Understanding, Capturing and Fostering the Societal Value of Culture

17 September 2021
Session 8 – Panel Discussion
The Conflictual Plurality of Values in Cultural Administration

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To introduce my perspective

- Since 2008 up to now - collaborating with the **Youth & Culture Department of Emilia-Romagna Region**

- Since 2008 up to 2013 – Administrative support and Project manager for **Cineteca di Bologna**

- Since 2013 up to 2017 – Administrative Director and Project Manager for **Ente Mostra Internazionale del Cinema Libero**

- Since 2018 up to now - Administrative Director of **ATER Foundation** & Coordinator of the Emilia-Romagna **Regional Cultural Observatory for Performing Arts**

- Since 2008 up to now – followed all the processes for **developing CCS in Emilia-Romagna** (*Multimedia District 2009-2012, first regional Film Fund 2009-2012, Smart Specialization Strategies 2014-2020, CCS regional report 2012 & 2018, project for a regional Observatory on CCS*)

To introduce my perspective

- **ATER Foundation**, a **cultural foundation** participated by **34 Public Entities** of Emilia-Romagna Region (n. 33 Local Entities and Emilia-Romagna Region).

- **Balance sheet about 10mln euro**; **600 live performances** organized + 50 international tournée, about 100 employees (2019).

- Its main goal is to support, distribute, promote **performing arts** at local, national and international level. There is also a strong commitment in developing studies and researches on the CCS through the **Regional Cutural Observatory** with a specific focus on performing arts.

- The Foundation is recognised by a regional law and by the national fund for cultural activities (FUS – Fondo Unico dello Spettacolo) as the **main player at the regional level to support performing arts with a multidisciplinary approach**.

To introduce my perspective

- Main Activities:

  - **Regional Multidisciplinary Network for Performing Arts**: to distribute and to organize cultural projects at a local level and to **manage directly theatres** owned by local entities through institutional agreements (*strong connection with local community*)

  - **Cultural Promotion and International projects**: to **support local artists** and operators **at an international level** and to build up network strategies with international cultural institutions or companies (import-export) (*international perspective*)

  - **Special Projects** (Cultural Observatory, Digitization plan, Accountability,EU projects on »culture and welfare« …) (*training/education & monitoring/evaluation systems*)

Cultural Observatory: the framework to analyze regional CCS

The "**framework**" (*domain*) used to design CCSs regional sector:

1. **Cultural, artistic and entertainment activities** (performing arts and other artistic activities; leisure time activities; conservation and valorization of historic, artistic and cultural heritage);

2. **Media and cultural industries** (audiovisual and cinema; printing and publishing; music, radio and TV);

3. **Creative services** (architectural and design services, photography, software development and consulting, advertising and communication);

4. **Distribution of cultural industries' products**;

5. **Artistic handicraft** (artistic and handicraft production, artistic products and handicraft trade);

6. **Material culture** (furniture and home products, fashion, food).

A set of «values» in «cultural administration»

The field of «**cultural administration**», in which experts and policy-makers are those who decide.

So which are the «**key factors**» that are shaping «**values**» in «cultural administration»?

How a «key factor» become a «value»? Or a «political goal/aim» become a «value»?

It's usually related to the way administrations allocate public «funds/grants»

Or the way they use to measure or to give a feedback on the results achieved to the local stakeholders

So let's try to see what happens in Emilia-Romagna Region

Cultural Observatory – key-words

Key "*indicators*" – "*values?*" (pre-pandemic) for the main quantitative-qualitative analysis at institutional level

First level of analysis:

      a. Cultural "**employment**"

      b. Cultural "**entrepreneurship**"

      c. Cultural "**participation**"

      d. Private and public "**funding**"

      e. Cultural "**spaces**"

Cultural Observatory – key-words

Key "indicators" – "*values?*" (pre-pandemic) for the main quantitative-qualitative analysis at institutional level

Second level of analysis:

    a. Best Practices and Innovative Projects

    b. Education and Training Courses for professional skills

    c. Networks and Eco-system

    d. Creative cities and local communities

    e. Social and Economic Impact

Cultural Observatory – OECD Project - some data on CCS in Emilia-Romagna

a. Cultural employment

1 **CCSs** account for about **7% of local units** and **5% of the overall regional employment**

2 **Creative/non-creative occupation** – inside/outside CCS

3 **Self-employed and temporary workers** / autonomous work

Table X. Local units and employees of CCSs (2017, 2019)

	2017				2019			
	L.U	Empl.	%L.U.	%Empl.	L.U.	Empl.	%L.U.	%Empl.
Cultural, artistic, and entertainment activities	3,178	13,759	9.2%	15.4%	3,309	14,491	9.4%	15.7%
Media and cultural industries	3,826	17,139	11.0%	19.2%	3,794	17,089	10.8%	18.6%
Creative services *	21,575	46,688	62.2%	52.3%	22,182	48,967	63.2%	53.2%
Artistic handicraft	582	2,473	1.7%	2.8%	580	2,295	1.7%	2.5%
Total CCSs production	**29,161**	**80,059**	**84.1%**	**89.6%**	**29,865**	**82,842**	**85.1%**	**90.0%**
Distribution of artistic handicraft	2,902	5,013	8.4%	5.6%	2,821	5,123	8.0%	5.5%
Distribution of cultural products	2,619	4,283	7.6%	4.8%	2,419	4,147	6.9%	4.5%
Total CCSs	**34,682**	**89,355**	**100.0%**	**100.0%**	**35,105**	**92,122**	**100.0%**	**100.0%**

Source: ERVET on SMAIL and ASIA data * ASIA data: 2015 (for the 2017 estimates) and 2018 (for the 2019 estimates)

Cultural Observatory – OECD Project - some data on CCS in Emilia-Romagna

b. Cultural entrepreneurship

CCSs in Emilia-Romagna show a high presence of **micro-businesses**:

- 90% of businesses have less than 5 workers (and almost 78% have less than 2 workers)

- 78% of businesses report a turnover of less than 100,000€ (compared to 64% for the overall regional economy)

c. Cultural participation

Emilia-Romagna shows **high levels of cultural participation** (*measured by **number of live performances** and cultural events, **audience**, public spaces and the ability to involve social community referring to local place*):

- 10% live performances in Italy (annually); 3rd Italian region for people attending live performances (weighed on the population); 2nd Italian region in terms o museums and 3rd one in terms of libraries

Cultural Observatory – OECD Project - some data on CCS in Emilia-Romagna

d. Cultural public and private funding

CCSs benefit from **three levels of direct public funding**: national, regional, and municipal

Culture can be funded through different **Funding Programmes** (FESR, FSE, Creative Europe, FUS, Extra-FUS – as for example extra-COVID19, Special Projects, …). Other forms of funding targeted to CCSs relate to:

- **Tax credit measures (e.g., "Art Bonus"):** in 2018, CCSs disposed of 5.3 million Euro for maintenance or restoration of cultural heritage and 22.7 million Euro for cultural activities

- **Public-private partnerships:** they are increasingly used as arrangements between public and private organizations to provide funding through philanthropy, patronage, sponsorship, or social impact investment

- **Bank Foundations:** play a major role for the sustainability of cultural and creative activities, sometimes representing the main source of funding

- **Corporate investment:** it involves donations, sponsorships, and cross-sector collaborations with cultural and creative ventures

- **Crowdfunding:** it is mostly used for smaller cultural productions and exhibitions and to contribute to the kick-start of new ventures

e. Cultural Spaces

Cultural spaces are fundamental for "cultural values" *(cultural participation, social inclusion, identity, educational and training processes, audience development, destination for technological investments, and so on…).* Moreover, it is possible to collect data on them and to analyze their social and economic impact in some way.

The presence of cultural and creative spaces on a local territory is also considered as a "key feature" of a milieu that supports cultural entrepreneurship.

The availability of spaces (e.g., coworking spaces, makerspaces, artistic hubs) can sustain the co-location of creative professionals, in turn supporting their creativity and mitigating perceived uncertainty and precarious work conditions.

A set of «values» in «cultural administration»

Training processes developing skills and competencies

Technological Innovation

Public-Private Partnerships

Cross-sectoral approach (education, social, tourism, economic development)

Audience Development and Social Engagement

Supporting innovative start-up

Co-financing / Crowdfunding

Preserving and supporting temporary working conditions

Culture as a tool for «health and well-being»

New Business Models

Sustainability (economic, social, environmental)

Dialogue with stakeholders

Accountability

Eco-System

Networking

Digit(al)ization and cultural content

Supporting the value chain (production, distribution, promotion)

Best Practices

Cultural heritage and spaces

Accessibility

International mobility

Access to finance and barriers to access

Medium-term project based logic in allocating funds

Monitoring and evaluation system

A set of «values» in «cultural administration» - relevant «post-pandemic»

Some main "values" considered by cultural administration for public grants (relevant "post pandemic"):

Value of "**accountability**" and "**sustainability**": social, creative, economic, environmental

Value of "**education and training**" for skills and competencies

Value of "**digit(al)ization**": cultural content and the role of the new technologies (*at which extent?*)

Value of "**innovative business models**" and matching "start-up" proposals, "research centres", "CCS companies" experimenting the role of new technologies (*is it possible?*)

Value of a cultural local/regional/national "**eco-system**" and "**networking**": the key topic about operating in a vibrant cultural and creative context and to build up synergies and cooperation processes (*need for coopetition*!)

Value of cultural promotion through "**international projects**" (*import/export – but do you have the product?*)

Value of "**fundraising**" (**ability to co-finance**): try to work on being able to find new a new way of work on participation and recognition by community (*are there in your context private investors aware of your role?*)

Just some questions to conclude: potential tensions in «values»

- Are you sure is there not existing a **huge gap between different perspectives**? (*artists and employees, cultural operators, local, regional and national policy-makers, ecc..*)

- Is it possible to make it clear a **medium-long term strategy**, building up an identity for Cultural and Creative Sectors accepted and recognized by all the stakeholders involved at the regional level?

Aesthetic values, economic sustainability, dealing with uncertainties, need for medium-long term processes from local operators vs social, innovative, economic and short-term strategies values from policy makers;

- How to **shape public calls** to allocate funds & grants in an efficient way in order to sustain both the social and the economic values of culture and giving sustainability to the local operators?

Barriers to access for funds (bureaucracy) vs aesthetic, creative, social and innovative values

Some questions to conclude: potential tensions in «values»

- Public funding but at a what extent? At a what extent to build up **barriers for accessing** to public funds? (*taking the «risk»*)

Public funding vs innovation and economic sustainability (ability to stay on the market on your own);

- In which way is it possible to support both cultural operators, social community and cultural identity/diversity? Is it possible a real «**coopetition**» between cultural operators?

Networking vs creative identity/diversity

- **Innovation and digitization** what do they mean for cultural operators?

Physical participation or live performance vs digitization;

Experimental innovation vs basic technological investments to stay on the market

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Thanks for the attention!

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