Evrard, 1997) such as happens in other types of market in order to facilitate a pluralist concept of culture (Waade, 1997).

To be clear, we are talking here about publicly subsidised culture and, by proxy, the role of the State in the control, influence and enabling of the cultural lives of its citizens. And to be even clearer, we should avoid the trap of thinking that this is the only form of cultural engagement (attendance and/or participation) in which citizens (people) are active. The prioritising of state-funded (and so 'state sanctioned') culture has served to occlude other, more routine (everyday) forms of culture. As Raymond Williams wrote sixty years ago, *'culture is ordinary'*, and there is a growing weight of both evidence and argument to suggest that everyday creativity[1] and cultural participation (64 Million Artists, 2018; Miles and Sullivan, 2012) should be of much greater policy significance than is currently the case.

Audience Development has traditionally been seen as both a management function of cultural organisations and as a 'tool' of the Democratization of Culture. Neither of these generalisations is entirely correct. It is a matter of both fact and operational necessity that many arts organisations need to generate income, and (frequently via a combination of funding agreements and organisational

[1] The term 'creativity' has become increasingly problematic. See, for example, Against Creativity (Mould, 2018).

ethos/mission/vision) broaden/diversify their audiences. In this regard, Audience Development is both necessary and common sense.

What is missing from contemporary discussions of Audience Development, particularly as regards ideas of democratic cultural policy, is ideology.

Gramsci and Common Sense

As a working hypothesis, Gramsci's (1971) idea of 'common sense' ('senso comune') may be helpful here. Gramsci suggested that capitalism maintained social control not just through violence and political and economic coercion, but also through ideology. From a Gramscian perspective, there are many forms that structural inequality can take (Crehan, 2016). Put simply, Gramsci argues that the bourgeoisie developed a hegemonic culture which propagated its own values and norms so that they became the "common sense" values of all. The working-class (and other classes) identified their own good with the good of the bourgeoisie and helped to maintain the status quo rather than revolting. For Gramsci, 'common sense' was the disparate set of ideas and beliefs held commonly within any given community. It is the result of institutions and producers of knowledge (Gramsci is thinking especially of churches and political parties, but we might think of art galleries, theatres and museums) which, often in a sedimentary manner, promote a particular vision of the world.

These institutions and hierarchies (whether religious, political or cultural) expound a relatively coherent set of ideas about the world that can be disseminated ever more widely. As such, whether 'senso comune' is 'commonsensical' or not is beside the point. If we consider the democratisation of culture as the 'common sense' of cultural policy, then we begin both to understand its dominance and prevalence, and also to consider how alternatives might be articulated.

The Challenge for Audience Development

The challenge for Audience Development is to articulate how the management tools, data and conceptualisations at work in the field can be re-purposed and re-imagined to assist and enable processes around Cultural Democracy. To some, this might seem counter-intuitive, but in reality, the history of Audience Development (in the UK at least) is to a significant extent built on ideas of Cultural Democracy. This history and these narratives have to a great extent been obscured by the growth of arts management as both a sectoral practice and academic discipline, and by the failure to engage with the political agency and belief systems of actors in the field (Hadley, forthcoming).

This work has already begun, but there is more to be done. The Warsaw Forum, which brought together policy makers, practitioners and academics to debate these questions, was a key moment in the process of developing debate around democratic cultural policy. What became clear at The Warsaw Forum, and must continue to guide discussions of Audience Development and Cultural Democracy, is that Cultural Democracy is first and foremost a political idea. Future discussion of Cultural Democracy must be historically informed yet future-oriented. To be meaningful to our cultures and societies the debate will need to re-work and re-invent conceptual and practice-based understandings of both 'Cultural Democracy' and 'Audience Development'. Much of the historical

work of Audience Development has been to challenge the status quo (e.g. by working toward social inclusion, diversity, equality) but within the confines of the common-sense ideology of the Democratisation of Culture. The work ahead requires a new common sense, a new communal sense of the role of culture in society. As Hadley and Belfiore (2018, p.222) note,

''There can be no true exploration of cultural democracy without the acknowledgement that hierarchies of cultural value have always been, and always will be, imbricated in questions of power and authority.''

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Chapter 1: Is the Role of Culture in Society Changing?

This chapter presents:

Introduction by Niels Righolt

Igor Stokfiszewski: Is the Role of Culture in Society Changing?

Cynthia Dekker: Is the Role of Culture in Society Changing?

Adam Szymczyk: Who owns documenta 14? Who owns Cultural Production?

Patrick Towell: Is the Role of Culture in Society Changing?

CHAPTER 1
IS THE ROLE OF CULTURE IN SOCIETY CHANGING?

BY NIELS RIGHOLT

This first chapter circulates around the notion of change in terms of culture and its role in society. What does it mean? To what extent and how does culture play a role in our societies and what are the tendencies we see in light of all the changes European societies are undergoing?

We are living in a time of transition where the political agendas across Europe are moving from the common issues and concerns we all share, to more narrow national agendas where the nations perception of societal progress is influenced by populist movements focusing on those, who do not see themselves as beneficiaries of global evolution, digitisation and trans-national collaboration.

Changes in our communication patterns influenced and generated by new media, social platforms and digital infrastructures impact on our daily lives and have affected a clear change in how people interact with organisations and institutions offering cultural, leisure or social experiences. But where do they lead us?

We asked four culture professionals to give us their perspective as artists, strategic developers, researchers and opinion makers. To provide a personal point of view to the debate. How people today have different and far more eloquent demands and expectations of what culture shall give them. To what extent the transformation from merely consumers of experiences to co-creators and collaborators influences the very role of culture in society. How those movements influence decision-making and the formation of future cultural politics.
If culture is reflecting society at large, how does culture then respond to the changes in other areas of modern life? And do these changes articulate specific positions and expectations of cultural operators in terms of value systems and beliefs?

And if so, what are then the possible consequences for the ownership of the cultural institutions and more specifically their offerings, the productions? And does e.g. the digital technological revolution also rewrite the power structures and the mere question of whose stories and perspectives are being told and for whom? Are we touching transition in terms of our democracies as well here?

We asked Igor Stokfiszewski, Cynthia Dekker, Adam Szymczyk and Patrick Towell.to share their perspectives.

"We won't move forward in reflecting upon culture, democracy and societies unless we put in the centre of our discussions the notion of the right to culture and understand it in the contexts of new social, economic and political phenomena – from emancipation through denial of neoliberal doctrine to new forms of "real democracy" against authoritarian politics".

- Igor Stokfiszewski

BY IGOR STOKFISZEWSKI

What if we reverse this question and notice that what is essentially changing is the role of society in culture? Individuals and communities not only demand access to cultural goods and heritage, they not only transform from consumers and audiences to participants and creators, they also demand the substantial role in decision making processes concerning culture. What do they do then? They exercise their right to culture.

According to the UNESCO the right to culture "*can be defined as the right of access to, participation in and enjoyment of culture. This includes the right of individuals and communities to know, understand, visit, make use of, maintain, exchange and develop cultural heritage and cultural expressions, as well as to benefit from the cultural heritage and cultural expressions of others. It also includes the right to participate in the identification, interpretation and development of cultural heritage, as well as in the design and implementation of safeguarding policies and programmes. Other human rights, such as the rights to freedom of expression, the right to information and the right to education, are key to the realization of cultural rights*".

In the recent years however, the demand of the right to culture moved beyond people's participation in cultural processes towards their decisive power over what culture is, in which forms it is realized, who are the culture-forming subjects, what purposes it serves and who manages cultural goods. The ammunition in those struggles has become a new dictionary, in which the demand for the right to culture is expressed. In the centre, the category of "common good" is placed.

The right to culture extended thus towards: recognition of each individual as culture maker; recognition of the right of every person to cultural creation; recognition of cultural practices rooted in the habitus of all social groups and classes as the legitimated forms of cultural expression; freedom of cultural creation and artistic expression; open access to cultural goods; unlimited possibility of deriving from them, their processing and dissemination; recognition of the importance of politics of life (including social and reproductive rights) for supplying cultural resources; recognition of people's right to rule over institutions, organizations, cultural goods and heritage. If so, is the right to culture really accomplished?

We won't move forward in reflecting upon culture, democracy and societies unless we put in the centre of our discussions the notion of the right to culture and understand it in the contexts of new social, economic and political phenomena – from emancipation through denial of neoliberal doctrine to new forms of "real democracy" against authoritarian politics.

“This generation no longer only looks for equal treatment but demands recognition of being different. They want to be seen represented. They don’t recognize their stories on what is mostly portraited on stage or in museums nowadays. The new generation demands a place at the table, but if they do not get it, they will go their own way and take their audiences with them”.

- Cynthia Dekker

IS THE ROLE OF CULTURE IN SOCIETY CHANGING?

BY CYNTHIA DEKKER

I think that the answer to this question actually speaks for itself or should speak for itself: Society is changing and therefore the role of culture is changing. At least if you define culture as ''Giving meaning to, reflecting on an ever-changing environment''. Or as ''All processes, activities, efforts aimed at shaping and interpreting reality''. By this definition, culture and its role in society should change. The question is: does it change? The answer to that is: No. Culture and the role of culture does not change as fast as the changes are taking place in society. At least not in the Netherlands. For decades, we have heard in policy notes the call for more cultural diversity in the cultural sector. In 1939, Boekman already talked about "accessibility" and "exclusion".

Our current minister of culture, Engelshoven, emphasizes that "culture is for everyone, no matter where you live, what kind of family you come from or what cultural background you have, regardless of age, gender, restriction or training." Here we also see the shift in terminology, from pluriformity to interculturality to cultural diversity to the present favourite: Inclusion. In the 20 years that I have been working in the cultural sector, I recognize this as a recurrent theme, with sadly only exemplary results to date (mind you, some very nice exemplary results!).

But me, and others with me, are experiencing a change. We now seem to be really reaching a point of no return. In recent years policy makers and funders are really serious in their aim to reach a wider audience. It has even become a subsidy condition. The sector itself has also begun to take the audience and its diversity more and more seriously. A Code of Cultural Diversity has been created by the sector. This 'code' not only looks at the P of the Public and Program, but also at Personnel and Partners. You cannot truly become inclusive if you only work at the outside, you have to change from the inside. But these are still very, very, very slow processes.

The world outside the walls of the cultural palaces is changing much faster than it does inside. And the sector is being warned, "if cultural institutions do not take the step towards cultural diversity, their social relevance and legitimacy diminishes visibly as 'white autochton Dutch' people in the big cities gradually begin to form a minority" (Crul, 2016). But it must not only be politics that encourages the sector to do so; there should be an intrinsic curiosity about other artistic languages.

But the 'quality paradigm' is still something that the cultural sector uses to hide behind. At Dutch cultural institutions there is a certain degree of consensus on what 'good' art and culture is or should be based on a Western discourse. What is often forgotten is that these criteria change over time. The strict distinction that the German sociologist and philosopher Theodor Adorno made in the 1940s between popular culture and ‚true art' is now also becoming old-fashioned. The irreversibility, I feel, is much more coming from the new (third) generation of cultural makers.

From this generation the current new, mostly bi-cultural, creators emerge who are fiddling at the gates of the big institutions and refuse to be sent away. Charles Taylor refers to this in his

Sources of the self as the individualized identity. This generation no longer only looks for equal treatment but demands recognition of being different. They want to be seen represented. They don't recognize their stories on what is mostly portraited on stage or in museums nowadays. There is a need for a Black Panther effect. There is a huge appetite for themes, stories, genres from the successful frame of reference of the mixed country the Netherlands is today. The new generation demands a place at the table, but if they do not get it, they will go their own way and take their audiences with them. Audiences that represent the audience of the future which ‚the institutions' are in need for so much. They refuse to be second-rate artists. At the same time, there are also opposite trends going on: the revaluation of national culture and identity. (To be Dutch or not to be, Duyvendak 2017). We also see this elsewhere in Europe. How to handle this? Culture should play a pioneering role here. The imagination of artists is needed more than ever. So, let culture especially change society. Or to end with a quote:

We are in a new reality, a new world, where dance, music, theatre, film and all other art forms are being challenged to shift, to transform, to fight for and to reinvent themselves in order to create a new place, to tell the stories of this new world (Khan, 2016).

“Our lives have become increasingly subjected to and are effectively governed by apparatuses of power. Institutional entities and their corresponding regimes of truth in service of nation states, coloniality, and capital – all political, judicial, disciplinary, educational, medical, military, economic, cultural, and myriad other dispositifs are designed to control and manage our bodies as walking dead within integrated project of the 21st century necro-politics”.

- Adam Szymczyk

WHO OWNS DOCUMENTA 14? WHO OWNS CULTURAL PRODUCTION?

BY ADAM SZYMCZYK

documenta (spelled always in lower case) is a major exhibition dedicated to contemporary art, which has been taking place every five years since it was established in the city of Kassel in 1955. Between 2013 and 2017, I served as Artistic Director for documenta 14. Following my initial proposal, documenta 14 was realized for the first time in two cities, in two consecutive and partially overlapping acts lasting hundred days each – in Athens, Greece and Kassel, Germany.

In response to the invitation issued by organizers of the Warsaw Forum, I would like to propose discussing a question of ownership of cultural production and with it, the right to cultural production, in a wide sense and not just limited to particular legal or moral rights, specific copyright issues, et cetera. Et cetera means "the rest of things" and it is "the rest" of owners who need to claim their right to public cultural enterprise, besides the entities such as states, regions and cities, corporate businesses or private benefactors, all of which seem entitled to ownership through the fact that they might have established a cultural enterprise legally or sustain it financially, entirely or in part.
While finalizing the graphic design of the publications for documenta 14 in 2017, and specifically while deciding on the hierarchy among the numerous stakeholders, partners, supporters, benefactors, and sponsors of the exhibition, and listing their names and logos in order of importance on the last pages of main publications accompanying documenta 14, I realized that something or someone was missing above the state, municipal, corporate and private entities that contributed to creation of the exhibition and its multi-pronged programs, including music, performance, printed matter, conferences and public program in form of what we termed The Parliament of Bodies. Therefore, I wrote an exergue and placed it before all acknowledgments.

An exergue is a small space or inscription below the principal emblem on a coin or medal, usually on the reverse side, used for the insertion of the date, signature or another minor inscription. Here is the slightly edited version of the exergue for documenta 14:

"documenta 14 is not owned by anyone in particular. It is shared among its visitors and artists, readers and writers, as well as all those whose work made it happen. In 1955, Arnold Bode, together with a group of enthusiasts, realized the first documenta in Kassel, Germany. In 1959, in order to perpetuate the exhibition, the City of Kassel and State of Hesse established documenta GmbH (a limited liability company), which was recently transformed into documenta gGmbH. The acronym gGmbH reads as gemeinnützige Gesellschaft mit beschränkter Haftung, commonly translated as "nonprofit limited liability company."

Yet, considering the cultural history of terms used in this German legal formulation, Gemeinnützigkeit should be understood as "being of use for the common or public good" – or simply useful for a community, Gemeinschaft. And Gesellschaft is not just a company or another corporate entity, but also any association, society, companionship, or crowd; indeed, it is a multitude of individual bodies.

Our lives have become increasingly subjected to and are effectively governed by apparatuses of power. Institutional entities and their corresponding regimes of truth in service of nation states, coloniality, and capital – all political, judicial, disciplnary, educational, medical, military, economic, cultural, and myriad other *dispositifs* are designed to control and manage our bodies as walking dead within integrated project of the 21st century necro politics (the term introduced by philosopher Achile Mbembe).

documenta 14 understands its role as one of exposing these techniques of governance and confronting them with an unlimited array of techniques of the embodied self." This role can be assigned to any cultural project. The audience must be encouraged to realize their political potential as owners of cultural enterprise. The right to public space and public institutions must be resituated in societies.

"There is an increasing gap between people's entertainment and media consumption habits and preferences and those afforded by the categories, genres and formats of cultural offerings. (…). The ready availability of the digital means of production and distribution of sounds, images and objects challenges the status of culture and the unique role of the artist".

- Patrick Towell

BY PATRICK TOWELL

As aspects of this question, I'm going to address

1. *How public funding of culture increasingly 'buys' societal benefits*,

2. and 2. *How society changed by digital media has a different relationship to culture*.

Because I see these as the two biggest disruptions to the sector. Funding culture for its own sake is dwindling (at least in the UK). One can see this as the breakdown of consensus around the role of the state in arts funding and culture's intrinsic benefits that led to the post-war formation of the Arts Council of Great Britain.

"The day is not far off when the Economic Problem will take the back seat where it belongs, and the arena of the heart and the head will be occupied… with our real problems… of life and of human relations, of creation and behaviour and religion."

"He spoke as art as something incalculable, not to be confined or measured by planning, but cherished and made available for all who wanted it."

(John Maynard Keynes, quoted in the First Annual Report 1945-6 of the Arts Council of Great Britain upon his death, having been its first Chair and chair of the wartime body that foreshadowed it.)

Governments from 1997 put an emphasis on the extrinsic, societal benefits that needed to accompany public funding of the arts and culture – perhaps in order to justify it against a long list of what were seen as other urgent calls on the public purse. Undoubtedly, the Modernising Government white paper and other changes to the way policy was developed, planned and delivered represented a shift to more technocratic management approach. With austerity forcing choices between culture, other priorities and statutory responsibilities, national and local public funding increasingly justifies itself on the basis of its extrinsic social and economic benefits against an 'arms race' of ever more detailed and compelling evidence from other sectors. This is difficult but not impossible for the cultural sector to do, but it lacks capability and has some resistance to it. It is tempting to see reductions in public funding – and the increasing cost of providing the evidence to secure it – as the biggest risk facing the sector, in the UK at least.

However, I would argue that changes enabled and encouraged by digital technologies – already revolutionising music, broadcast, film, publishing and events – are at least as big a threat. There is an increasing gap between people's entertainment and media consumption habits and preferences and those afforded by the categories, genres and formats of cultural offerings. This is the case especially for young audiences, customers and participants but rapid change is visible throughout society. The ready availability of the digital means of production and distribution of sounds, images and objects challenges the status of culture and the unique role of the artist. Mass media 'sales' approaches to arts marketing are out of step with conversational relationships with brands and content marketing. Finally, the two disruptions converge because digital media gives an unprecedented ability

to measure benefits and optimise artistic and marketing choices.

Chapter 2: How Do We Understand the Politics of Cultural Authority when Thinking about Audiences and Public Engagement?

This chapter presents:

Introduction by Niels Righolt

Efva Lilja: How Do We Understand the Politics of Cultural Authority when Thinking about Audiences and Public Engagement?

Mieke Renders: Can We Frame a Re-Definition of the Role of Culture in Society?

Sara Selwood: How Do We Understand the Politics of Cultural Authority when Thinking about Audiences and Public Engagement?

Mafalda Dâmaso: How Do We Understand the Politics of Cultural Authority when Thinking about Audiences and Public Engagement?

CHAPTER 2
HOW DO WE UNDERSTAND THE POLITICS OF CULTURAL AUTHORITY WHEN THINKING ABOUT AUDIENCES AND PUBLIC ENGAGEMENT?

BY NIELS RIGHOLT

Understanding the different roles and often complex and quite diverse relations between institutions, their audiences and the cultural authorities has become one of the absolute key questions in the formation of cultural politics today. Or more precisely turning that understanding into a set of political and strategic actions, that supports the mission of the institutions and ensures relevance in a wider spectrum as a way to engage the public.

We have asked four experienced culture professionals and researchers to help us narrow it in and come closer to what it actually implies. *Efva Lilja*, *Mieke Renders*, *Sara Selwood* and *Mafalda Dâmaso* may represent different fields of expertise, but they all are both deeply influenced by the transformation of the power dynamics of the sector and concerned with how politics are being formulated, implemented and executed.

Are culture politics a vivid, nuanced and conscious response to and reflection of the ongoing changes of our societies? Or is it rather in political terms 'standing on the same spot' left outside the true fields of societal development? Or maybe even just responding within a liberal market logic, selling goods and experiences to cultural consumers?

To what extend does our perception of the cultural experiences and the new and quite diverse ways we experience culture effect society? Is it possible to re-define the role of culture in society and thus frame the emergence of a culture politics, that resonate with the public? To what extend are cultural authorities ready for such a re-definition that potentially rewrites the power structures of the sector? Who are in reality the authorities, we ought to address? Is that the existing structures of cultural political governance or is it maybe someone else too?

We are witnessing an increasing social and political division throughout Europe and culture has been turned into a cultural political battlefield for both the political far right, the far left and different looser nationalist or populist movements. What can culture politics do on a national and transnational level to ensure diversity of expressions, forms and narratives in such a political climate?

“Art offers an attitude to living, as a political force and as loving care for mankind. Art is political in the sense that it creates identity and reflects society in the process of making us aware (…). Let’s hijack the resistance and empower the artists!”

- Efva Lilja

HOW DO WE UNDERSTAND THE POLITICS OF CULTURAL AUTHORITY WHEN THINKING ABOUT AUDIENCES AND PUBLIC ENGAGEMENT?

BY EFVA LILJA

We shit, spit, bleed and weep. We chat, argue, laugh and cry out loud. We provoke, activate, stimulate and initiate. We talk, and we move. We communicate. We narrate. We move politically on an excursion in search of miracles.
Cultural policy makers and cultural authorities lagging behind. The journey to the many mansions of power provides a host of opportunities for reflection on powerlessness and impotence.

Un-necessities spread out amongst all the worry and the glitter blinds you (spit).
With all the sparkle you become myopic and your existence narrows down to trifles (shit).
Culture is what we live, our common foundation, our societal contract. Still, cultural policies are in a state of vacuum, most often with a fuzzy leadership whose actions are based on a materialistic view, where art is seen as goods and products and the artist is steered toward usefulness and adaptation to the "creative economy" (bleed).

If we want a society with creative, innovative, engaged citizens we need trust and faith in our joint commitments. Let's turn away from narrow-minded strategies. There is no excuse for political abdication. We need cultural authorities and institutions to move with us (argue).
Keep ignorant people on hold! They deprive us of knowledge, of creativity and the linguistic awareness that the qualitative experience of art can provide (cry out loud).

We must turn the political hierarchy upside down and work for cultural policies integrated into all political areas (communicate).

I want to see politicians and other authorities that move with us; see that they put a good cultural climate as the ultimate goal for long-term sustainable development (initiate). We need a decent, humane attitude to people with plenty of room for curiosity and the creativity that makes it possible to support other market forces than those that blind you (laugh).
(I am so fucking angry. Soft, think softly. Lovely, think lovely. If I were a big mouth, I would eat up all the ugliness.)

The world and the life we live, add up to an existence full of contradictions. Art offers an attitude to living, as a political force and as loving care for mankind. Art is political in the sense that it creates identity and reflects society in the process of making us aware (provoke).
Let's hijack the resistance and empower the artists! (Change a habit and avoid convention. Stop indifference from catching a hold. Push away slowing resistance and open up for enjoyment free from perversion. Stir up and mess up…)

We live a life in search of reasons that may prove convincing enough to go through with it. Since I believe that our outlook on life determines the way we see reality, the image or representation that art creates is of crucial significance in how we interpret that reality. We need possibilities for deeper interactive and socially inclusive artistic processes (chat) (stimulate). Art simply makes it more fun, more interesting and more challenging to live. Europe needs artists (activate). Art defies borders. Cultural policy makers and cultural authorities do not see this (move politically). Yet.

“When ‘the other’ comes in and shows you another ‘culture’, something always shifts. The question is not only how does it define our society, but how does it define me? How do I define myself within the society? Instead of projecting outwards and changing the definition, we should look at our inner being and embrace the change”.

- Mieke Renders

CAN WE FRAME A RE-DEFINITION OF THE ROLE OF CULTURE IN SOCIETY?

BY MIEKE RENDERS

We are living in a quickly changing society, in a world that is shifting at high speed. Too high for some, too slow for others. Around me, around us, we feel that things and emotions are stirring up. This pace of transformation and of influxes has a huge influence on the way we experience culture. Being aware of how we perceive culture is of crucial importance: We need to recognize our natural response to the change and take full responsibility for our emotions, reactions and actions, rather than blame 'the other'.

Keeping this idea in mind, I would argue that we do not need a re-definition of the role of culture. Instead, what we need is to look inside ourselves to see how culture affects us. Culture has power to provoke, remind, open up to innovation or to the traces of the past. To me, culture is a set of acts, beliefs, values and activities which can create material legacies & products. In other words, culture is an expression in diverse forms. Society and culture are highly entangled: Without a society there is no culture and without culture, there is no society. Through culture, people and groups define themselves, conform to society's shared values, and contribute to society. Each society holds the set of habits and beliefs which distinguishes itself from another and thus each group of people from other groups.

'Sociologists define society as the people who interact in such a way as to share a common culture. The cultural bond may be ethnic or racial, based on gender, or due to shared beliefs, values, and activities. The term society can also have a geographic meaning and refer to people who share a common culture in a particular location'. However, the world and societies have dramatically changed in the last 20 years. The concept of 'sharing a common culture' is shifting heavily, with new influxes, tendencies and global impressions – probably – more than ever in history.

And this shift could be the reason for us to look for a new definition of the role of culture in society. In addition, this change has a bi-directional impact on people and the way they perceive and react to culture: Some of us redefine ourselves and embrace the openness, the globalization of the world. Others cling to the norms, traditions and values of the familiar. The former presupposes more travelling, it opens us up to the unknown and encourages to experiment. The latter makes us look deeper into our origins, inviting us to support local initiatives, traditional arts and crafts. It focuses on the heritage, often from the geographical perspective. While both approaches are co-existent, it is important to avoid prejudice and stay non-judgemental. The role of culture does not need to be redefined as it has always been the same. What we need instead is to re-attune our different perceptions of it. We need to look deeper into ourselves to understand our reactions to culture shifts. We need to learn how to stay in a dialogue without the need of being right and convincing the other of the right culture. When 'the other' comes in and shows you another 'culture', something always shifts. The question is not only how does it define our society, but how does it define me? How do I define myself within the society? Instead of projecting outwards and changing the definition, we should look at our inner being and embrace the

change. What we need is a redefinition of ourselves within society. And this can only be achieved from within to without.

"Whatever the reasons – fear of terrorism, squeeze on personal incomes, rising exhibition prices, fewer school visits – attendances by UK residents are in decline. This suggests that the market ultimately decides the viability of these institutions. And, it leaves us to reflect that, in such circumstances, political power might reside with those who are, or are not, engaged rather than those conventionally regarded as the 'authorities'".

- Sara Selwood

HOW DO WE UNDERSTAND THE POLITICS OF CULTURAL AUTHORITY WHEN THINKING ABOUT AUDIENCES AND PUBLIC ENGAGEMENT?

BY SARA SELWOOD

In terms of the UK or, more specifically, England, I've reflected on where such authority resides and on what basis and sought to distinguish between the rhetoric and the reality. The Department for Digital, Culture, Media and Sport (DCMS) and Arts Council England (ACE) formally hold the ultimate political, administrative power and control in our public sector arts, museums and libraries. By default, the Department and its agency are attributed with extensive, specialized knowledge. ACE's objectives, as articulated in its Royal Charter, are to:

- Develop and improve the knowledge, understanding and practice of the arts;
- Increase accessibility of the arts to the public;
- Advance the education of the public and to further any other charitable purpose which relates to the establishment, maintenance and operation of museums and libraries and the protection of cultural property; and
- Advise and co-operate, other government departments.

Even in its first decade, the ways in which the Arts Council described its intentions shifted from supporting "the best for the most" to "few, but roses" – signalling its encouragement for limited and, therefore, more exclusive pockets of excellence. It has referred to providing "courage, confidence and opportunities to artists" and adhering to the arms-length principle, So, what does this suggest about how ACE's authority is perceived, and how the benefits of its decisions are felt? ACE is torn, as it has been according to which it provides money, policy and silence despite being accountable to government. Its authority not only reflects ACE's constitutional legitimacy, but its legacy of the assumptions a patrician class and principles associated with classical education.

Since the late 1990s, if not earlier, ACE's rhetoric has become more democratic, publicly-orientated, reflecting the government's policies around education, health and wellbeing, celebrating diversity and our shared history, and improving local areas. To deliver these, ACE might draw on any number of long-rehearsed strategies whereby it might access the broadest range of individuals regardless of gender, ethnicity, location and social background, tailor opportunities to localities, and encourage participation. These would all allow the arts to fulfil a 160- year old ambition to function as "a social leveller". However, recent research suggests that the public doubts ACE's competence, if not willingness, to deliver. They regard support for the Arts and Culture as largely restricted to classical music, ballet and opera. Not only are they uncertain of those artforms' relevance, but that funding model has also effectively dismissed the value that culture and creativity has in their lives. Such opinions are, understandably, exacerbated by austerity. The arts sector sees it somewhat differently: It maintains that ACE should prioritize excellence, risk-taking and the support of 'art for art's sake'.

throughout its existence, by its stated allegiances to the arts and the public. But, pragmatism rather than ideology may win out. His-

torically, the viability of ACE's sectors depended on public funding to support their market failure. In recent times, some market success has been considered crucial to organisations' resilience. But, market success and creating universal access are not synonymous. Despite free admission, the number of visits to London's national museums and galleries has been fallen since 2014/15. This is despite the number of overseas visits to London increasing, and the city being cheaper to visit than at any time in the past two decades. Whatever the reasons – fear of terrorism, squeeze on personal incomes, rising exhibition prices, fewer school visits – attendances by UK residents are in decline. This suggests that the market ultimately decides the viability of these institutions. And, it leaves us to reflect that, in such circumstances, political power might reside with those who are, or are not, engaged rather than those conventionally regarded as the 'authorities'.

“(…) do the politics and ethics of cultural authority now include a responsibility for ensuring not only the diversity of language and imagination but also of opportunities to meet, exchange and, together, reimagine the future?”

- Mafalda Dâmaso

HOW DO WE UNDERSTAND THE POLITICS OF CULTURAL AUTHORITY WHEN THINKING ABOUT AUDIENCES AND PUBLIC ENGAGEMENT?

BY MAFALDA DÂMASO

In my talk, I will address this question bearing in mind the context of increasing social and political division that can be witnessed throughout the European continent. To what extent can one – or, better, should one – interpret the politics of cultural authority to mean that the cultural sector has the responsibility to create opportunities for different audiences to encounter opposing world views as well as each other?

I will approach the question in light of the work of American philosopher Ronald Dworkin. In 'Can a liberal state support art?' (1985), he argues for and justifies the idea of state intervention in the cultural sector. Opposing the economic argument against it, according to which a community should only have access to art that it decided to buy at a specific price, and drawing a parallel between culture and language, the philosopher argues that art is a public good. By this he means that it contributes to expanding the possibilities of human imagination and communication through a shared language – something that the market is unable to do. In Dworkin's approach, there is a clear continuity between politics and ethics.
Thirty years later, social media has extended the possibility of participation in political debate to 'virtually all'. However, mutually exclusive social spheres (entrenched by social media and their self-reinforcing algorithms) and increasing political polarisation (resulting, some argue, from persistent high levels of inequality) have made dialogue unlikely. Paradoxically, increased participation is associated with decreased likelihood of exchange among individuals with opposing views.

In this text, is there an argument to be made that the responsibilities of those in positions of authority in the cultural sector (policymakers, museum directors, curators, arts managers…) includes creating the conditions for unexpected encounters? In other words, do the politics and ethics of cultural authority now include a responsibility for ensuring not only the diversity of language and imagination (as identified by Dworkin) but also of opportunities to meet, exchange and, together, reimagine the future? If we accept this idea, what principles should guide the relationship between cultural policymakers and programmers on the one hand, and audiences on the other hand?

Dworkin states that a liberal state should be neutral in relation to different ways of life, by which he means that it cannot impose a particular definition of happiness. However, in order to do so, the state should also guarantee the minimal conditions for all ways of life to be fulfilled. In an analogous manner, how would cultural authority be enacted if its responsibility included bursting social bubbles and opening up connections – without predetermining the exchanges that would result from this process? The paper will conclude by identifying some of the challenges associated with doing so. These include, among others: identifying standards of conduct; identifying topics to be discussed and how to approach them; and issues around governance.

Chapter 3: What Will Cultural Democracy Mean in the 21st/Next 10 Years?

This chapter presents:

Introduction by Niels Righolt

Ben Walmsley: What Will Cultural Democracy Mean in the Next 10 years?

Emma Horsman: What Will Cultural Democracy Mean in the 21st/Next 10 years?

Lluís Bonet: Participation in Cultural Policy Paradigms

Phil Cave: How Should Arts Funders Respond to a Growing Cultural Democracy?

CHAPTER 3
WHAT WILL CULTURAL DEMOCRACY MEAN IN THE C21ST/NEXT 10 YEARS

BY NIELS RIGHOLT

Cultural democracy as a term, an idea of how arts and culture should reflect, respond and contribute to society has become successively important over the last decade in Europe and the Western hemisphere. But what do we actually mean, when talking of cultural democracy? What can culture do for democracy, really? And what can democracy do for culture? Is the interconnection between culture and democracy in reality where the values of society find their form?

We asked four experienced professionals and scholars to help us frame the debate by some personal reflections on the meaning of cultural democracy in the 21st century. *Ben Walmsley*, *Emma Horsman*, *Lluís Bonet* and *Phil Cave* have all been working with culture and democracy in different ways, so we asked them to contribute with some personal experiences and reflections.

Is it possible to come close to an adequate, precise and useful interpretation of the term and its implications in terms of ownership, access to arts and culture, decision making, whose 'stories' are being told, production means and what possible threads for the immediate future, that lies hidden? Is cultural democracy anchored in society as the way to ensure a multi-voiced programming to engage people across social structures? Is it possible to see and perceive co-creation, participatory arts, collaborative initiatives, community arts and co-curation as cultural democracy in the making? Do all these different ways of engagement ensure that peoples interests and voices are being heard in the curatorial and programming practice?

Or does the 'Empire strike back' in the sense that many value conservative mainstream organisations and institutions seem to be those benefitting the most from the present cuts in funding, we experience across the continent? Could it be, that cultural democracy is being perceived as a threat to the people, who today holds leading positions in our cultural institutions and infrastructure and therefore are unwilling to let go and distribute their power? Maybe we have to question if the leading institutions are truly interested in change?

Are we in reality caught between two counterpositioned tendencies? One trying to argue for culture as the glue, that can bind us together as societies based on multiple projects and initiatives. And another trying to influence and govern arts and culture as a way to ensure a more classic understanding of excellence in the arts and thus reinforcing class as a divider based on knowledge of the arts, level of cultural enlightenment. If true, what does it then take to make the art and culture truly democratic?

"Until the voices of the working classes and people of colour are heard on our stages and until their visions and stories are systematically represented in our museums and galleries, the subsidised arts canon is likely to remain irrelevant to many potential audiences. And ultimately, it seems unlikely that social patterns of arts engagement will ever shift significantly until the underlying structural inequalities are addressed".

- Ben Walmsley

WHAT WILL CULTURAL DEMOCRACY MEAN IN THE NEXT TEN YEARS?

BY BEN WALMSLEY

Cultural democracy is a big, loose term. I generally interpret it as a more grassroots approach to funding and engaging with the arts and culture, based partly on the arts and communities' movements which flourished in the 1960s and 1970s. Generally speaking, cultural democracy manifests in greater public ownership of and access to the arts and culture, especially via initiatives such as participatory budgeting and decision making. Unlike the democratisation of culture, which is concerned with 'spreading' the arts and culture from the top down in what might justifiably be interpreted as a legacy of the cleric tradition in the UK (Upchurch 2016), cultural democracy aspires to stimulate and fund culture from the bottom up, nurturing and investing in community and participatory arts in an attempt to drive up cultural engagement across entrenched geodemographic divides.

From the UK perspective, it is reasonable to assert that neither cultural democracy nor the democratisation of culture have really worked over the past 70 years. We know, for example, that the vast majority of Arts Council England (ACE) funding goes to a small number of regularly funded organisations, creating a stranglehold on funding; and we know that audiences for subsided work remain shockingly skewed in terms of education, class, ethnicity, earnings and neighbourhood. Spending per head on the arts in London remains about 16 times higher than in the rest of the country (Stark et al. 2013), establishing a cultural elite in the capital and leaving a shameful legacy of founding of the arts council movement back in the 1940s.

'cultural deserts' or 'cold spots' in other parts of the country.

Although widely hailed as game-changing, recent attempts to resolve these structural inequalities, such as the ACE-funded Creative People and Places (CPP) initiative, have also been called into question by scholars such as Leila Jancovich (2018), whose research on CPP has revealed that some CPP projects have been characterised by the vested interests of consortium members and a lack of participatory governance. In other words, one powerful elite has merely been replaced by another.
The next ten years are likely to see local and regional investment in culture reduce significantly, and, in many cases, disappear altogether. This will mean that the arts sector will increasingly need to seek funding from donors, philanthropists and corporate sponsors. We know that large national and large regional arts and cultural organisations tend to attract the lion's share of this third-party income, and the same organisations are also best placed to diversify their income streams and attract cheap finance for strategic and capital development. This implies that community and participatory arts, and therefore much of the current infrastructure for cultural democracy, will be increasingly reliant on state funding. In the UK, this is most likely to come from health spending, as arts and cultural spending is ideologically dominated by considerations of excellence and quality, following the Keynesian model of funding which underpinned the

One practical solution to the endless policy tension between cultural democracy and the

democratisation of culture might be to disaggregate state funding of the arts and culture into three different strands: National organisations; professional arts and cultural organisations; and participatory/community arts, or what is increasingly being labelled "everyday creativity". By taking an ostensibly holistic approach, the current UK system is perpetuating not only a stranglehold on funding by major players but also a reliance on failed and discredited attempts of audience development, which to date have not shifted who engages with the arts by one iota.

Looking into the future, I think the key policy focus must fall on models of cultural supply and production. Until the voices of the working classes and people of colour are heard on our stages and until their visions and stories are systematically represented in our museums and galleries, the subsidised arts canon is likely to remain irrelevant to many potential audiences. And ultimately, it seems unlikely that social patterns of arts engagement will ever shift significantly until the underlying structural inequalities are addressed: The arts and culture are unlikely to be able to solve the democratic deficit on their own. Hadley and Belfiore (2018) note that the concept of cultural democracy has recently come back into vogue and acquired new intellectual and policy capital. However, it is not clear yet whether the intellectual obsession with cultural democracy will translate into lasting policy action, or whether, as in the past, national funding bodies will continue to pay lip service to the democratisation of funding whilst stealthily pursuing the status quo.

“What makes people interested in arts and culture, when they don’t know how they are going to feed their family? Class division is becoming more and more apparent. We need to continue to use culture as a means that binds us together to create our sense of community in the chaos that surrounds us.”

- Emma Horsman

BY EMMA HORSMAN

Creative People and Places (CPP) was developed and funded by Arts Council England with an original £37m investment from the National Lottery for the first three years, with projects in 21 locations across the country – in places where engagement in the arts is low. This has since been followed by funding taking it to £90m over nine years (with the introduction of 12 new places in 2020). In contrast Arts Council currently provides £408m per year to 829 national portfolio organizations, museums, arts organizations and libraries receiving yearly core funding (2018–2022).

CPP projects are creating programmes of art activity that are relevant and resonant to the people that live there, rooted in place. The importance of people's voices in shaping Creative People and Places projects is involved in many different ways – as participants, decision makers, artists, ambassadors, volunteers and of course audiences. As Lynsey Hanley remarked at the CPP conference in 2016 – Ultimately, it is about building confidence in the idea that you are as much a producer of culture as you are a consumer of it. The range of partners includes housing associations, a haulage firm in Lincolnshire, rugby club, local businesses, public health organisations aren't perhaps new partners to working with the arts, some will have worked with organisations in the past but it's being done on such a scale that it is changing some of the rhetoric around 'where' arts activity happens and 'who' funds it.

There have been 2 million attendances up to the end of 2017, 91% of attendees don't usually take part in the arts. Creative People and Places is already showing it is possible to shift the demographics of typical audiences for culture. This is critical for the future of the arts in an unknown political and economic climate. At the recent Creative People and Places conference in June, Nic Serota the National Chair of ACE said – "We are engaged on what might prove to be one of the most significant cultural journeys of our time". There are obviously some key challenges to ensure that developing and building on this work, means positive change for cultural democracy in the next 10 years: The arts funding strategy for Arts Council and other funders needs to be about social impact.

I am not saying that there are not any NPO's doing this type of work, there are many, but there are also organisations which have absolutely no connection to 'real' people and issues and seem to like to keep it that way.

Giving local people a voice, they need to be central to the decision-making process if the arts are to be truly democratic. This means that the people with power – directors of arts organisations, local authorities and others in positions of power – let go of it and are open to sharing leadership, it can't be about egos and empire building. Government and local authority cuts in funding – cuts to social care, education, unemployment and housing benefits, the closing of libraries and community centres. What makes people interested in arts and culture, when they don't know how they are going to feed their family? Class division is becoming more and more apparent. We need to continue to use culture as a means that binds us together to create our sense of community in the chaos that surrounds us.

“Participation has emerged as a new contemporary issue, but the notion of participation may correspond to different features, to providing information (…), to being heard (…), to having decision power, or to the phenomenon of co-production”.

- Lluís Bonet

PARTICIPATION IN CULTURAL POLICY PARADIGMS

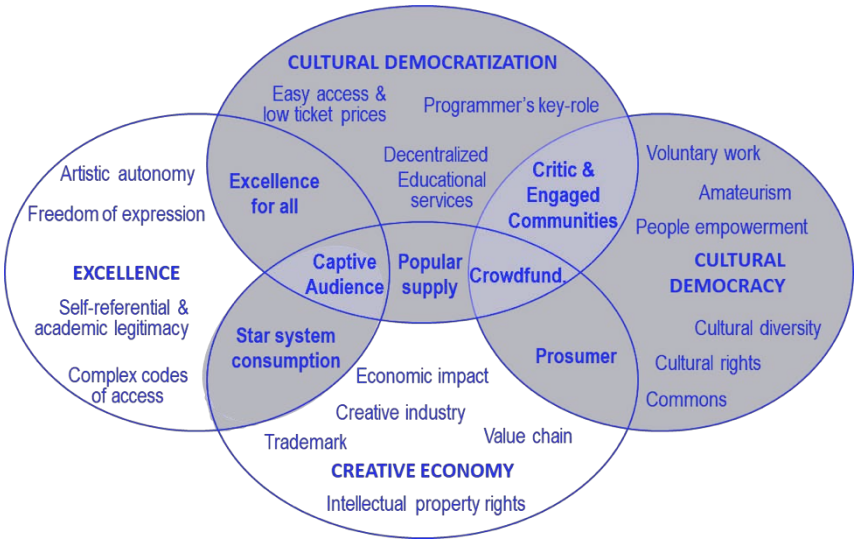
BY LLUÍS BONET

The reflection on people's participation, and its implications for governmental cultural policies is becoming particularly relevant in contemporary debate (Pawley 2008; Jankovic & Bianchini 2013; Bianchini & Borchi 2018). Participation has emerged as a new contemporary issue, but the notion of participation may correspond to different features, to providing information (reciprocally), to being heard (consultation), to having decision power, or to the phenomenon of co-production (co-creation), among others (Rowe & Fewer 2000).

Society is moving from a focused and hierarchical model to a diffuse and shared one, pushed by technological (digitalization), societal and political streams (Rifkin 2000). This streams particularly effect participation in the field of Arts and Heritage, where there is an evolution from passive audience behaviours to stronger demands for more active citizens' participation. In the field of culture, participation simultaneously touches upon different fields of analysis and practices (Bollo et al 2017). Firstly, it has a bearing on the instruments that connect artistic production and heritage interpretation, as well as expressions of tastes and experiences among the different members of a society. These processes had been largely analysed (Bishop 2006; Brown, Novak-Leonard & Gilbride 2011; Rancière 2008).

In the last decade, many of these practices have undergone significant changes with the development of digital technologies and social networks (Donnat 2009; Walmsley 2016, 2018). All these tendencies dialogues with recent evolution of cultural policies paradigms, which range from the preservation of excellence and cultural democratization (which started in the 1950s and 1960s with the development of cultural policies in many Western democratic countries) to the emergence and evolution of later notions of cultural democracy, and creative economy (Bonet & Négrier 2018).
Figure 1 shows how participation is in the intersection of cultural policy paradigms. Audience participation in in the heart of two of them: Cultural democratization and cultural democracy, but it is not disconnected of the other two. The instruments developed, both locally and nationally, pursue long-term public policy objectives. In the kneecaps between paradigms, phenomena and goals such as excellence for all, prosumer, critic and engaged communities, among others.

Figure 1. Participation at the intersection of cultural policy paradigms. Source: Bonet & Négrier, 2018.



Four major objectives stand out among the paradigms of democratization and cultural democracy. From less to more endeavours: To fidelize, to renew, to develop and to empower. Each one of them, with its trends and instruments.

Figure 2 show common examples of these strategies, highlighting its effects and potential risks or challenges

Figure 2. Audience cultural policy strategies. Source: Bonet & Négrier, in print.

	Goals	Trends	Instruments used	Effects	Challenges
CULTURAL DEMOCRATIZATION	TO FIDELIZE	**Initiative**: cult. project **Power**: scarcely shared **Human development**: low	- Flexible subscriber options - Package deals - CDR analysis - Association of friends - Restricted events	- Know better the audience - Regular attendance - Bigger income - Lower risk - Raise before starting	- Aged audience - Subscriber pressure on programming (taste, expectations …)
	TO RENEW	**Initiative**: cult. project **Power**: not shared **Human development:** low	- Gratuity or price discrimination for groups - Entrance combined with other cultural facilities - Diversify programming - Decentralize the offer - Unusual place / moment	- Rejuvenation - Capture new audience - Social and political legitimization	- Attract casual audience - It can discourage the very identity and the most demanding public
CULTURAL DEMOCRACY	TO DEVELOP	**Initiative**: cult. project **Power**: shared with other entities **Human development**: medium	- Web and virtual channels with large content - Community marketing - Educational family program - Visits to creation spaces - Debates between artists and audience - Artistic residencies with a participatory program	- Attract larger, demanding or engaged audiences - Induce new cultural practices - Greater development and personal learning - Networking with other local institutions	- Tension for new priorities and incorporation of external talent - More qualitative than quantitative impact - Complex management with allies and mediators
	TO EMPOWER	**Initiative**: cult. project or citizen groups **Power**: shared with committed individuals **Human development**: high	- Volunteering in communication or welcoming public and artists - Creation, interpretation or collaborative heritage work - Participatory programming - Participatory production / management	- Share power with committed citizenship - Greater social legitimacy and community impact - Intense involvement by small groups	- More qualitative than quantitative impact - Complex participatory management - Involvement wears or generates addiction

"Embrace cultural democracy as a positive force and the default position in your role as a funder, advocate and development agency. Any other response risks undermining the arguments for public subsidy of the arts".

- Phil Cave

HOW SHOULD ARTS FUNDERS RESPOND TO A GROWING CULTURAL DEMOCRACY MOVEMENT?

BY PHIL CAVE

I led the team that developed Arts Council England's Creative People and Places programme (CPP). We saw this as an experiment in cultural democracy – although that wasn't the language we used at the time it was launched in 2012.

It was clear that the historical approaches we'd taken to investing in cultural organisations had limitations. After two decades of lottery funding, we hadn't removed the inequalities in opportunities to engage. Audiences for the subsidised arts were un-representative of the population and in particular when viewed from the perspectives of 'class' and 'place'. The various funding programmes that had come and gone over the previous decade had tended to serve the already 'super served' (audiences and artists) and reinforce inequalities. CPP was a response to this.

The key differences in our approach as an arts funder?

- the public would be able to decide what art was and wasn't supported through the programme
- opportunities would be likely to include professional and commercial art as well as everyday creativity (we used the words 'amateur' and 'voluntary' at the time)

The programme has been successful in reaching beyond the usual suspects when it comes to people taking part. I am convinced that the principles of participatory governance and decision making are fundamental to this success. Other characteristics of strong CPP project are:

- the projects are about their place and the psychology of the place
- the project leaders and artists and other partners involved are taking a broad view of culture
- the definition of culture reflects the landscape, local traditions and stories, food, local industry (past and present), sport, religion and spending time with family and friends
- the projects have a clear view of and aspiration for 'quality' – and this definition of quality is fluid, depending on the context and on the people involved
- they don't start with instrumentalism – but very often end up there at the request of participants.

The challenge now though is to embed this learning into the DNA of how an arts funder works. It seems that all the lottery distributors in England face similar challenges in engaging people irrespective of class and postcode. At a time when local government structures are under-resourced and facing radical change, this is a dangerous position to be in. The risk that lottery funds will be raided to alleviate funding cuts elsewhere is a real possibility. To embed the principles of cultural democracy, I'd suggest that funders:

Take a relaxed view of definitions of art

- be comfortable funding projects where a social outcome is the primary aim and where the applicant defines 'success'

Encourage churn within the portfolio of funded organisations

- to increase the capacity to respond to the changing definitions of culture and ways of producing, distributing and consuming art
- make it easier to get entry-level regular funding, and more difficult to get regular funding if you've been around for a decade plus (the system is currently balanced in the other direction)

Make it easier for community led applicants to get funding

- fund more broker/producer organisations with no particular artform alliances – that are led by and exist to respond to and serve communities through art
- be comfortable with small 'p' political project funding
- be comfortable funding projects where the art is 'good enough' given the context and the wider social or other aims of the applicant

Be prepared to let go of direct power and funds where it's clear that other agencies are likely to be more successful

- consider a single front door approach or delegated funds for applications straddling sport, arts, heritage and community impact
- campaign to see arts as a statutory responsibility of any new regional or local government models

In conclusion, my response to the question is: Embrace cultural democracy as a positive force and the default position in your role as a funder, advocate and development agency. Any other response risks undermining the arguments for public subsidy of the arts.

Chapter 4: What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

This chapter presents:

Introduction by Niels Righolt

Ingrid Handeland: What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

Peter Inkei: What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

Magdalena Mullerova: What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

Maria Vlachou: What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

Sonia Sin: What Will Cultural Democracy Mean in the 21st/Next 10 Years? What Is the Role of Cultural Policymakers in Widening Participation and Promoting Cultural Democracy?

CHAPTER 4
WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY NIELS RIGHOLT

Ingrid Handeland, *Peter Inkei*, *Magdalena Mullerova*, *Maria Vlachou* and *Sonia Sin* are all experts in navigating in and negotiating with cultural policymakers in their respective functions, so we asked them to help perspective the role of these policymakers in widening participation and promoting cultural democracy.

Does cultural democracy - as some claim – undermine the fundament of European arts and culture? Is it a threat to the very spine of the arts, the search and struggle for artistic excellence? Does demands on relevance and outreach disturb high art? Or is it possible to combine the two? Is it even possible to imagine high arts benefit from perspectives of unusual visitors and other cultural environments? And will that lead to a more inclusive cultural practice?

In Europe diverse realities characterises the cultural sectors depending on each country's circumstances in terms of financial capacity, political stability, economic growth, global influence, transnational interaction et cetera. However, there are also many similarities, that combine the European realities and so strong voices, that claim the opposite.

Across Europe a wave of neo-nationalism has seen the light of day, and in many cases the nationalists make use of culture as a logical and quite obvious battlefield. For their followers' global phenomena and cultural hybrids are often perceived as undermining of the 'true' culture, through the articulation of a value system of the past based on ethnicity, race, religion and national belonging. They often show contempt for cultural initiatives and expression that are anchored in transversal values such as human rights, freedom of speech, democracy, tolerance, empathy … And they are in power! In many countries these forces today are in either a governing role or as 'the pound on the weight', that decides who will be in power. Culture is now a matter of true power politics across the continent. What does that mean to the policymakers? To what extend can policymakers today widen participation if the governing powers are against it? If widened participation in the arts ensures democracy, that is.

Who is to decide? And what happens to those, who suffer from the deliberate political motivated cuts in their funding? Are there ways to come about it? Could engaging with the audience, with the public in new partnerships play a role?

“(…) a new mind set is evolving among younger generations of artists and heads of institutions. The program-first-ideology is being replaced by a more audience centric attitude. Distinctions between high and low culture is blurred. Cross-programming, cross-aesthetics and cross-fertilisation of audiences is already happening. The role of policy makers is to understand this and to build on a more up-to-date understanding of artistic quality, a quality concept that implies relevance and resonance”.

- Ingrid Handeland

WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY INGRID HANDELAND

My response concentrates on the social impact of "program first-ideology" within subsidized arts institutions. I will focus on the problem of audience diversification in arts institutions and suggest ways to fill the gap between cultural policy discourse and cultural policy measures taken to promote more inclusive institutions.

Statistics underpins what cultural policy researchers argue, that 50 years of democratization of high culture has failed. Should we stop funding high arts institutions then, or should we allow them to focus on the production of highest possible art, and stop expecting them to serve any other purpose? Should cultural policy itself shift from being focused on democratization, and instead lay the foundations for creative industries to become new sources of income?

Talent development, private investments and cultural tourism is high on the agenda. At the same time democratic decline and digital echo chambers suggests a need for cultural institutions as venues for shared experiences across diverse groups of people. Mainstream institutions understand their role first as producers and programmers of high art, then they reach out as many people as possible, but always in that order. Program first, outreach after. When presenting them with statistics, they explain the lack of diversity with their mission to present new, experimental and uncompromising art. We know that this program resonates only with a minority of the population – anywhere. Circle closed.

However, a new mind set is evolving among younger generations of artists and heads of institutions. The program-first-ideology is being replaced by a more audience centric attitude. Distinctions between high and low culture is blurred. Cross-programming, cross-aesthetics and cross-fertilisation of audiences is already happening. The role of policy makers is to understand this and to build on a more up-to-date understanding of artistic quality, a quality concept that implies relevance and resonance. My input to the ongoing policy making in Norway right now would be: 1) Don't give up on institutions. We need them more than ever Cultural institutions can be purveyors of Democracy, but they need to be invested in and respected as such. 2) Challenge the established quality concept and explore more inclusive ways of defining quality. Relevance is quality and quality is relevance. 3) Obey the rule of arm's length. Don't give them detailed assignments. Demand of them to define their own societal role in a way that makes it possible to check if purpose is fulfilled. 4) Reward institutions who work long term, without extra funding, and with a clear strategy for diversification of programs and audiences. 5) Elect boards to engage leaders with a strong will to make wider social impact. Boards should ask candidates to state their manifesto, not only their artistic credentials. 6) Make it clear that you as funders are serious about the importance of audience diversification by making it easy to measure and report on audience diversity. 7) Expect institutions to collaboration with other institutions towards audience diversification and share their audience data.

"The policymaker should be conscious about why to widen participation, which is connected to what he or she means by cultural democracy. Reasons behind the wish to widen participation may be sorted in four groups. Most of the following is implicit, rarely conscious or outspoken".

- Peter Inkei

WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY PETER INKEI

The answer depends on the context: Time and place, as well as the agenda of the policymaker. With regard to time, it is not without lessons if one recalls the heyday of widening participation: The cultural revolution in the early Stalinist era in east Europe. As to place: The share of people who claimed at Special Eurobarometer 399 not to have done any culture in the previous year ranged from 23% in Denmark to 84% in Bulgaria. Turning to the agenda: The policymaker should be conscious about why to widen participation, which is connected to what he or she means by cultural democracy. Reasons behind the wish to widen participation may be sorted in four groups. Most of the following is implicit, rarely conscious or outspoken.

A) In our pragmatic age the widening of cultural participation is associated with the quality of the population, above all as contributor to growth and competitiveness. Indeed, attendance usually correlates with the GDP. Culture is a vehicle of modernisation.

B) Culture enhances the feeling of commonality. Shared emotional experiences strengthen cohesion in the society.

C) Beyond and often above these two utilitarian goals, the policymakers promote culture driven by the wish to extend the gratification by culture to those who are partly or fully uninitiated. In other words, they want to shape them as much as possible in their own image. Altruism and/or narcissism of those inside towards the excluded.

D) Finally, policymakers are encouraged by the actors in the sector, driven by idealism and existential interest. The more conscious policymakers are about the nature of their own agenda, the better the impact of widening participation will be.

Decision makers should especially be aware of the combined risks in motives B) and C) above. By widening participation, more people, indeed masses are expected to gain in feelings of comfort, self-assurance and ultimately, security. But if the span to bridge between low or no culture and high culture is too great, discomfort and alienation can come about. This might produce backlash – as is part of the explanation of the advances of populism in our days. If, on the other hand, the widened gratification is offered by promoting digestible entertainment, the desired cohesion between the upper classes and lower classes will not happen. Three-tier culture policies are the key, on every level, be it a municipality, a region, a country – and of course the European Union itself. One (on top) is to enhance cultural excellence. Two is conventional democratization, the dissemination of culture, the improvement of access. Three is a focus on cultural democracy, acting in and with communities. All the above is of course function of the underlying value system. The techniques and processes may be the same, with opposing agendas between enlightened liberal policymakers and their zealously religious and nationalist counterparts, to name just two extremes.

“(…) we are like the guests at Bilbo Baggins’ eleventy-first birthday party. Drinking our ale, chewing potatoes and only paying attention when someone misspells our name. But always ready to scorn anyone who dares to venture beyond the Brandywine, because that is so un-Hobbit thing to do. That’s why we need leaders who would unlock our potential and take us forward”.

- Magdalena Mullerova

WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY MAGDALENA MULLEROVA

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Hobbits in still water

The Czech Republic is in the middle of Europe surrounded by mountains, with lowlands basins inland. It has no sea or even an ocean shore, unfortunately. This is us, Czechs. One could call our land the Shire, where the Hobbits live. With strong resistance to change and great sense of loyalty.

Apparently, we are facing a dramatic shift in the world today. I agree. Our communication with families, friends and colleagues changes. The means are different too.

On the other hand, what is really steering our decisions and behaviour, that is our society and our cultural identity which is rather still and very hard to change. But once upon a time, a radical change comes. To us, it happened nearly 30 years ago during the Velvet Revolution of 1989. This unusual term describes it quite well, unfortunately. Although we were eager to exchange our totalitarian system for democracy and freedom, we moved rather on surface than to go deeper.

Nevertheless, we have selected our representatives who should set up vision of our new fragile system. We have started to build civic society with strong help of foreign foundations and generous grants and the process was rather successful. Number of non-profit organizations were established, grant programmes opened and the civic scene is vivid. But after 40 year of communist oppression it was not easy to find long-term planning, to hold our future in our hands, to develop our newly established freedom. We lacked professionals, we lacked self-confidence. Almost 30 years passed, and we are still lacking those in cultural sectors and we can still feel reluctance to change. The bottom-up process is rare and decisionmakers only seldom express strong opinion or formulate a vision. They hesitate to take responsibility and risks to push the sector forward and to open debate. Exceptions exist, of course. But that is not enough.

To return to the Hobbit picture, we are like the guests at Bilbo Baggins' *eleventy-first* birthday party. Drinking our ale, chewing potatoes and only paying attention when someone misspells our name. But always ready to scorn anyone who dares to venture beyond the Brandywine, because that is so un-Hobbit thing to do. That's why we need leaders who would unlock our potential and take us forward. But we know that people usually vote for those who don't bother them too much, in fact they prefer such politicians who promise to take care of things instead of them. Recently, we have had our Sarumans around Europe who convinced many, that it is the poor creatures arriving in rubber dinghies or walking across the mountains, seeking better life, who are the real threat. Let's hope this will change.

And Europe? United in diversity. There can hardly be a more appropriate statement. Diverse history, tradition, languages, lands, wars, perception of democracy, freedom. We are facing common threats, we are looking for common solutions, but it is hard to find them.

A solution that fits all hardly leaves room for a brave policy. So how can we push policymakers who are afraid of taking responsibility? How can we debate democratization of culture when perception of democracy itself varies so much? Who should be involved in the debate? And who are the real leaders in globalised society when traditional politicians and public authorities refuse to take a risk and face consequences?

“There is a video with Wangari Maathai on the YouTube telling the story of the hummingbird: There is a huge forest being consumed by a fire. All the animals get very scared. They feel overwhelmed and powerless and they try to escape. Except the hummingbird, which fetches drops of water and puts them on the fire. The other animals (even big animals, like the elephant, with a huge trunk) tell the hummingbird: “But what are you doing? You can’t do anything, you’re too small!”. And the hummingbird answers:

“I am doing the best I can!””

- Maria Vlachou

WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY MARIA VLACHOU

Wangari Maathai was a Kenyan activist who won the Peace Nobel Prize. She won it for planting trees. She was the founder of the Green Belt Movement.

There is a video with Wangari Maathai on the YouTube telling the story of the hummingbird: There is a huge forest being consumed by a fire. All the animals get very scared. They feel overwhelmed and powerless and they try to escape. Except the hummingbird, which fetches drops of water and puts them on the fire. The other animals (even big animals, like the elephant, with a huge trunk) tell the hummingbird: "But what are you doing? You can't do anything, you're too small!". And the hummingbird answers: "I am doing the best I can!''.
There are two issues I would like to bring up as my starting points:

1) Professional politicians vs. common citizens

We tend to define policymaking as a task undertaken by professionals – especially professional politicians. I would like us to consider a broader definition, in order to include every citizen involved in managing the commons, individually or through civil society organisations.

2) The question of scale

The feeling of impotence in the face of power, which we experience both as individuals as well as culture professionals, is something I believe we should thoroughly consider, since the involvement of every citizen is essential for democracy and small-scale intervention (coming down to even individual involvement) is, in my view, equally fundamental.

This said, the issues I consider to be pressing in the current global socio-political context are the following:

The fear of losing one's identity, the fear of the 'other' – which far right populist "protectors" transform into a fear of losing economic and other benefits. A study carried out in April 2017 (approx. six months after the US Presidential Election) indicated that, contrary to popular belief, it was cultural anxiety – changes in society and not economic pressure – that motivated votes for Donald Trump among non-salaried workers without college degrees. Almost 50% agreed with the statement "things have changed so much that I often feel like a stranger in my own country."

Fear then leads to

- Political/social polarization and the reinforcement of individualism;
- Lack of empathy towards those who are different from us and those who think differently;
- The isolation of people living in rural areas and the uniformity of their environments, making them more receptive to populist messages. They don't experience diversity, they don't know that it is possible to live with people who are different from them.
- The bubbles academic, intellectual and cultural elites have been living in.

We learn from history that fascism shows contempt for intellectuals and the arts. Artists and intellectuals around the world were taken by surprise by the outcome of the Brexit vote and US presidential election. We know that many people consider them (us) to be irrelevant, cut off from reality. Fascist regimes will capitalize on this, they have always done so.

Living in a bubble makes us

- Treat people who do not belong to certain political, economic and intellectual circles with arrogance
- Use double standards when considering human rights in different societies/cultures and show tolerance towards their violation, with "Culture" serving as an excuse.
- The insistence on what unites people and the unwillingness to acknowledge and discuss what separates them;
- There is also a tendency to see people as a group (ethnic, religious, etc.), ignoring the individual and his/her rights;
- The without consequences disrespect for values which formal political and cultural organisations within the EU assume as fundamental.
-

Based on these issues, I believe that the current role of cultural policymakers is:

A) At an individual level

- To keep informed on political developments around the world;
- To study history;
- To invest in their lifelong learning and training;
- To participate in professional meetings.

B) Within their professional context and the cultural sector

- To fight the notion of neutrality and help cultural organisations and culture practitioners assume political positions and their role in politics;
- To help culture professionals acquire the necessary knowledge and skills for understanding the concept of inclusion and to develop concrete actions for the building of an inclusive society;
- To influence official/formal cultural policies, including those concerning cultural participation;
- To consider ways of monitoring and evaluating cultural policies and practices.

C) Within society

- To create spaces of encounter, for people to get to know each other, find common ground and be able to have a dialogue on issues that separate them (engage with the un-engaged rather than battling against the dis-engaged);
- To reflect and promote public reflection on concepts such as Culture, the Arts, Cultural Participation and their role in society;
- To reflect and promote public reflection on concepts such as Empathy and Tolerance;
- To help make connections between theory and practice and to support the practice;
- To help make connections between Culture and everyday way of living;
- To help common people feel valued and empowered;
- To create the ground for imagination to flourish.

"Audience Development is the solution. Not only democratizing but also making culture more democratic. Why? Because it is the only way to connect with our public".

- Sonia Sin

WHAT WILL CULTURAL DEMOCRACY MEAN IN THE C21ST/NEXT 10 YEARS? WHAT IS THE ROLE OF CULTURAL POLICYMAKERS IN WIDENING PARTICIPATION AND PROMOTING CULTURAL DEMOCRACY?

BY SONIA SIN

Why the audience in the Auditorium in classical concerts is subsidised four times more than the audience in our community programmes? Yes, I know, Arkadi Volodos acts in our Auditorium while in Harinera ZGZ, the audience get their hands dirty with things collected from garbage. There is one difference more important, the audience in the Auditorium don't take any decision farther than provided us data about the concert or taking part in surveys and focus groups. And the Harinera's public decide every month about their programme in a participatory process where the Public Administration is a colleague but not a decision maker. But what happen if we were talking about housing, it would be a contradiction to subsidise the rich people's houses, because the economic differences between the Auditorium and Harinera audience is huge.

That happens in my city where Zaragoza City Council supports the Culture of Common Good, and the main aim of its cultural politic is to make it participatory and shared. Although, we are working on making the culture more democratic, in addition to democratizing the culture, it is difficult to change the paradigm.

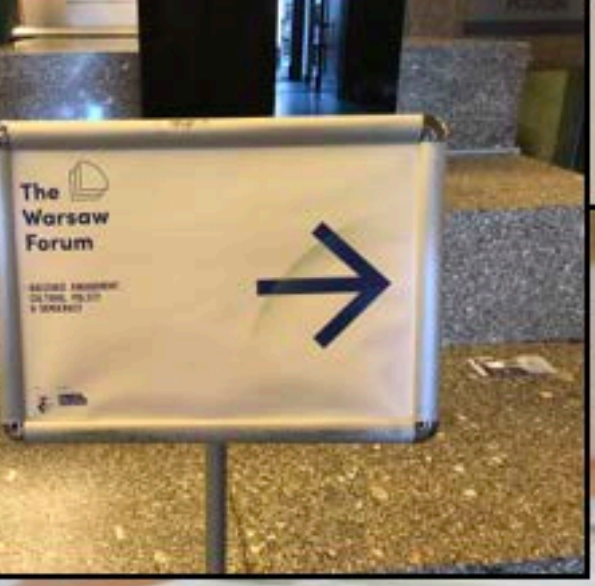
Why such big difference? The culture's goal is to make people happy and free. The two types of culture get the goal. I don't want to kill classical concerts, but it is time to start to make culture more democratic. People that have never been in a classical concert are difficult to persuade to pay a big amount of money to go. It is so high for them and many of them don't know to behave in a concert hall. Of course, we can try to engage some of them with educational programmes and promoting the access democratizing the culture.

But, who decide what kind of culture is better: People who has been educated near the classical concerts. The median age of audiences is rising in conventional culture and young people, men and ethnic minorities are providing difficult to engage. As this tendency grows, the challenge to the legitimacy of public funding rises in equal measure. This makes this kind of culture vulnerable to cost-cutting measures, particularly in the post financial crisis era. The question is: How can the public administration supporting culture when public funding is being reduced.

Audience Development is the solution. Not only democratizing but also making culture more democratic. Why? Because it is the only way to connect with our public. In the same way that the crisis of representative democracy, of which Bernad Manin spoke, has evolved to a demand of society towards a more participatory democracy, the predominance of high culture in Public Administration has led citizens to ask for more participation. The technological (bidirectionality) and social changes (greater social diversity) , are leading citizens to be farther every time from culture or to ask to be increasingly active actors in decision-making. The demand of participation has brought the idea of deliberation, where Habermas showed communicative interaction and the taking into consideration of civil society are its

central characteristics. According to this conception, a real public space, conceived along criteria of publicity and public discourse, would allow to establish the conditions of a complex participative democracy, where dialogue is continuously taking place between political authorities and public opinion, between scientific expertise and political decision-making. Here, there is an opportunity to connect with our audience. The secret is to find a balance in the Public Administration support between the cultural democratisation (access) and to make culture more democratic (participation) in the context of the Audience Development.

It is a difficult challenge, but we have started to work on get it thanks to Adeste + Project. Moreover, we are trying to work with an Audience Development Plan in Harinera in the same way that we have done in the Auditorium, but talking with its community. Our responsibility as Public Administration is to make culture for all kind of people. We must make people happy and free. All of them.


The
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IGOR STOKFISZEWSKI



Krytyka Polityczna (Political Critique)
Igor Stokfiszewski is a researcher, activist, journalist and artist. He was a participant and initiator of social theatre, community theatre and politically engaged art activities.
He cooperated, among others, with the Work Center of Jerzy Grotowski and Thomas Richards (Pontedera, Italy), the German Rimini Protokoll collective, and with the artists Artur Żmijewski, Paweł Althamer and Jaśmina Wójcik. Co-curator of artistic and social activities in post-industrial spaces: Zakłady. Ursus 2014 [Factory. Ursus 2014] and Ursus – spacer w czasie [Ursus – a Stroll in Time] (2015). He was one of the team members at the 7th Berlin Biennale for Contemporary Art (2012). Author of the book *'Zwrot Polityczny' [Political Turn]* (2009), editor of the e-book *'Culture and Development: Beyond Neoliberal Reason'* (2017) and co-editor of, among others, the volumes: *'Built the City, Perspectives on Commons and Culture'* (2015) and *'Jerzy Grotowski – Teksty zebrane' [Jerzy Grotowski Collected Texts]* (2012). Member of the Krytyka Polityczna (Political Critique) team and board of trustees of the European Alternatives organisation. He's active in the DiEM25 pan-European political movement.

CYNTHIA DEKKER



Cynthia Dekker is senior project manager of audience development at Rotterdam Festivals. Culture, marketing and audience research are in her personal DNA. She has almost twenty years of professional experience in the arts and culture sector. The last ten years her work has been focused on collective cultural marketing and audience

research and development. She studied Communication sciences at the Nijmegen University (KUN).
During the last years she coordinated the Dutch participation in two EU funded projects in the lifelong learning programmes 'Extending the Margins' and 'Open All Areas', both targeted at engaging with socially and economically excluded sections of the population in informal learning programmes through the medium of cultural and creative expression. She has been co-author of two publications focused on audience development and segmentation in Rotterdam '*Wij, Rotterdammers en cultuur'*(2011) Rotterdam, and '*Cultuur en publiek in kaart gebracht'* (2015). Both entail extensive desk research and analysis of local audience data. She and her research colleague are frequently asked to present their findings nationally and internationally and to perform similar audience research projects throughout the Netherlands. She collaborates with national networks like 'Cultuur Marketing' and international networks like AEN (Audience Europe Network) for exchanging knowledge and expertise on audience development.
Rotterdam Festivals coordinates Rotterdam's events policy and encourages culture participation of the citizens of Rotterdam. We assist Rotterdam's cultural sector in increasing its audience reach by collecting and sharing knowledge about culture marketing, the audience and potential audience for cultural activities. We make use of collective audience research to find out more about cultural participation by the citizens of Rotterdam: who visits what, why and why not, where do they find information about cultural activities, how do they experience art and culture?

ADAM SZYMCZYK



Adam Szymczyk was Artistic Director of documenta 14 in Athens and Kassel in 2017. In 1997, he co-founded the Foksal Gallery Foundation in Warsaw. He was Director at Kunsthalle Basel from 2004 to 2014. In 2008, he co-curated with Elena Filipovic the 5th Berlin Biennial for Contemporary Art: 'When Things Cast No Shadow'. He is a Member of the Board of the Museum of Modern Art in Warsaw and Member of the Advisory Committee of Kontakt. Art Collection of Erste Group and ERSTE Foundation in Vienna. In 2011, he received the Walter Hopps Award for Curatorial Achievement at the Menil Foundation in Houston.

PATRICK TOWELL



Innovation Director (The Audience Agency) & Executive Director (Golant Media Ventures)

Areas of expertise:

- Innovation
- Commercial and business strategy
- Organisational transformation
- Service and experience design

In 2005 Patrick founded 'Golant Media Ventures', whose mission is to share innovations between the cultural, creative, digital and public sectors. In 2018 it merged with the enterprise subsidiary of The Audience Agency.

He has 25 years' experience as an executive and advisor. In the cultural sector, this has included working with national organisations such as the Royal Opera House; smaller producers such as Miracle Theatre; and local authorities in Liverpool and across Wales. Media work has spanned VR, e-learning, animation and advertising. He had leadership roles in the rollout of two national government information services.

Patrick is financial advisor for Arts Council England, resilience advisor for Arts Council Wales and digital advisor for the Heritage Lottery Fund. He co-authored '*What is Resilience Anyway: A Review*' (Arts Council England), Markets in IP and enabling information ecosystems (Intellectual Property Office) and a mapping of future opportunities from data-driven innovation and co-design for UK's creative industries (Innovate UK/KTN). He speaks and writes on innovation, enterprise, data and intellectual property.

As Commercial Director of the digital film distributor, Cinegi, he helped raise finance from the EU, Creative England and private investors. He co-led its Cinegi Arts & Film action research project funded by Arts Council England in association with the British Film Institute. He was formerly Information Society Working Group chair for the UK's National Commission for UNESCO and Marketing Chair for the ISO committee for e-learning, and is now a global policy research fellow of a Rio-based thinktank, the Institute of Technology and Society.

EVFA LILJA



Director of Dansehallerne in Copenhagen.

As an artist and activist, she works with choreography in the form of dance, imagery, film and writing.
"Choreographed events challenge and offer new visions for the creation of a reality where political activities and everyday action can be questioned and reformulated".
Her award-winning works have been presented in more than 35 countries, often seen as controversial and trailblazing. Efva Lilja is also a popular lecturer and the author of 11 books. She has an active role in the development of artistic research, art policies, and mentoring, as a member of various international bodies. Dancer and Choreographer 1979-, Artistic Director of E.L.D. 1985-2005, Professor of Choreography 2003-2006, Vice-Chancellor of DOCH, the University of Dance and Circus in Stockholm 2006-2013, Expert Adviser to the Swedish government 2015. As of 2016 Artistic Director of Dansehallerne Copenhagen.

MIEKE RENDERS



Mieke Renders is the new Managing Director of Trans Europe Halles. Mieke was born in Belgium in 1975 and is passionate about culture and languages, having lived in several countries. She is a strong believer in the independence of cultural operators, and their capacity to self-organise in networks in order to achieve greater impact. Before she moved to Sweden, she was the general manager of the Flemish Cultural Center 'De Brakke Grond' in Amsterdam and worked as cultural attaché for Flanders House in New York. She has studied physical anthropology and arts management, which led her to start in the museum and cultural heritage field, where she both worked as a curator and as a project manager. Many years later, she shifted more into the living arts and made connections between heritage and performing and visual arts. Networking is a passion, which she can now develop for Trans Europe Halles.

SARA SELWOOD



Independent cultural analyst and consultant.

She worked in museums and galleries and cultural management for over 30 years in various capacities – as a curator, director and academic. Her consultancy includes research and writing, policy and literature reviews, organisational change and programme evaluations and facilitation. She is partner in the consultancy, Pomegranate, and works with a number of other consultancies, including TBR and Education for Change. Currently she is an Honorary Professor at the Institute of Archaeology, University College London. In an academic capacity, she has written extensively on the relationship between the expectations of UK cultural policy, its implementation, funding and the publics' experience of cultural provision. Her books include '*The Benefits of Public Art: The polemics of permanent art in public places'*, the first critical analysis of public art in England, and '*The UK Cultural Sector: Profile and Policy Issues'*, which remains the most comprehensive overview of the sector. She edits the international journal '*Cultural Trends'*. She is one of the British Council's Creative Economy Pool of Experts. She is a member of the Collections, Research, Learning and Access Committee of the National Museum of the Royal Navy and chair the Portrait Trust, which promotes the public's learning about and through portraiture. She was formerly a Trustee of the National Portrait Gallery, which promotes the public's learning about and through portraiture. She was formerly a member of the Mayor of London's Cultural Strategy Group, Greater London Authority and Chair of its Cultural Policy Reference Group.

MAFALDA DÂMASO



Dr. Mafalda Dâmaso is a researcher, consultant and arts manager interested in the intersection between culture and international affairs. She holds a PhD in Visual Culture from Goldsmiths, University of London, a MA in Politics (European Union studies) from the Université Catholique de Louvain-la-Neuve in Belgium and a BA in

Sociology from ISCTE-University Institute of Lisbon in Portugal.
Recent and ongoing research includes: the art collection of the United Nations, the cultural policies of European far-right and far-left parties, the global governance of culture, cultural responses to mounting Euroscepticism and populism, cultural diplomacy within the European Union's foreign and security policy, and cultural policy in light of global inequality.
Dâmaso taught art history in the Department of Visual Cultures at Goldsmiths and was an invited guest lecturer on the MA in Cultural Policy, Relations and Diplomacy, Institute for Creative and Cultural Entrepreneurship, Goldsmiths, as well as on the Certificate of Advanced Studies Design in International Organisations: History of International Organisations and Evolution of their Forms of Representation offered by HEAD Geneva – Geneva University of Art and Design. In the 2018/19 academic year, she will be teaching cultural diplomacy as part of the MA in Geopolitics and International Relations offered by the Catholic University of Paris.
Previous roles and collaborations outside academia include the German Institute for Foreign Cultural Relations, the United Nations Association UK, and arts organisations such as the Institute for Contemporary Arts and The Showroom.
Dâmaso is a member of the Foundation for European Progressive Studies' Academics Network, as part of working groups on Identity and on the EU Foreign Strategy; an Associate Member of the Brokering Intercultural Exchange Network; a Fellow of the Higher Education Academy, UK; a Fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce, among others.

BEN WALMSLEY



Dr. Ben Walmsley is an Associate Professor in Audience Engagement and Director of Research and Innovation in the School of Performance and Cultural Industries at the University of Leeds (UK), where he lectures and researches in areas related to audience engagement, arts management, arts marketing, cultural policy and cultural value. Prior to his academic career, he managed a small touring theatre company in Edinburgh before working as a Producer at the National Theatre of Scotland.

Between 2010 and 2017, Ben was engaged as an artistic assessor for drama for Arts Council England. Since 2014 he has directed the National Summer School for Arts Fundraising and Leadership and he recently evaluated the national Arts Fundraising and Philanthropy Programme. Ben is the Co-Editor of Arts and the Market and

has published widely in a number of peer reviewed journals on arts marketing, arts management, cultural policy and cultural value. He is currently running the Arts and Humanities Research Council funded International Network for Audience Research in the Performing Arts; leading the evaluation of the National Theatre's Theatre Nation Partnerships programme; and completing a research monograph on audience engagement, which will be published by Palgrave Macmillan in 2019.

EMMA HORSMAN



Emma is the Project Director at The Cultural Spring, the Creative People and Places programme across South Tyneside and Sunderland. The Cultural Spring is led by the University of Sunderland in partnership with three other local organisations. Creative People and Places is funded by Arts Council England, to increase arts engagement in communities that have previously had little investment from the arts. There are currently 21 projects across the country, with £37 million invested into the first phase of the project and £21 million invested in phase two. During her time with The Cultural Spring, Emma has worked with local people, artists and arts organisations, community groups, businesses and team members to create large scale projects, devise a community engagement programme across 20 local authority wards in a range of venues, primarily non-arts venues and developed a range of access points for people to engage in arts and culture in their local area. Some of this work has led to new arts leaders emerging, some new art groups becoming self-sustained and local people being involved in making decisions about the work that is commissioned in their local area.

Prior to The Cultural Spring, Emma was the Cultural Development Manager at The Customs House, a combined arts venue and Arts Council NPO, based next to the River Tyne in South Shields, North East England. Emma specifically led on participatory work with children and young people and was actively involved in Arts Award as a trainer and adviser (an arts qualification for young people aged under 25). Emma spent three years at Arts Council England, North East in the performing arts team. This included assessing grant applications from artists and organisations, acting as the key point of contact for some venue based organisations and supporting capital projects for new and refurbished venues.

Emma's first key role in the arts was as an Events Organizer at Event International a company that specializes in the conceptualization, creation and delivery of festivals

and site specific work. Whilst at Event International Emma worked on SIRF (Stockton International Riverside Festival), the Mouth of Tyne Festival and Newcastle Gateshead's Eve of Sail of Parade event for the Tall Ships as well as European funded partnerships with other European outdoor arts festivals – Eunetstar and Meridians.

LLUIS BONET



Director of the Cultural Management Graduate program at the University of Barcelona (with a PhD, two master's degrees and four long live learning programs in the field), he does research in the fields of cultural economics, cultural policies and arts management. He has been research fellow at MIT and the University of Montpelier, and invited lecturer in over 40 different countries. Winner of the CAC Research Prize, Dr. Bonet served as President of the Jury of the Cultural Policy Research Award and he is a jury member of many other research prizes. He has been president of ENCATC, board member of the Association of Cultural Economics International, and an active participant in many European research projects, currently involved at BeSpectATIve! and the EULAC Focus projects.

PHIL CAVE



Phil Cave is a consultant, speaker and researcher, specializing in public engagement. He is currently an Associate with the Calouste Gulbenkian Foundation and leading the next stage of their inquiry into the Civic Role of Arts Organisations.
Phil was, for over 10 years, Director of Engagement and Audiences at Arts Council England. He founded the £80m Creative People and Places programme, which is supporting innovative approaches to creating culture and targeting places where communities have been the least likely to engage. Phil has also been responsible for commissioning several major national audience development initiatives including: the national Family Arts Campaign; Audience Finder; Culture Hive; Age-Friendly standards for cultural organisation

INGRID HANDELAND



Ingrid E. Handeland is the Director of Norsk Publikumsutvikling (NPU) / Audiences Norway. Ingrid has over 25 years of experience from the field of arts, culture and audience research. She has worked as information manager, producer and adviser in various arts and cultural institutions. She was head of information and communication at The National Theatre of Oslo for 10 years. Today Ingrid works mainly with mapping and understanding audience behavior and best practice audience development among major arts and cultural institutions in Norway. She is a board member for Scenekunst.no, Transnational Arts Production (TrAP) and Audiences Europe Network. Ingrid has a background in Music Science, Philosophy and History of Ideas as a graduate from the University of Oslo.

PETER INKEI



Péter Inkei, b. 1945, is the Director of the Budapest Observatory (full name: Regional Observatory on Culture in East-Central Europe). An independent non-profit organization, it conducts or takes part in various projects on cultural policy, finances and planning (www.budobs.org). Dr. Inkei has done consultancy in various fields of cultural policy, among others for the Council of Europe, the city of Košice, the Hungarian national development agency, the European Expert Network on Culture beside the European Commission, and the Eastern Partnership programme. He is the author of the Hungarian entry of the Compendium of cultural policies, and was in the preparatory task force of the Council of Europe ministerial conference in Moscow, in 2013. Served on the Board of Cultural Information and Research Centres Liaison in Europe (CIRCLE), was a stakeholders' representative on the Labfor-Culture board of the European Cultural Foundation, and has been key speaker at a number of international conferences.
Previously, had held various positions in the civil service, including deputy minister

for culture, general director for publishing (Ministry of Culture), national coordinator of research (Ministry of Education), and his first job was at the National Commission for Unesco.
Péter Inkei has also worked in the book sector: was general director for publishing at the Ministry of Culture (1987-1991), founding director of the Budapest International Book Festival (1994), and has been deputy director of the Central European University Press since 2001.

MAGDALENA MULLEROVA



Works in Creative Europe since 2009. She graduated from the Metropolitan University Prague. After a brief assignment as a PR and fundraiser at MeetFactory international centre for contemporary art in Prague, she arrived at the Czech Cultural Contact Point promoting the EU Culture Programme within the Arts and Theatre Institute. Co-author of many publications regarding issues of audience development.

MARIA VLACHOU



Maria Vlachou is a Cultural Management and Communications consultant. Founding member and Executive Director of the association Acesso Cultura, working for the improvement of access – physical, social, intellectual – to cultural participation. Author of the bilingual (pt/en) blog Musing on Culture, where she writes about culture, the arts, museums, cultural management and communication, access. She is the manager of the Facebook group Museum texts / Textos em museus, manager of the Facebook page of ICOM Europe and co-manager of the blog Museums and Migration. In the past, she was Communications Director of São Luiz Municipal Theatre and Head of Communication of Pavilion of Knowledge – Ciência Viva (Lisbon). Board member of ICOM Portugal (2005-2014) and editor of its bulletin. She has collaborated with different programmes of the Calouste Gulbenkian Foundation. Fellow of ISPA – International Society for the Performing Arts (2018); Alumna of the DeVos Institute of Arts Management at the Kennedy Center

in Washington (2011-2013); she has a M.A. in Museum Studies (University College London, 1994) and a B.A. in History and Archaeology (University of Ioannina, Greece, 1992).

SONIA SIN



Sonia Sin Villanova has been working in culture the last sixteen years, she is Head of Communication and Sponsorship at Zaragoza Cultural, a public enterprise of Zaragoza City Council. She coordinates the work with the audience, manages the data and promotes the tools for transforming the organization and design the strategy to change. At the beginning, she started working on Audience Development due to her participation in Adeste Project at the Deusto University in 2014 and now is the Zaragoza Cultural Project Manager in Adeste+.

Her biggest challenge is to adapt the successful Audience Development Plan (ADP) done in the Auditorium (classical concerts) to the community culture programmes that Zaragoza City Council is supporting. In this sense, she firmly believes that the Administration responsibility is to democratise culture and to make culture more democratic. This process is complicated, but also passionate and is being done through the analytical strategy.

In this role, she is in charge of establishing and overseeing an analytics program to work with the public in the cultural sector of the city. These include email marketing, social media channels, marketing Intelligence and CRM, traditional advertising, and educational multimedia, both online and offline.

She graduated in Journalism (1993-1997, Universitat Autònoma de Barcelona) and in Political Science (1999-2004, Universidad Nacional a Distancia). She has additional studies in Sponsorship and Patronage in cultural institutions, in Marketing and Communication Strategy and Social Media.

Between 1997 and 2002 she worked as a journalist in mass media (radio, television and newspapers) in cultural and political sections. In 2002 she joined the Communication Department of Zaragoza Cultural where she worked in Strategic Communication. From 2009 to 2012, she worked for the candidacy of Zaragoza to the European Capital of Culture 2016 to plan the communication strategy.

Zaragoza Cultural is an example of how a European project, Adeste, has a direct influence on the management of an organization. Now, Zaragoza has an Audience Development Plan for the entire city and, even, a brand has been created, with a graphic identity included.

But Zaragoza has gone further, and in addition to the initial ideas of cultural democratization facilitating the access of all of citizens to culture, it is completing the integration of its Audience Development Plan though community culture programmes, the aim of making the more democratic culture. It is the culture of the "common good", main idea in the current cultural politic: the participation and access work together and where the leading roles are the people. Money comes from the Administration but citizens decide what to do with.

From de ADP designed in 2015, the analytical strategy comes to define in detail what data will be necessary, how to obtain it, treat it and turn it into knowledge. Zaragoza face the challenge of approximating metrics that help us evaluate the social impact of cultural political policies beyond their results in terms of audience in a more theoretical and innovative part of the project.

STEVEN HADLEY



Steven Hadley is a Research Associate (School of Music, University of Sheffield) and Visiting Research Fellow (School of Performance and Cultural Industries, University of Leeds). An Associate Consultant with The Audience Agency, he has over twenty years of experience in arts management, and for seven years was Chief Executive of Audiences NI, the audience development agency for Northern Ireland. An internationally recognised expert on audience development, Steven is Policy and Reviews Editor for Cultural Trends. Current research focuses on the relationship of arts management to ideology and cultural policymaking at a national level. Recent publications include work on hyperinstrumentalism in cultural policy, the strategic development of cultural organisations and cultural democracy. His forthcoming book, 'Audience Development and Cultural Policy' is published by Palgrave MacMillan

ANNE TORREGGIANI



Anne founded Audiences London in 2003 which became The Audience Agency in 2012, now an established national charity employing 50 people. Its mission is to support the cultural sector in becoming more audience-focused – and more relevant and resilient as a result.

She has 25 years' experience in the arts, as director of marketing and audiences with numerous UK cultural organisations - local authorities, theatres and festivals (including West Yorks Playhouse and LIFT) and, and then as a consultant, facilitator and adviser for agencies such as Arts Council England, British Council, the European Commission and a diverse range of cultural organisations in the UK (from The Albany, Graeae, Tamasha to Tate, National Theatre, Manchester International Festival) and internationally.

Anne is a specialist in audience strategy, trends and patterns of public engagement and works across all artforms and museums and has special interests in non-traditional audiences and organisational change. She is a regular commentator and speaker on these issues.

Her work includes devising numerous organisational development programmes with the aim of increasing and diversifying audiences, for individual clients and as funded programmes, including the roll-out of Not For The Likes of You. Recently, she co-devised the From Them To Us inclusive leadership programme and case-study research, and has been an adviser on a major new European Commission study on Excellence and Policy in Audience Development.

ALESSANDRA GARIBOLDI



Alessandra Gariboldi is senior researcher and consultant in the fields of visitor studies and cultural project evaluation, with a primary focus on audience engagement and participatory approaches.

She's the coordinator of the Research and Consulting Department of Fondazione Fitzcarraldo and collaborates with the Cultural Observatory of Piedmont, Italy. With an educational background in Art History and Sociology, she also acts as an independent trainer and adviser for cultural organizations in developing and evaluating participatory projects aiming to reach and engage new audiences.
She is actively involved as researcher and

trainer in two EU funded projects on audience development: ADESTE (Audience Developer Skills and Training in Europe) for developing and testing a new occupational profile in arts organizations; and Be SpectActive, whose aim is to test and develop performing arts projects actively involving audience in programming.

NIELS RIGHOLT



Niels Righolt is the director of CKI – the Danish Centre for Arts & Interculture in Copenhagen. The centre is a competence centre on interculture, audience development and cultural democracy. Niels has a broad background and experience from more than 25 years in the arts field. He has worked as Head of Information, Producer, Artistic Director, Cultu
ral Political Developer, Managing Director and Political Advisor within a variety of cultural institutions and organizations over the years, among others, as Managing and Artistic Director of the Dunkers Arts Centre in Helsingborg, Sweden, as Chief Curator and producer for Møstings Hus & Byggeriets Hus, Copenhagen and as co-founder of the intercultural magazine and communication bureau Cultures. At present Niels is a board member of among others the theatre Inkonst in Malmoe, Sweden, the theatre Teatergrad in Copenhagen and the Audience Europe Network. Niels and CKI is one of the partners in the Erasmus+ project CONNECT and the Creative Europe project ADESTE+.


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