

IDENTIFYING THE EMERGENCE OF VALUES OF CULTURE

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INTRODUCTION

In WP2 we carried out an explorative analysis of the emergence of values linked to culture in four fundamental arenas of cultural practice identified in the UNCHARTED project: cultural participation in live arts and culture, cultural participation through media, cultural production and heritage management, and cultural administration. Within each of these areas a series of descriptive case studies will be conducted by consortium partners in respective countries.

VALUES AND TENSIONS

From the cases analyzed, two sets of values and their tensions can be observed. On the one hand, the aesthetic, economic and social values that emerge as central in the fields of cultural production (more or less professional), participation and cultural administration. On the other hand, the values linked to authenticity/identity, hedonism/well-being and sustainability emerge as central in the fields of less professional cultural production, cultural participation (face to face and digitally mediated), heritage management and cultural administration.

OBJECTIVES

To capture the plurality of the values and the tensions within its emergence and its mobilization and dynamics in current cultural practices – participation, production and management, administration and policy making

AREAS OF STUDY

Cultural participation in live arts and culture by National Centre for Scientific Research, France (CNRS) and Centre for Social Studies, University of Coimbra, Portugal (CES);

Cultural participation through media by Goldsmiths University of London, UK (Goldsmiths') and Telemark Research Institute, Norway (TRI);

Cultural production and heritage management by University of Bologna, Italy (UNIBO), Eötvös Loránd Tudományegyetem, Hungary (ELTE) and University of Barcelona, Spain (UB);

Cultural administration by University of Barcelona, Spain (UB) and University of Porto, Portugal (UPorto).

ECONOMIC, SOCIAL, AND AESTHETIC VALUATIONS AND THEIR TENSIONS

We can observe a first set of tensions between aesthetic, social and economic valuations, in the fields of cultural production, participation and cultural administrations. On the side of more professionalised cultural production and heritage management, the main tension emerges between aesthetic and economic valuations, while on the side of less professionalised cultural production and cultural participation this tension shifts to the conflict between social and economic valuations. Cultural administrations refract these conflicts from their more social, economic or aesthetic policy and programme orientations.

AUTHENTICITY / IDENTITY, HEDONISM / WELLBEING, SUSTAINABILITY AND THEIR TENSIONS

The valuation linked to authenticity and identity is present in the field of heritage management linked to the correct representation of different ethno-cultural groups and their expressions. The valuation associated with leisure and well-being is present in the field of cultural production from the point of view of the users, as could be seen in the case of one of the architectural projects, where the future users of the dwellings positively valued comfort above other criteria. This dimension of well-being associated with comfort comes into tension with environmental sustainability criteria.



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CULTURAL PARTICIPATION IN LIVE ARTS AND CULTURE

- The pandemic sanitary restrictions were a point of departure to reflect on the specificities of in-person collective reception;
- Variations in valuation were identified concerning types of participation and social trajectories and different degrees of institutionalization of cultural projects;
- The analysis allowed to find several “internal” tensions between values within the same case study, and “external” tensions between values promoted in the case studies and values promoted by external fields of cultural activity;
- The values of aesthetics, hedonism and individual freedom appear to be in contrast with principles existing in the cultural policies, in the institutionalized culture, and in the political definition of priorities in the context of the pandemic contingencies.



CULTURAL PARTICIPATION THROUGH MEDIA

- The pandemic context was the frame for the analysis of the plurality of values attributed to digitally mediated cultural participation;
- A first mapping locates the activities, actors, and core value clusters for each case study, and the analysis points to some significant synergies in the attribution of values across the varied contexts;
- There is an important distinction - between modes of online participation as a response to the contingencies of the pandemic and modes that were already designed to be delivered online;
- Some “analytical” tensions were identified amongst the expressed values between virtual and co-presence experiences, between educational offer and audience demand, among music genres in online concerts and, also, between aesthetic and non-aesthetic values.

CULTURAL ADMINISTRATION

- The analysis encompassed a plurality of cultural policy models and orientations across local, regional and national administrations;
- Nine value principles were identified for national and regional administrations and another eight for local cultural administrations (from which seven overlap);
- Then, three levels of principles were identified with variations in the national/regional and local administrations;
- Some axiological tensions were detected between value principles, however, the form these tensions adopt is, in no important way, dependent on the context.

CULTURAL PRODUCTION AND HERITAGE MANAGEMENT

- An initial list of critical values allowed to see their association with different groups of actors in distinct contexts;
- Three levels of valuation were identified: product, type of organization, and societal impacts;
- The analysis pinpointed two typologies of conflicts: conflicts within levels and conflicts between levels.