

ARTS
CULTURAL
MANAGEMENT
CONFERENCE
for students + emerging professionals

REvisiting Borders

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CULTURE

CRISIS

BORDERS

- Values
- Identities
- Creative expressions
- Heritage legacy
- socialization

- Are arts and culture oppressing or liberating forces?
- They lock us in comfort, secure (and egoistic) zones, or they empowers and makes us more critical citizens?

What kind of responsibility do we have as cultural managers and operators?

➤ We act as mediators between agents (artists and cultural professionals, participants and regular citizens) and different logics (artistic, economic, social and political) in tension:

KEY DILEMMAS:

- Risk vs. Sustainability
- Legacy vs. Change
- Equity and Social Inclusion vs. Excellence and Artistic Value
- Institutionalization vs. Spontaneity
- Passion and Enthusiasm vs. Rationality and Viability
- Consolidated Prestige vs. Artistic Emergence
- Cognitive Effort vs. Entertainment
- Cultural Diplomacy vs. Horizontal Cultural Co-operation

In a milieu with many different players ...



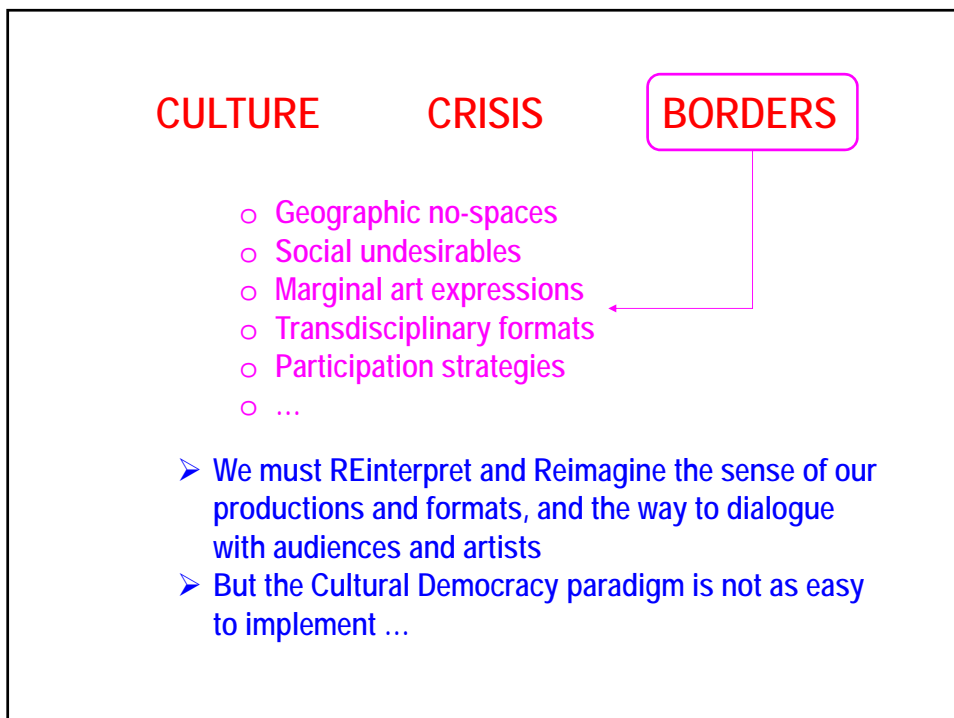
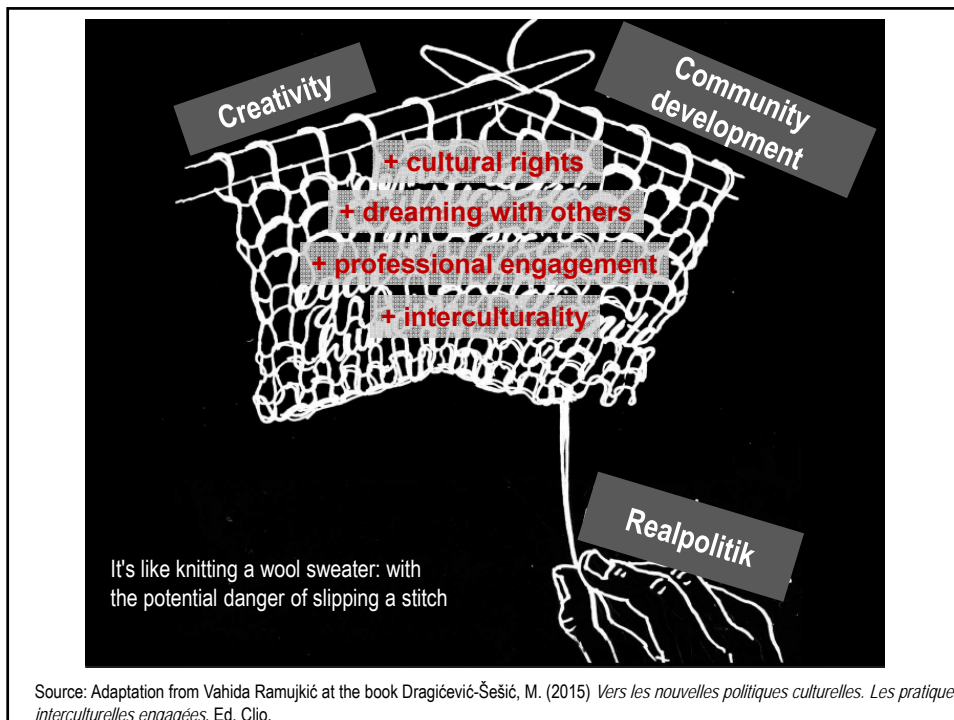
In this context, which kind of cultural policy paradigms should predominate?

- Cultural heritage protection
- Classical art promotion
- Reading & library promotion
- Artistic education
- Copy rights protection
- Artistic excellence
- Cultural democratization
- Cultural democracy
- Creative economy

Why do government cultural programs change so slowly?

- Should we continue to build libraries, concert halls, museums or music schools, protecting and publicizing the cultural heritage decided by the elites, and subsidizing cinema or publishing books? ... and being very happy with it !?
- Why do we devote so few public resources to the expressions of emerging or marginalized communities?
- Are we prisoners of lobby groups and vested interests (serving primarily what benefits cultural creators and producers, as well as educated audiences)?

- **Maybe we should be inspired by (uncomfortable) boundaries and design transgressive strategies that allow us to avoid obviousness, security, and vested interests.**



CULTURE

CRISIS

BORDERS

- Pandemic crisis
- Social crisis
- Economic crisis
- Cultural sector crisis
- Political crisis

Deep social and economic crisis, with

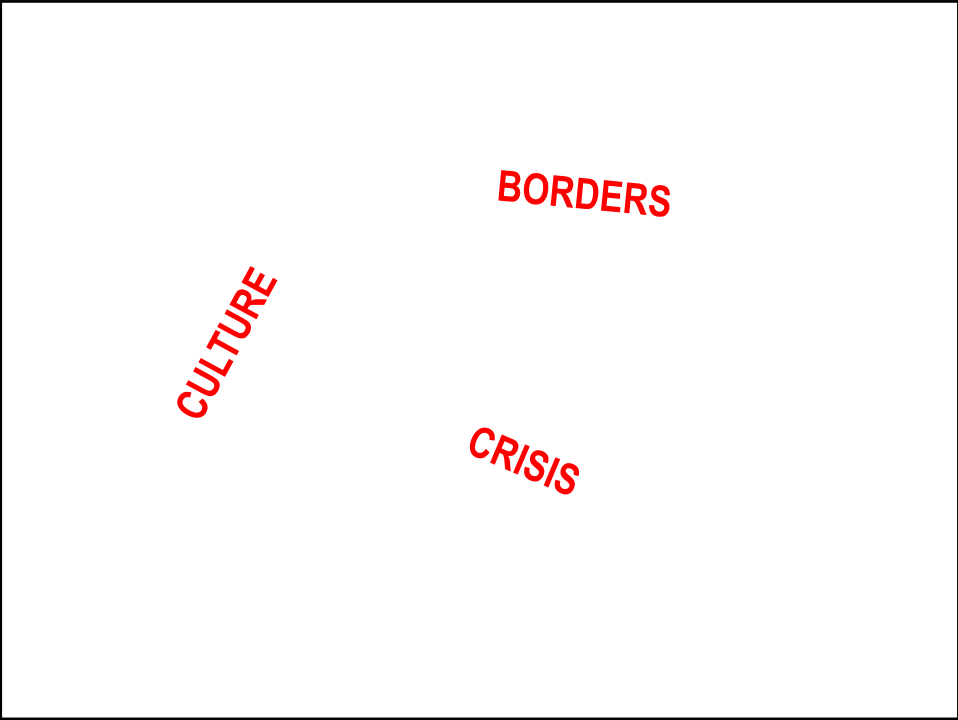
- Overriding phases (confinements, new normality, outbreaks ...) with disparate effects by cultural sub-sectors, territories and communities
- Difficulty in predicting given its global impact and lack of previous references
- Effecting citizen cultural practices and the professional cultural sector

Effects on citizen cultural practices:

- During confinement: greater access to digital culture (and to those practices with previous background), intensification of family cultural relations (but difficulty in combining family life and telework, or going to find life) ...
- Fall in the economic capacity of families and cultural consumption
- Fear of participating in large events or in closed venues
- Very serious effects in the short and medium term (and also in long term?)
- Will the social gap widen due to greater asymmetries in the accumulation of cultural capital and in the access to technology, space, education resources?

Effects on the professional cultural sector :

- An heterogeneous sector: artists and independent professionals, hired (directly or indirectly) by the public administration, employees of the non-profit sector, entrepreneurs, employees ...
- Many vital projects will disappear (despite the great resilience of the sector)



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Thank you !!

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