

2021 ENCATC Education and Research Session PART 1

Session 3: A new agenda for cultural policy?

CHAIR: Erminia Sciacchitano, Officer - Minister's Cabinet presso Italian Ministry for Culture, Heritage and Tourism, Italy

Understanding Value and Impact of Digital Cultural Heritage. An extended policy perspective

Aleksandra Janus, Co-director, head of the Open Culture Studio, Centrum Cyfrowe (Poland), Alek Tarkowski, Strategy Director, Open Future (The Netherlands), Jan Strycharz, User/Customer Research & Design Thinking Specialist, Hearts&Heads (Poland), and Maria Drabczyk, Head of policy and advocacy, Board member, Centrum Cyfrowe (Poland)

Type: Abstract

Keywords: digital cultural heritage, cultural policy, business models, impact, value

Description of the proposal: A shift has been observed in how people perceive the role of culture, and in particular the role of the cultural heritage (CH) sector. Cultural heritage institutions (CHIs) increasingly define their role and mission broadly, understanding that — having great social trust — they can have an impact in many areas of society. There is also a growing interest among institutions in measuring and understanding their social impact. In parallel, there has been a shift in the relationship between cultural activity and the generation of economic and social value added (Sacco 2011). The global pandemic has proven that we need to think in terms of the impact the Cultural and Creative Sectors (CCS) have on societies, and try to more clearly define the role of digital cultural heritage. This process should take into account that the path towards rapid digital transformation chosen by many CHIs in response to the pandemic will enhance the variety of interactions with heritage content online.

Within the inDICES project (<https://indices-culture.eu/>), we aim to understand the effects of the digital revolution on modes of cultural and creative production and on their economic and social impact. As part of the research conducted within the inDICES project we decided to look at the CH sector in the context of the structural inter-dependencies and the impact it has on other sectors of the economy and society. At the core of our study was a case study analysis, which was aimed at better understanding how digital cultural heritage value chains are created and sustained. We analysed 82 cases of digital cultural heritage reuse, taking into consideration the current relevant European policy framework, existing literature on value and impact in the CH sector as well as on value chains as well as studies on the impact of the COVID-19 pandemic on CHIs conducted in 2020. The identification of such cases was done by involving 10 experts in the field of digital culture who used their knowledge and, also, performed Desk Research and community outreach to identify most relevant examples of digital cultural resources' applications. The cases were analyzed in a more profound manner using the expert survey approach where each of the experts was asked to provide answers to a previously crafted questionnaire. The results of our research led to creating a framework for analysing digital cultural heritage value chains that leads to a new understanding of value and impact of cultural heritage and can serve as the basis for a new, extended cultural policy perspective. Our model is more complex in comparison with traditional models that assume a linear creation of added value through the metaphorical "chain" of connected actors and productive processes. Introducing this kind of complexity is of crucial importance to presenting a theory of how social, as well as economic, value and impact are constructed within the process of reusing digital cultural resources. The presentation will discuss the findings of the conducted study, the proposed framework and a set of policy recommendations resulting from it.



Presenter: Maria Drabczyk

Sociologist, researcher, manager of cultural projects in the field of heritage and new technologies. Head of policy and advocacy at Centrum Cyfrowe. She is a board member of the EUscreen Foundation, current member of the ENA Members Council and part of its Impact Community Steering Group, and Chair of the FIAT/IFTA Value, Use and Copyright Commission.

A Reconceptualization of US Cultural Policy

Julie Goodman, Associate Professor, Drexel University (United States)

Type: Abstract

Keywords: Artists, Arts Advocacy, Creative Workers, Cultural Policy, Unionization

Description of the proposal: COVID-19 illuminated the precarity of creative workers, and their lack of policy support in the US. The systemic challenges faced by creative workers are not new. However, recent grassroots arts advocacy and unionization efforts have arisen in tandem with broader social justice movements that advance the collective interests of individuals and communities, rather than businesses, as guiding principles for policy change. These efforts, interpreted through the lens of theoretical frameworks such as Duty of Care (Tronto), Capability Approach (Sen), and Conflict Theory (Marx), suggest that there is a gap between the needs of creative workers and current arts advocacy agendas, and that US cultural policy would benefit from a reconceptualization placing the interests of creative workers first. The analysis of existing data regarding support for creative workers and cultural organizations in the US, critiques of US cultural policy, recent arts advocacy campaigns and unionization efforts, and recent social justice movements frames the foundation for this reconceptualization of US cultural policy. The research proposes an answer to the question of what a policy and advocacy shift to focus on the individual creative worker rather than the unit of business operation would entail, and how such a shift would in turn affect existing advocacy and cultural policy systems and support for creative workers and cultural organizations in the US.



Presenter: Julie Goodman

Julie Goodman joined Drexel University in the fall of 2011, and served as the graduate arts administration program's director from 2012-2017. She was previously Executive Vice President for the Greater Philadelphia Cultural Alliance, where for twelve years she led advocacy, field research, community engagement, and grant making efforts. At Drexel, she conducts research, advises students, and teaches courses in arts advocacy, cultural policy, and organizational strategy. She also works on consulting projects with arts organizations and artists such as Spiral Q Puppet Theatre and Fleisher Art Memorial. Goodman is a board member of the Association of Arts Administration Educators (AAAE), Citizens for the Arts in Pennsylvania, Tribe of Fools, and the Stockton Rush Bartol Foundation. She currently serves as Chair of the Mayor's Cultural Advisory Council for the Philadelphia Office of Arts, Culture, and the Creative Economy. Julie holds a BA in Public Policy from Duke University and an MFA in Dance from Temple University. Her research examines the strategies and impact of individual artists, cultural organizations, and communities. Recent publications include articles in the *Journal of Arts Management, Law, and Society* and the *American Journal of Arts Management*, as well as the international urban studies website *Metropolitics*.

Platform for Radical Transparency in Cultural Management

Pawel Pokutycki, Senior lecturer and Researcher, Royal Academy of Art (KABK), The Hague (The Netherlands)

Type: Abstract

Keywords: transparency, inclusivity, ethics, design, technology

Description of the proposal: In 2020 the public cultural sector in The Netherlands has been hit by a large social security scandal in the institutions of higher arts education as well as organisations providing support, exposure and funding for artists around the country. Long-term neglecting or even covering up of a specific case of sexual assaults happening in these venues - reported by investigative journalists in a major national newspaper, followed by a heated discussion on social media - revealed many ethical concerns and issues regarding the functioning of cultural sector in The Netherlands in general (so not only related to the initially published revelations): sheer incompetence of the top management, lack of effective (democratic) control of its power structures, insufficient transparency of institutional procedures regarding the finances and employment strategies, as well as malfunctioning implementation of policies for diversity and inclusion. Next to that the on-going global and national debate in reaction to the (effects of) Covid-19 pandemic and the Black Lives Matter movement stimulated the criticism of many artists and specifically art students across the country and activated them to take a stand and demand a reform of various questionable practices in the management of the cultural sector in The Netherlands. The presentation reports on the qualitative and quantitative research conducted in the period of 2017-2020 based on annual reports of selected Dutch cultural institutions, their external audits, independent press resources, interviews and articles with an aim to justify the need for a development of new framework for evaluating, rating and permanent monitoring of the (management of) the public cultural sector in The Netherlands, in order to safeguard artistic freedoms, guarantee truly equal opportunities for cultural practitioners, facilitate democratic control over organisations working with them, educating, awarding or funding, etc. Following the methodology of pluriversal design thinking (Escobar 2017) and emancipatory theoretical perspective emerging from literature dealing with institutional critique (Freire 1970, Bourdieu 1984, Sousa Santos 2018) the presentation is concluded with a visual design proposal of new digital, online platform for radical transparency of cultural institutions based on a number of essential, measurable criteria derived from the research. In particular, by referring to publicly accessible, statistical, factual information (so essentially unbiased, objective) the platform exposes potential conflicts of interest by mapping a network of managers in the cultural sector and their affiliations, benefits and connections. It also proposes a model of rating institutions on their policies regarding such topics as employment conditions, inclusivity, distribution of financial resources, environmental sustainability or digital security/privacy. Though the presentation focuses mainly on the analysis of the situation in The Netherlands its author defends a closing statement that his findings and the proposed solutions are applicable to comparable problems, challenges and opportunities in many other countries.



Presenter: Pawel Pokutycki

Pawel Pokutycki (PL/NL) is an interaction designer, researcher and lecturer at the Royal Academy of Art (KABK) in The Hague and Design Academy Eindhoven, The Netherlands. In 2005 he initiated early activities of the RFID Lab, later called the AR+RFID Lab, an experimental interdisciplinary platform for research in the application of Augmented Reality (AR) and Radio Frequency Identification (RFID) technologies in the field of art and design. He is a core member of the Alternative Learning Tank (ALT), a nomadic school and artistic organization that focuses on research, creation and implementation of didactical programs on progressive and radical fields of knowledge which are often neglected by educational institutions. His recent projects focus on exploring relationships between new media theory, political, social and cultural studies by concept development and prototyping for interactive media. He believes in a methodology of design based on his own, peculiar interpretation of the Black Box Theory presented at a TEDx event in 2012. Currently he is conducting multidisciplinary research on "Humane Technology for the Global South: Ethics of Interaction Design in the (post)Colonial Context", besides

Europe frequently lecturing and giving masterclasses in such countries as Brazil, Ecuador, Peru, India and China.