



Kristin Oswald, editor

ENCATC ANNUAL CONFERENCE 2014

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Editorial

Dear reader,

"The most precious things in life are not those you get for money," said Albert Einstein. Cultural managers, artists, and cultural policymakers are well aware that the value of culture cannot simply be measured through funding. Nevertheless, policy often tries to convey the rehabilitation of its budgets through funding cuts in the cultural sector, while cultural institutions and initiatives complain about the lack of money – not just since the economic crisis.

With the digital society, new ways of financing seem to open opportunities for the cultural sector. But to bring success, structures have to be adapted to the digital world and put communication, participation and the confidence of different target groups and stakeholders at the focus of cultural work. But instead, competition with the leisure sector is growing while commitment in the various cultural areas has been stagnating or declining over the past years.

In this context, the ENCATC (*European Network of Cultural Administration Training Centers*) placed the question "Is it all about money?" at the center of its annual conference 2014. Its goal was to strengthen the dialogue between researchers and practitioners in cultural management. In this context, the topics dealt with the call for more cooperation, innovation, and efficiency in the cultural sector or the measurability of its non-financial value.

This general topic is very broad and the question "Is it all about money?" can only be answered with "No." Unfortunately, due to the focus on presentations and individual examples, cross-country, cross-sectoral or unexpected approaches only rarely came off. Though the cooperation with ASEF (*Asia Europe Foundation*) and AAAE (*Association of Arts Administration Educators*) offered a view beyond Europe, the topic's generality only to a limited extent could convey applicable comparisons and impetuses, or an intensive exchange of theory and practice.

Of course, culture think about with how its funding, structures, and tasks can be made sustainable in the face of new challenges. For this reason, we are pleased to present to you several of the presentations from the 2014 ENCATC Annual Conference in this newsletter. They show the diverse aspects under which one can view the issues of cultural appreciation and funding, how they can be united within a thematic specification and, through participatory and dialogue-oriented formats, increase the tangible output of a conference.

We and the team of ENCATC hope to inspire you in this way.

Sincerely yours,

Dirk Schütz (CEO), Kristin Oswald (editor) and the entire team of Arts Management Network



JERRY C Y LIU

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Plenary Session

Cultural Governance and Cultural Public Sphere in Taiwan

Can Aesthetic Values, Social Impacts, Political Powers and Economic Benefits Ever Go in Harmony?

By Jerry C Y Liu

For centuries, Europe and its cultural modernity has long been a model for Asian countries to follow. However, there has been a sharing pressure to devise localized discourses and models of practice in cultural policy, cultural industries, and citizens' engagement in public cultural affairs especially after the 1990s. This, as I label it, is a ReOrient process of cultural governance in East Asia (Liu 2014).

The 2010s is a significant decade for cultural governance and cultural public sphere in Taiwan. In 2011, the Council for Cultural Affairs (CCA) instigated a draft of Cultural Basic Law to restructure the overall cultural architecture. On May 20th 2012, the Ministry of Culture (MOC) replaced the former CCA and became the highest administrative body of cultural policy. It expanded its competences (from arts, museums and heritages) to incorporate radio, TV, film, popular music, publication and creative cultural industries. Its establishment marks a new era for Taiwanese cultural governance.

What is even more striking, however, is the development of the cultural public sphere in Taiwan. Also in 2012, a scandal around 'Dreamers' (an expensive stage performance of 5 million Euro) highlighted alleged misallocation, if not corruption, of state art subsidies for the celebration of the Republic of China's (Taiwan's) 100th Anniversary and resulted in a controversy of state cultural governance. Despite a later decision of non-prosecution, the Chair of CCA stepped down due to the controversy of the event. Following this was the establishment of the Foundation of Renewal Culture by a group of cultural activists and art curators in Taiwan. The Foundation called for autonomy, diversity of art and culture, and subsequently organized a public petition to seek for support of its nine major requests to improve cultural policy.

At the pressure of the public cultural forum and intense media coverage, for the first time in Taiwanese history, candidates of the president office, including the incumbent President Ma Yingju, participated in an open debate focusing solely on the issues of cultural policy in Taiwan. Twelve major questi-

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ons were directed to the candidates during the debate by renowned artists and cultural workers. The three-hour cultural policy debate was broadcasted to the general public live on air and online by the Taiwan Public Television Service. Later, the new Minister felt even obliged to convene 9 consecutive National Forums on Cultural Affairs between June 28 and August 16 of 2012, in order to accommodate public opinions and explore the newly designated role of the Ministry.

With the emerging cultural awareness, citizens and artists started to intervene in various cultural, civic and economic day-to-day issues between 2012 and 2014. This series of activists' interventions culminated in the Sunflower Movement of March 18th 2014. 500,000 people demonstrated in Taipei to protest against the Cross-strait Economic Cooperation Framework Agreement (ECFA), and the Cross-Strait Service Trade Agreement (CSSTA).



Foto of the Sunflower Movement. © Jerry Liu

The CSSTA is alleged to have posed serious threats to the cultural autonomy and cultural diversity of Taiwan, since the government conducted no effective cultural impacts assessment on creative and cultural industries before and during the negotiation processes, and avoided physical Congress reviews after the agreement was signed up. Artists and cultural practitioners were particularly active during the movement, as the agreement was to open up Taiwanese cultural industries and trade in services to mainland Chinese investors. The list included heritage conservation, operation of cultural facilities, and industries of printings, films, conference and exhibition, interpretation, cultural entertainment and sports. The opening up for investment in cultural trade and services may trigger potential harmonization of cross-strait cultural expressions and give the world outside a false image of progresses in cross-straits cultural integration. Besides, since censorships on

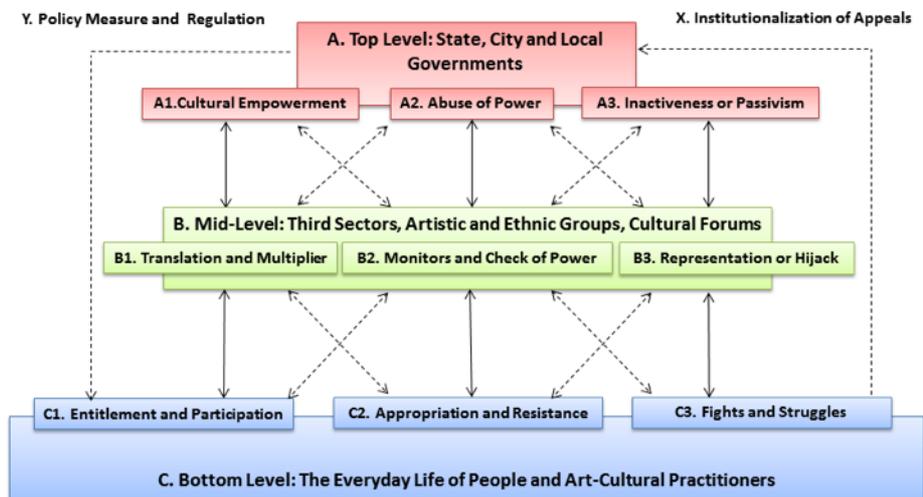
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television programs, films and books are still strictly enforced in China, cultural practitioners in Taiwan are worried what the agreement may bring in terms of the self-regulation of Taiwanese film production and publishing industries to favor the much bigger Chinese market. Thus, even though China claimed to have grant significant economic concessions in the trade agreement, Taiwanese people obviously chose to emphasize culture values over economic profits in this incident. With the backup of public forums, demonstrators occupied the Congress buildings and literally stopped the Congress from rectifying the CSSTA.

Lastly, on September 4th of 2014, a couple of artists and cultural practitioners drafted the Taipei Citizens' Manifesto of Culture. In response to it, the newly elected Taipei Mayor Ke Wenje promised to enact the Municipal Ordinance of Autonomous-Governance on Culture, and set up an impartial machinery for Integrated Cultural Impact Assessment. Although he was supported by art and cultural activists during the mayor election campaign, many later turned against him due to discrepancies in how to appoint an “appropriate” Director for the Taipei City Bureau of Cultural Affairs.

Chart 1: Interactive Approaches for Agents in Cultural Public Sphere in Taiwan



(Liu 2015)

What can be concluded from above is that the arts and culture is surely not just about money. Artists, cultural practitioners, NGOs (art-cultural foundations), and academics are now engaging positively in the network of cultural governance. They are playing a significant role in cultural public sphere (see Chart 1). Recent development in Taiwan shows that aesthetical values (artists’ cultural ideals, passion, zealous, enthusiasm, cultural awareness), social impacts (cultural activism, movements, demonstration, and art-cultural intervention in all social and everyday issues), political engagements (Drea-

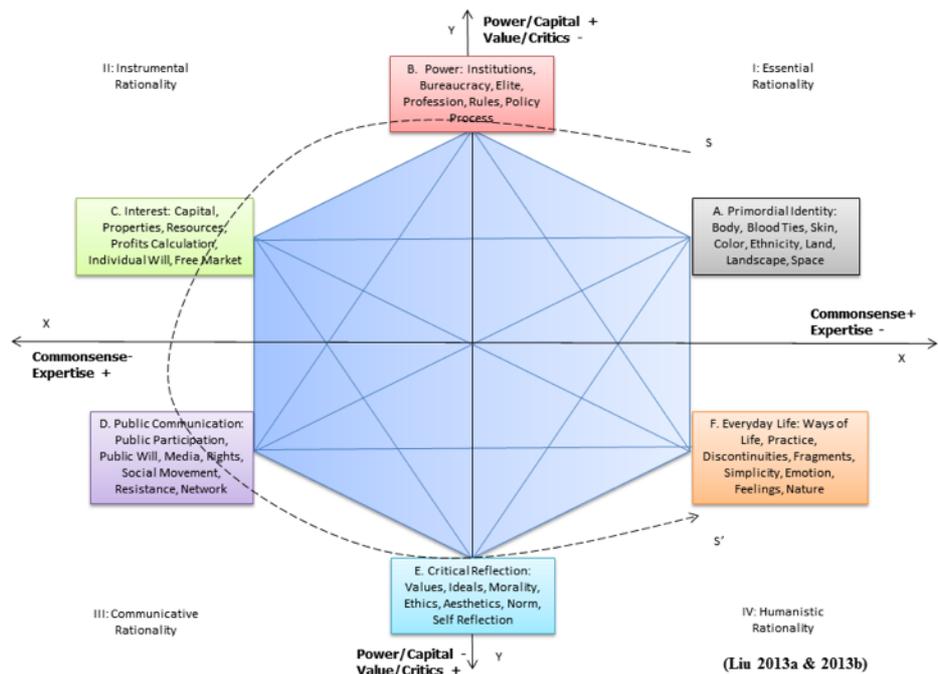
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mers' Event, ECFA, Taipei Citizens' Manifesto of Culture) are no less important than citizens' economic interest (trade in cultural service, windows of opportunity in a bigger Chinese cultural market).

Of course, there are still limits for cultural governance and cultural public sphere in Taiwan. The newly established MOC is not fulfilling its anticipated functions in integrating cultural resources to meet up citizens' cultural expectations. There is a lack of trust and mutual understanding among different cultural agents. Despite attempts of collaboration, objectives and actions of artists, cultural practitioners and intellectuals are still very much divided. Cultural values and ideals after being debated in the cultural public forums, need to be institutionalized through the political process to gain its legitimacy. Yet, so far, the cultural petitions and the Taipei Mayor's political promises on citizens' engagement in cultural governance remain a rhetoric rather than any realistic legislations or policies on culture.

Chart 2: The Logics of Cultural Governance



So can aesthetical values, social impacts, political powers and economic benefits ever go in harmony? In the middle of the 2010s, political powers and economic logics still dominate public policy makings in Taiwan. If cultural governance and cultural public sphere means to place culture at the center of governance, what's needed is a "cultural turn" or even "paradigm shift" of governance. Policy makers and citizens in Taiwan need to shift the underlying logic of governance [policy debates] from that of commercial interest, ur-

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ban development, market competition, and political powers to that of culture—values, aesthetics, artistic and humanistic ideals, and historic assets and memories (Chart 2: Shift of Arrow S to S'). So far, the structure proves too strong to be shattered. ¶

Useful Links and Publications

Taipei Citizens' Manifesto of Culture, <https://citizensculturalmanifesto.wordpress.com/english/>

Ministry of Culture in Taiwan, <http://english.moc.gov.tw/>

Liu, Jerry C. Y. 2013a. "Sino-African Cultural Relations: Soft Power, Cultural Statecraft and International Cultural Governance". In Stephan Chan (Ed.). *The Morality of China in Africa: The Middle Kingdom and the Dark Continent*. London, Zed Books Ltd.

Liu, Jerry C. Y. (Ed.) 2013b. *Global Cities Cultural Governance and Cultural Strategies: Art-Cultural Events, Festivals and Cultural Images*. Taipei, Chuliu. (In Chinese)

Liu, Jerry C. Y. 2014. "ReOrienting Cultural Policy: Cultural Statecraft and Cultural Governance in Taiwan and China". In Lorraine Lim and Hye Kyung Lee (Eds.). *Cultural Policies in East Asia: Dynamics between the State, Arts and Creative Industries*. London, Palgrave-Macmillan.

Liu, Jerry C. Y. et. al. (Eds.) 2015. *The Mapping of Cultural Rights in Taiwan*. Taipei: Chuliu. (In Chinese) ¶





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Session 1 „Audience Development“

Between Fundraising, Crowdfunding, and Crowdraising

By Irena Alperyte and Lina Sakalauskaite

What is in common between fundraising, crowdfunding and ‘crowdraising’?

Since the regaining of the Independence, the Lithuanian state has been confronting an increasingly dramatic challenge because of the lack of funding for the film industries. Moreover, not only quantity but also the quality of the national films decreased. During the Soviet times Lithuanian film was a vassal of the Soviet film industry. Finance and marketing were non-existent in filmmakers’ lexis, and the state had a monopolistic responsibility to make movies. The filmmakers’ community of the newly independent state needed to learn new qualities such as fundraising skills, coproduction and marketing techniques.

Currently Lithuanian film is experiencing the third phase concerning its funding: it is exploring the possibilities of motivating the public to invest in entertainment via crowd funding and crowd sourcing techniques and creating a way to the ‘crowd raising’ out of these activities.

We have aimed to examine the existing film financing practices in Lithuania and abroad, and want to offer some recommendations on how to improve the alternative Lithuanian film financing strategy via employing new possibilities, such as crowd funding and other alternative marketing tools.

Our broad objectives were and in the future will be:

- 1) To examine the theories on creative industries and possibilities for their application: the creative industries theory (R. Florida); concepts of globalization (Z. Bauman); the networking theory (M. Castells); cluster concepts (M. Porter); the crowd funding phenomenon and fun theory (J. Schmidhuber)
- 2) To analyze the current situation in the film industry Lithuania: scrutinizing the Lithuanian film policy framework;
- 3) To analyze the statistical data, as well as data on the Lithuanian movie theater visitors and Lithuanian cinema demand;
- 4) To discuss alternative options for the financing system;

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- 5) To look through alternative funding strategies tailored for Lithuanian film industry: influence of foreign models on the Lithuanian market;
- 6) To propose recommendations for alternative funding strategies to improve in Lithuania, exploring possibilities to apply more creative attitude towards fundraising.

The theoretical background: between fun and 'edutainment'

Among other renowned authors, we have found the writings by Juergen Schmidhuber of particular interest and have been exploring his formal theory of creativity, fun, and intrinsic motivation. He has published more than 200 peer-reviewed scientific papers on topics such as machine learning, mathematically optimal universal AI, artificial curiosity and creativity, artificial recurrent neural networks, adaptive robotics, algorithmic information and complexity theory, digital physics, theory of beauty, and the fine arts. Schmidhuber's findings encouraged us to look at fundraising processes from the unexpected angle (motivating investors). For instance, his work "How the Theory Explains Music" questions why some musical pieces are more interesting or aesthetically rewarding than others. He states that listeners and creators are interested in melodies that are unfamiliar enough to contain unexpected harmonies or beats but familiar enough to allow a quick recognizing of a new regularity or compressibility in the sound stream. This is a novel pattern in which the predictor tries to compress his memory of acoustic and other inputs wherever possible while the action selector tries to find history-influencing actions to improve the growing historic data and thus the performance of the predictor. The interesting or aesthetically rewarding musical subsequences are those with previously unknown, yet learnable regularities because they lead to improvements. This idea makes us look for ways to defeat mundane practices for the sake of original solutions, including fundraising that might be fun, which is actually working in a similar way.

We also examined the case study of the advertising agency DDB Stockholm. In 2009 it launched "The Fun Theory" campaign, an initiative to get people to change their lazy behaviors. The experiment showed that often humor is the vital component in making a business idea attractive. One of the videos documented the Fun Theory tested on a staircase in a Stockholm subway station that was converted into working piano keys—an attempt to convince commuters to take the stairs instead of the escalator. The idea is intriguing, and the results even more: apparently, it made 66% of the people more likely to use the stairs! For this reason, the videos are highly entertaining, and their Internet sharing has soared, some having accrued over a million hits.

The other essential to our findings has been Raph Koster's thesis that games are all "edutainment", teaching us the skills we might need in real life in a safe, low-stakes environment. A good game, according to him, is "one that teaches everything it has to offer before the player stops playing." Making

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fundraising a “game” can help attracting more audiences and generating more funds for new movies.

Crowdfunding and the Lithuanian film sector

The existing schemes for film funding in Lithuania are very scarce and bureaucratic. The main sources are the Ministry of Culture and the Lithuanian Film Centre that provides funding for film development, production, distribution, promotion, education, and the preservation of film heritage. State funding may not exceed 50% of the production budgets or 75% of a low-budget or experimental budget film. Not more than 20% of the Lithuanian state funding for film production may be used outside the country. Films produced under co-production conditions are given priority in allocating state funding. The submitted projects are evaluated by the Film Council, a collegial advisory institution of the Lithuanian Film Centre.

ANNUAL STATE SUPPORT FOR FILM INDUSTRY 2010-2014

| | Ministry of Culture | | Cultural Foundation | | Lithuanian Film Centre | | Total | |
|------|---------------------|-----------|---------------------|---------|------------------------|-----------|------------|------------|
| | LTL | EUR | LTL | EUR | LTL | EUR | LTL | EUR |
| 2010 | 4 500 000 | 1 303 290 | 2 778 500 | 805 362 | 0 | 0 | 7 278 500 | 2 108 652 |
| 2011 | 5 810 738 | 1 682 900 | 2 439 900 | 706 700 | 0 | 0 | 8 250 368 | 2 389 600 |
| 2012 | 4 570 352 | 1 323 665 | 2 159 000 | 625 290 | 0 | 0 | 6 729 352 | 1 948 955 |
| 2013 | – | – | – | – | 9 500 000 | 2 751 391 | 9 500 000 | 2 751 391* |
| 2014 | – | – | – | – | 10 443 000 | 3 024 501 | 10 443 000 | 3 024 501* |

* All funding of the LFC

DOMESTIC FILMS PREMIERED 2009-2013

| | Feature films | Animation | Documentaries | Shorts | Total |
|------|---------------|-----------|---------------|--------|-------|
| 2009 | 6 | 6 | 10 | 9 | 31 |
| 2010 | 4 | 4 | 11 | 13 | 32 |
| 2011 | 2 | 8 | 9 | 19 | 38 |
| 2012 | 4 | 10 | 18 | 1 | 33 |
| 2013 | 11 | 7 | 17 | 5 | 40 |

NUMBER OF CINEMAS 2009-2013

| | Total No. of screening places | No. of permanently working cinemas | No. of multiplex cinemas | No. of screens | No. of digital screens |
|------|-------------------------------|------------------------------------|--------------------------|----------------|------------------------|
| 2009 | 44 | 41 | 8 | 88 | 4 |
| 2010 | 45 | 42 | 9 | 95 | 9 |
| 2011 | 45 | 42 | 9 | 95 | 18 |
| 2012 | 42 | 42 | 9 | 95 | 21 |
| 2013 | 42 | 32 | 10 | 95 | 44 |

ADMISSIONS (ALL) 2009-2013

| | Domestic films | Foreign films | Total | Per capita | Population |
|------|----------------|---------------|-----------|------------|------------|
| 2009 | 29 695 | 2 669 857 | 2 699 552 | 0,81 | 3 349 872 |
| 2010 | 83 904 | 2 538 091 | 2 621 995 | 0,79 | 3 318 981 |
| 2011 | 299 170 | 2 668 858 | 2 968 028 | 0,93 | 3 201 344 |
| 2012 | 75 827 | 2 973 573 | 3 049 400 | 1,02 | 3 003 641 |
| 2013 | 510 924 | 2 746 071 | 3 256 995 | 1,10 | 2 958 182 |

GROSS BOX OFFICE 2009-2013

| | LTL | EUR |
|------|------------|------------|
| 2009 | 36 638 229 | 10 611 144 |
| 2010 | 33 977 613 | 9 840 597 |
| 2011 | 37 075 866 | 10 737 913 |
| 2012 | 40 551 600 | 11 817 026 |
| 2013 | 45 378 950 | 13 142 652 |

TOP TEN 2013

| Title | Country of Origin | Admissions | GBO LTL | GBO EUR | |
|-------------------------------------|-------------------|------------|-----------|---------|----|
| Valentine Alone | LITHUANIA | 190 714 | 2 652 219 | 768 136 | |
| Despicable Me 2 | USA | 146 005 | 1 958 992 | 567 363 | 3D |
| Women Lie Better. Kristina | LITHUANIA | 108 472 | 1 569 232 | 454 481 | |
| The Croods | USA | 107 549 | 1 387 284 | 401 785 | 3D |
| The Fast & The Furious 6 | USA | 69 751 | 979 048 | 283 552 | |
| The Hobbit: The Desolation of Smaug | USA | 52 749 | 940 681 | 272 440 | 3D |
| How to Steal a Wife | LITHUANIA | 57 862 | 865 320 | 250 614 | |
| Life of Pi | USA | 53 867 | 858 313 | 248 585 | 3D |
| Gravity | USA | 48 719 | 841 833 | 243 812 | 3D |
| Smurfs 2 | USA | 65 508 | 830 849 | 240 631 | 3D |

Statistics about Lithuanian film productions and consumption.

Published by Baltic Films and the Lithuanian Film Centre

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To overcome these bureaucratic ways, we encourage spectators to “play” in the games, such as Kickstarter has initiated. In this context we discussed the “Kickstarter” internet platform and the Lithuanian movies’ participation as a case study in more detail. According to the statistics in 2012, Kickstarter was in the first place by supporting projects among this kind of platforms. The system here is simple: the initiators and developers of a project upload their description to the platform. In order to make a successful crowdfunding campaign properly preparations are needed in the following aspects:

1. Financial goal. One should think realistic when it comes to money raising. Backers want to know what the amount of support will be used for.
2. Idea and story. Campaign backers want the product to be amazing, and innovative, so a great story is needed.
3. Being on top. A great project description, capturing video, and plot of the story to make a project stay on top will ensure the best visibility among potential investors.
4. Communication, marketing and PR. Campaigns should be briefly, straightforward and bravely presented to journalists, bloggers and influencers to bring a project out to the light of global media.
5. Length of campaign. A golden midst has to be found to raise enough money and not keep the backers waiting and worrying about the products tangibility.
6. Sharing updates. The initiators of a project are responsible to their investors and have to share as many updates as possible, whether related to product features, release dates, shipping and packaging etc. Social communication is essential in building up trust.
7. Patents and trademarks. Patents to prevent the commercial exploits of an invention and the registration of a trademark make a product recognizable all over the world.
8. Rewards. In a plan of how to thank the contributions every detail counts. It should show kindness and gratefulness. For every financial supporter to the project there should be a certain acknowledgement gift depending of the donated sum.

Taking account of these aspects will result in global awareness. A crowdfunding campaign can then shape the target market of future customers. It can end up making a huge impact on a product’s development, e.g. new partners or a investments from venture capitalists – a perfect opportunity to implement unconventional creative projects.

According to 2014 “Kickstarter” statistics, film and video projects are in the 6th place of successful projects that have received assistance percentage (40, 30 per cent). In our research we have examined the case of the short film “The

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Queen of England stole my parents". This short Lithuanian movie had applied for a crowdfunding campaign. The plot is based on real facts about the lonely teenager girl Milda and her challenging journey to rescue her parents who were told to emigrate and abandon the girl. The main heroine of the film is a modern Pippi Longstocking, a lonely girl, who survives the story with a quiet realistic ending: she discovers the closest people surrounding her and learns her lesson. By taking part in the Kickstarter platform, the film collected 12,000 dollars in a period of 40 days.

Although the crowdfunding phenomenon is only counting its first years of existence in Lithuania, it demonstrates the potential of new forms of financing. Thus, this phenomenon is not only a substantial economic factor, but also a social one and not only helps filmmakers to achieve their financial goals, but also plays another function, e.g. helps to evaluate the creative process and the potential of the product, creates attention, and a fan base to ensure future support for the project. It is not perfect yet, because of the financial accountability the sponsors and analysts fear that their generosity can be quickly exhausted.

Analysis of Lithuanian filmmakers' opinions on funding opportunities

Qualitative research as a method was chosen to conduct the structured in-depth interviews with a total number of 10 experts of the field. With this technique we wanted to find out which methods of financing are known to Lithuanian film producers, and which ones are inefficient or have never been implemented in their fundraising process. The quantitative research included a questionnaire survey of the business sector in order to identify the criteria, which determine its motivation to support the Lithuanian film projects. This should help to construct further predictions of how the theories applied in the paper can suggest new ways for funding in the Lithuanian film industry. In the table below you can see the picture of the film producers' understanding.

The interviews showed that Lithuanian film producers' do know and see the opportunities that crowdfunding is opening to them to finance their work and put their ideas into practice. Nonetheless most of them haven't yet tested crowdfunding themselves. The reason for this mainly seems to be the missing practice but most of the producers do intend to try a campaign when there is a project fitting into the conditions. This means, they are aware that not every campaign does work and that success highly depends on the kind of film and the effort that is invested in the promotion of the campaign. So to the filmmakers, state or regional funding, private support or sponsorship currently still seem to be more promising in comparison to crowdfunding.

Legal aspects as a challenge

The Internet portal of the Lithuanian Film Centre publishes data on main film institutions and their activities. To receive data comparable to the

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Lithuanian film frameworks, we checked the cases of crowdfunding in other countries.

The Finnish author Maija Oksanen says in her blog: “Positioned somewhere in the gray areas of economy, crowdfunding is not impossible nor illegal in Finland, but it usually involves handing over a hefty check to a legal adviser who can help a project navigate through the messy jungle of legislation and avoid stepping into the traps of wording’s and false expressions that could result in unpleasant dealings with the authorities.”

Lexia portal adds to it: “At the moment there is no separate specific law on crowdfunding in Finland, which means that many different laws have to be taken into consideration. Cross-border funding adds its own challenges, when funding is received from outside Finland. In these cases the legislation of other countries also has to be taken into consideration.”

For a better understanding we scrutinized portals such as *Mesenaatti.me*, the first Finnish crowdfunding platform that is open for everyone. We learnt that the beleaguered Finnish mega-production “*Mannerheim*” had incurred debts of nearly seven million euros, as revealed by the bankrupt’s estate administration. While the production was suspended in 2009 amid financial problems, dozens of creditors are still awaiting money from the production company *Liberty Production*. As this example shows, the legal knowledge and Copyright issues may hinder successful crowdsourcing campaigns and should be considered beforehand.

Summary of main conclusions

English writer, director and actor Jennifer Drewett summarizes the current situation for film makers that to make “a successful film, whether it be a feature film or otherwise, you have to go through very specific funding channels and major film companies in order to get what could potentially be your magnum opus into fruition”. She continues that a “magnum opus may not be the money generator that they (the state funding institutions and film companies) want to produce so your original idea gets altered, sometimes beyond all recognition, in order to be the crowd pleasing, money making product the company may want.” In this context websites like *Kickstarter* are opportunities to facilitate filmmakers’ financial situations and spread their artistic ideas, but they have to be aware that the chances of success aren’t high as “you rely on the good will of the public to donate money”, Drewett continues. That’s why “a film project, in order to get any chance of funding, needs to be interesting and necessary”.

For the film industry in Lithuania it can be concluded that

- 1) it is still developing, and the state financial assistance, although still necessary, in the long term, should be replaced by other sources of finan-

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ce such as the business sector and foreign partners along with alternative sources, including crowd funding.

2) Film projects receiving public assistance should be focused on the advancement of criteria for filmmakers' competencies, and include elements of activities providing more motivation and fun.

3) The crowd funding technique should be applied more extensively in Lithuania.

4) To run successful crowdfunding campaigns, legal expertise is critical along with business skills.

5) Producers should master the basics of entrepreneurship and the ability to assess the future revenue based on the customer involvement in fundraising, if they wish the Lithuanian film to be more competitive.

The film “You Can't Escape Lithuania” by the Lithuanian director Romas Zabarauskas was successfully financed via Kickstarter in December 2014. The plot is around a fictionalized version of the director and his life as a gay filmmaker. It shows that film concepts of high political and artistic relevance as well as quality do have good chances to be crowdfunded and that even if they won't change the whole film sector of a country they are able to change at least the situation for individual artists. That's why the answer to the conference question „Is it all about money?“ in arts and culture is “Not Only.” The most valued and one of the most demanded features of the modern culture manager is storytelling skills.



You Can't Escape Lithuania
Romas Zabarauskas

You Can't Escape Lithuania is a feature film about a fictional version of me, a gay filmmaker from Europe. And I'm going naked for it.

Vilnius, Lithuania

Successfully funded!

| | | |
|--------|----------|------------|
| 104% | \$20,886 | Funded |
| funded | pledged | Dec 3 2014 |

Resources:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/271008/Creative_Industries_Economic_Estimates_-_January_2014.pdf

http://www.esa.ee/cms-data/upload/files/CreativeIndustries_EstLatLit.pdf

Emerging Markets and the Digitalization of the Film Industry: An analysis of the 2012 UIS International Survey of Feature Film Statistics. 2013. <http://www.uis.unesco.org/culture/Documents/IP14-2013-cinema-survey-analysis-en.pdf>

Lorenzen M., *On the Globalization of the Film Industry.* Copenhagen Business School, 2008.: <http://openarchive.cbs.dk/bitstream/handle/10398/7775/Creative%20Encounters%20Working%20Papers%208.pdf?sequence=1>



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is Ph.D. Candidate in Economics at the University of Ferrara with a project investigating public-private partnerships in the cultural sector in Europe. She holds a MA in Languages and Communication Sciences and a Specialization Diploma in Economics and Management of Museums and Cultural Services. She worked for cultural institutions both in Italy and abroad, and for a research project studying the potential synergies between cultural tourism and integrated transport systems. She has been visiting researcher at ICHEC Management School (Brussels-Belgium) and at the University of Burgundy (Dijon-France).

Session 2 „Cultural Policy“

Fostering the Creation of trans-sectorial Networks

The Potential of Cultural Collaborations in the Region of the Po Delta in Italy

By Elena Borin

My presentation aimed to give an overview of a research about the perception and possibilities of the creation of trans-sectorial networks based on culture on a “meso” (i.e. territorial) level in Italy. The research was qualitative and focused on a specific area in Northern Italy, the region of the Po Delta: this region comprises a territory surrounding the Delta of the most important Italian river, River Po, at the border between two regions (Emilia Romagna and Veneto) and includes three Italian provinces, Ferrara, Rovigo and Ravenna. It was chosen since it is considered an area with a strong potential in terms of creation of trans-sectorial networks based on culture; indeed, it is particularly rich in cultural, naturalistic and tourism attractions (e.g. Ravenna, Ferrara and its Po Delta have been included in UNESCO World Heritage Sites list) and many cultural and creative industries are located there. The nurturing of networks based on collaborations between subjects and stakeholders belonging to different sectors seems essential not only to promote the development of the region but also to bring positive societal renewal and innovation.

The analysis was carried out in two different phases, the first mainly theoretical and the second empirical. The theoretical phase focused on the increasing attention that has been paid in recent years to the importance of networks and networking culture from different viewpoints, among which managerial and governance perspectives. Cultural networks are often perceived as effective means to promote strategic collaboration between arts organizations and are frequently associated with tourism development. Littoz-Monet underlines that since 2007 the European Commission has tried to encourage the cultural sector to work in a more trans-sectorial way, promoting the dialogue between cultural networks and stakeholders belonging to other fields. Some authors also hinted to the potential of trans-sectorial networks to successfully deal with the impact of the ongoing economic and financial crisis on the cultural sector: in order to overcome the decrease of public funding and the related threats to cultural institutions, new governance and management models based on the cooperation of multiple partners, multi-sta-

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keholder approaches and bottom-up perspectives should be created, promoting trans-sectorial networking (Bonet and Donato, 2011; Donato, 2013). These models are advocated both at the “micro” and “meso” level, involving in particular partnerships between public and private subjects belonging to different sectors.

The empirical investigation was structured in two phases, the first one analyzing the state-of-the-art of trans-sectorial networks in the region of the Po Delta, the second based on semi-structured interviews with selected focus groups. From the first phase, it emerged that in the area there are relevant cultural networks mainly in the museum field, but the region is highly inhomogeneous: while in Ravenna and Rovigo there are institutionalized museum networks, with structured governance committees and shared initiatives, the area of Ferrara is still lacking a formalized network, however being active in promoting joint activities for the museums and the other cultural organizations of the area. The museum networks in Ravenna and Rovigo are however not really opened to collaboration with subjects belonging to other sectors (e.g. tourism, IT, etc...) whereas in the case of Ferrara, although no institutionalized Museum network is in place, the Cultural Department of the Municipality was progressively developing a relevant role in the promotion of agreements (formal as well as informal) between the various actors of the territory, based on the flagship of culture but bringing together different sectors (private companies operating in different fields, tourism, creative industries, etc...) thus pointing to the development of interesting trans-sectorial perspectives.

After this first analysis, the second phase of the empirical research explored the perceived potential of trans-sectorial networks by means of semi-structured group interviews with “key players” of the area, i.e. those subjects who have the potential of actually promoting the implementation of trans-sectorial networks. The interviews were carried out following the administrative division of the area, grouping the interviewees in the three main provinces (Ferrara, Ravenna and Rovigo). The key players belonged to three main categories: decision makers, i.e. politicians in charge of developing the cultural policies of the area; cultural managers, in particular those in charge of cultural networks; representatives of other stakeholders, more specifically representatives of the associations and institutions operating in the area. The interviews aimed to answer the following three research questions: 1. What is the potential and what are the main advantages of the creation of a network having culture as main framework but implying the participation of different subjects in the area of the Po Delta? 2. What are the main difficulties in creating and implementing such a trans-sectorial network? 3. What are the practical steps to implement this network in the area?

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As for the first question, the results highlighted that there is general awareness of the advantages and the potential of a trans-sectorial network, especially in terms of its positive impact on the socio-economic development of the area, of its potential in bringing innovation, financial sustainability and creating positive synergies between subjects operating in different fields that won't normally interact with each other. As for the second question, it emerged that the perceived difficulties are mainly related to the bureaucracy and to the difficulties of dialogue between public and private subjects that usually have different goals and priorities, as well as a different mentality that frequently lead to misunderstandings and a general mistrust between the different parties. As a consequence, the actions to take for enabling the implementation of trans-sectorial networks are mainly related to bureaucracy streamlining, and to the promotion of initiatives that could create links between different subjects, overcoming the mistrusts between them, rediscovery a common cultural identity and developing a "networking mindset" among the potential participants.

From an overall analysis, we could observe that in the area of the Po Delta the importance of networking not only among cultural institutions but also with external subjects is perceived as potentially driving the socio-economic development of the territory, overcoming the threats posed by the impact of the financial crisis on the cultural organizations involved. The key players of the area substantially agree on the action to be taken in order to establish it, starting from the rediscovery of the importance of the common cultural identity and of their shared goals; this could potentially increase the trust among the members of the network and avoid implementing networks created to overcome the "money problems" due to the decrease of public funds to culture. However, the process of creation of trans-sectorial networks is still at the beginning, and the many difficulties in its implementation are sometimes impeding its establishment in the short run.

The results obtained in this research reflect a situation that is probably similar in other regions in Europe and the world. Promoting effective cooperation with partners from different sectors is a challenging task for cultural managers and professionals; as emerged during the research, rediscovering common cultural identity and finding common goals could be the key for implementing real partnerships that could make culture as the driver for innovation and local socio-economic development. ¶

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is a principal lecturer in the department of cultural management at Humak University of Applied Sciences in Finland. His publications include books on literary history, methodology, literary production and cultural policy and management. Pedagogy, research in multidisciplinary areas, festival management, international cultural policy making and networking are his main areas of interests. At this moment he is coordinating a master degree program in cultural management that is a co-project of Humak and Metropolia University in Helsinki.

Session 3 „Management, Marketing, Tourism“

Jump! (into the forest)

New service models for cultural tourists

By Pekka Vartiainen

Innovation and crossing the boundaries between culture and business, the private and public sectors, and entertainment and health services have long been at the top of the agenda in various debates amongst representatives of cultural management. Currently, as society and the world economy are in transition, all new ways of thinking and acting are more than welcome.

A good example of where different fields of interest and sectors are crossing over and influencing each other is cultural tourism. The shift from a buyer's to a seller's market and the need to create innovative and competitive tourism products were in the background when, some decades ago, specialists began to discuss the opportunities of the cultural tourism to the whole sector. Simultaneously in the field of cultural management, tourism was considered to be one of the key sectors that could attract new audiences and in doing so legitimizes the existence of the cultural sector.

There was a social and economic demand for taking these two fields into broader consideration. In the late 1980s, the EU launched funding programs to support the development of cultural tourism and at the same time considerable market research identified a growing interest amongst tourists in culture. The alliance of culture and tourism is a necessity and a “marriage” of convenience for both parties. According to international reports (OECD, 2008), culture and tourism have long-term effects on regional development.

Tourism is a growing global enterprise, its growth is about 5 % per year. In recent years in Finland (2007-12), growth in the sector has reached 21 %. Annually, 7.6 million people visit Finland and bring 2.3 billion euros to the country. There are over 180 000 people working in the tourism sector and 27 000 enterprises. In Lapland over 40 % of enterprises are working in the tourism sector. (Finnish Tourist Board, 2013).

Towards new cultural services

It was from this starting point that the Humak University of Applied Sciences was asked to develop new cultural services for the tourist industry in Finland. One of the problems in Finland has been the lack of understanding the hidden and open possibilities that nature-based tourism could offer the whole

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sector. Nature is still seen as a value in and of itself. The division between nature and cultural sights is strongly supported by the authorities, people concerned with the business potential of tourism, and the visitors. People who are visiting cultural places can not easily be associated with those visiting national parks or other outdoor territories. Conversely this means that there is a cultural potential that is not effectively utilized. You could even say that cultural tourism in Finland is still in its infancy.

Finland has 37 national parks and the number of people visiting these parks every year is about 2 million. National Parks cover almost 3% of Finland's total land area. All of them are managed by a state enterprise that administers more than 12 million hectares of state-owned land and water areas. People who are visiting these parks are usually using services that are offered by special centers that are located in the parks.

Although visitor centers in national parks play a prominent role in promoting sustainable nature tourism and are a significant component in regional competitiveness, their function needs to be reconsidered and re-evaluated. There is a social desire for a new “cultural ecology” in which “boundaries between professions, projects, and agencies fuel sustained engagement”, as Pekka Uotila in his research (2012) on cultural ecology and tourism puts it.



National Parks in Finland

The Project

Although Finland is already globally renowned for its nature (“The land of a thousand lakes”, as the phrase goes), it is still necessary for tourism to update its working methods. These methods are closely linked to economic impacts, but ethical and ideological objectives are also at stake. While more and more people are moving to big cities, their relationship with nature is changing. Nature is being marginalized and seen as something “outside” of everyday life. Both visitors from other countries and domestic tourists have to be motivated to reawaken their relationship with nature.

This kind of ideological reformation was the basis for the “Forest for Us” project. It brought together actors from business, tourism and culture. The Finnish state enterprise “Metsähallitus”, which administers state-owned land and water areas, the Humak University of Applied Sciences and the national

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ELY Centers (Centre for Economic Development, Transport and the Environment) explored the ways in which cultural innovations could be used for the benefit of local entrepreneurs and visitors. The aim of the project was to explore and create new service models for small tourist enterprises in Finland. As a focus point, firms that are located in the national hiking areas were used. Altogether there were three firms, or visitor centers, involved. They are located in Lapland and in the southern part of Finland.

To achieve its goals the project is using games, new technology and social media. But beyond these elements, cooperation between entrepreneurs is the starting point that formed the basis of the project. Although tourism in Finland is a growing sector there is only casual cooperation between entrepreneurs. This means that very many of these small firms and companies are actually offering the same kind of services to visitors at the expense of high investment costs.

Bearing this fact in mind, the “Forest for us” project organized workshops for entrepreneurs about productisation, marketing and selling. The aim of these workshops, or think-tanks, was to bring together people working in the sector and to initiate a discussion on the opportunities that collaboration could bring to the area by answering the questions: How does one produce a service that is meeting the needs of the customer? Which actions are needed to market the product? How can purchases be made as convenient, user-friendly and simple as possible? The workshops based upon this questions want to be an opportunity to create “crowdsourced” solutions and new ideas using the participants’ knowledge. The number of attending people ranged from 5 to 20. It seemed that not all entrepreneurs were ready to share their working methods. Also, the idea of open access or of creating new products upon roots of shared knowledge was not clear to everyone. A lot of entrepreneurs still rely on old working methods and traditional products – and on “silent knowledge” that they don’t want to share with others. This may be one of the reasons why the economic potential of nature and cultural tourism in Finland is not finally exhausted yet.

The Game

To speed up and activate the players’ motivation, the project had pre-planned an example of a product that could be used in visitor centers. This product was presented to the participants and tested by them. The product was a game and, at the same time, an open competition. The aim of this product was to invite visitors to create and share their own visions of art connected to the forest.

To participate, the player had to create his/her own photographic interpretation of the given themes of Finnish art, literature or folklore. This interpretation was based on readymade “idea cards” on which there were texts and pictures of famous Finnish works of art connected to the forest. As material

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for the picture, the player could choose to use certain miniatures, installations or just their own creativity. The idea was to find an interpretation that has its core in the original artwork and that reflects the player's own approach to nature.

After taking the picture - using a mobile phone or a digital camera - the participant could upload and share it on the project's webpage or on Facebook.

This is how it works:

1. Choose a card (with a picture or with a story)
2. Join the story by
 - a. changing the scale (create your own miniature version of the work of art. What happens when you change the scale?)
 - b. becoming part of the art (picture yourself in the artwork. What will change when an work of art is brought back to life in the present day?)
 - c. using your imagination (in what other ways can you interpret the original artwork? Use your imagination and let nature inspire you!)
3. Take a picture of your interpretation and enter the competition. Upload the photo to the project's webpage.

The idea card.

The idea card is one example of how to combine creativity with tourism and business. Art and cultural educational traditions are linked to present day conditions in which people want to be in constant contact with each other. Social Media are a powerful tool in this context that should be put to use. Also games are increasingly popular and an attraction to appeal a lot of visitors. Out of this we created our so called "community game" about local identity and history. Similar kinds of products also attract media attention which has an effect on visitor numbers and thus entrepreneurs as well. It's not enough to make products available for visitors on the spot. They need to be marketed beforehand, creating an expectation and demand. Also recommendation marketing via Social Media has big potential as people are giving a lot of trust to other people's suggestions. For an entrepreneur it's an opportunity to get attention and expand the social profile of the visitor.



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In the workshops, attendees were asked to create products that could be used in a similar way as these picture and story cards. What can be done? Who is it aimed at? Why use this kind of product and for which purpose? How can it be marketed and sold to the customer? By finding solutions and answers together, entrepreneurs can create something beneficial for the future.

The End-Game

The “Forest for Us” project has not just been a training program for businesses or an online game; it is also a research project. The idea is to explore ways in which new service designs can be implemented or adopted into certain areas where culture and business go hand in hand. What happens when people are facing cultural impacts in unexpected surroundings and unexpected ways? The results will be used to create new models for service design in cultural tourism. Testing will provide information on new technology and how it can be used to develop cultural innovations.

Interviews and workshops with different actors (customers, entrepreneurs), and observations to create material for analysis have been the leading methodological research activities. Additionally an open questionnaire has been created for those who participated in the competition. The number of respondents was 65 of almost 400 visitors, two thirds of them female, most out of the 20-30 age group while the number of respondents over 50 years was also relatively high.

Most of the competitors discovered the service and the game through school projects or by surfing the web. Most of them haven't been in visitors centers or national parks while taking part. They rated the functionality of the service, the ease of finding it online and of the uploading function pretty high. The Participants were also asked some specific questions relating to the idea cards. Most of them thought that performing the task gave the outdoor activity additional value and was increasing a sense of community. All in all, combining art and nature, and sharing one's own version of an artwork was seen as meaningful and rewarding. By way of criticism, some found the high number of cards and options made it difficult to decide which of the pictures and texts to choose. The connection between the game and the services of the enterprises and visitor centers was not clear to everyone. But overall the game and the idea of using cards, pictures and social media were seen as “entertaining”, “creative”, “capturing new ways to look at the nature”, “easy to use” or “different and innovative”. More than half of the respondents would recommend the service to their friends. Although the project was a success it needed some follow-up work. Taken from this and referring to our conference's theme, you might say that it's not all about money - it's about people making culture alive! ♪

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Open Space „Transfer of Knowledge, Information and „Methodology

culture360.asef.org

Facilitating Asia-Europe Cultural Co-operation

By Anupama Sekhar

Without doubt, we live in an age of oversharing, much aided by the onslaught of technology. Yet still, information gaps exist. For instance, relevant, up-to-date and publicly accessible online information on arts and culture and their professional management can still prove hard to find for some regions and countries. It is to address this knowledge gap that *culture360.asef.org* was launched in 2008 as an online portal on arts and culture focusing on Asia and Europe.

culture360.asef.org presents aggregated and commissioned content related to 51 countries in the two continents and covers, among others: arts news, opportunities and resources for artists, and country-specific directories and resources. The website is meant to be a 'one-stop shop' for individual artists & cultural professionals, for arts organisations of all sizes as well as for policy-makers and government agencies (especially those focusing on international co-operation).

The development of *culture360.asef.org* should necessarily be viewed within the broader context of the changing cultural co-operation landscape in which we find ourselves. Over the last decade or two, there has been a clear shift from traditional cultural diplomacy towards greater cultural co-operation. This shift also tends from self-presentation towards mutual cultural practice, as Steve Green of the European Union National Institutes for Culture (EUNIC) articulated in his 2009 paper "New Directions" presented at the conference "La acción cultural exterior: definición de nuevas estrategias" (December 2009, Madrid). The emergence of mutual cultural practice has seen new actors enter the fray, including cultural networks and foundations. There is also growing interest in multilateral engagements, not merely bilateral exchanges.

In this dynamic landscape, funding is not always the only pressing issue. Access to quality information is also critical. Information gaps, no doubt, directly affect our cultural knowledge about other regions and countries, but they also impact the quality of cultural relations.

It is just such a gap that *culture360.asef.org* fills as a credible, frequently updated arts portal. For instance, cultural professionals can easily access in-

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formation on all the funds available to them as travel/production grants etc. through the *Mobility Funding Guides* on culture360 instead of having to scour hundreds of online and offline information sources. Arts organisations looking for partners are able to use the *Directory of Organisations* and the *How to Partner* tool to help them in their search. Policymakers often find their country profiles to be useful resources about on-going cultural co-operation initiatives. In these and other ways, the portal not only widens information access, but facilitates cultural engagement as well.

As the Discussion Paper for the international conference on *Culture in EU External Relations* (April 2014, Brussels) proposed: dedicated online information portals can facilitate cultural relations with other regions which are often “hampered by insufficient information on both sides as regards their respective cultural systems, policy frameworks etc.” culture360.asef.org is specifically cited in the above-mentioned paper as a successful mechanism that has stimulated cultural co-operation between Asia and Europe and which can further serve as a model for a similar portal connecting Europe and Africa.

Interestingly, the idea of creating such a comprehensive, multi-disciplinary Asia-Europe portal came from Asian and European Ministers of Culture in 2003, who recognised the existence of a vast existing information black hole. This need was further endorsed by cultural practitioners in a wide ranging survey commissioned by the Asia-Europe Foundation (ASEF). Work on portal commenced in 2003 and it was launched in 2008. culture360.asef.org was initiated and continues to be managed by ASEF, which is a publicly funded not-for-profit intergovernmental organisation and the only institution of ASEM (*Asia-Europe Meeting*). It is managed with the support of cultural and technical experts as well as a pool of experienced writers in both continents. ¶



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Winner of the Cultural Policy Research Award 2014

Analysing change in cultural policy

The case of Mexico and Argentina

By Elodie Bordat-Chauvin

How should we explain change in cultural policy in Mexico and Argentina? Through a comparative historical analysis, my thesis shows the emergence, institutionalisation and evolution of the cultural sector's public policy in these two Latin American countries, from 1983 to 2009. It addresses the changes induced by processes of decentralisation, transnationalisation and the rise of the private sector (both profit and non-profit) in Mexican and Argentinean cultural policy. The central hypothesis is that dynamics of change in cultural policy may be understood by taking into account these two countries' socio-economic and political "contexts", and by drawing on four analytical dimensions: actors, cognitive representations, institutional frameworks and public policy instruments. One of my main research goals is to demonstrate that cultural policy is a valuable field to produce and test social science theories on change.

The firsthand empirical material used in this research is composed of 95 semi-structured interviews with cultural managers, civil servants, interest groups, intellectuals. This allowed me to collect the actors' rationalisations of their choices and fill the gaps in the literature produced by organisations. I also drew upon six ethnographic observations in order to witness the implementation of policies by attending cultural events, conferences and symposiums organized by cultural institutions in Mexico City and Buenos Aires, such as the launch of the «200 years, 20 images» program which seeks to raise awareness about the destruction of the built heritage in Buenos Aires. I also worked with a large number of archives (budget allocations, depictions of events in the press, public activity reports) which allowed me to analyse, over a long period of time, the cultural policy discourse.

Culture: a public policy like other?

In 1999, culture was coined as a "form of merchandise like no other" in a UNESCO report. Therefore, would it be fair to say that: "cultural policy is a policy like no other?". Cultural policies have particular features. They are more recent than other policies such as education or healthcare. From the

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1960s onwards, they became institutionalised in western European countries, and more recently in developing countries. In most countries, their share of national budgets is much lower than that of other policies like tourism or education. And they are notorious for being the first policies whose budgets are cut down. Despite their specificities, cultural policies can be studied with the same methodological tools as other public policies.



Reconstitution of the San Martín Plaza in Buenos Aires, part of the «200 years, 20 images» program. © 'Memoria Visual de Buenos Aires' Society

Why compare Mexico and Argentina?

It is a well-contrasted comparison. Indeed, Mexican cultural policy is considered a model on the Latin American continent whereas the existence of an Argentinean cultural policy is often denied. The Mexican State implemented public action in this field from the early XXth century. In contrast, due to its troubled recent political history, culture in Argentina was supported then censored, censored then supported, from the 1930s to 1983. Thus my research starts in 1983, year of the institutionalisation of the Argentinean cultural policy. Cultural policy in Mexico is financed almost exclusively by the State whereas in Argentina, sources of finance in Argentina are more diverse (funds from public, private and non profit sectors).

Both countries also share an important number of features. They gave importance to culture in the construction of their nations and national identities at the end of XIXth century and beginning of the XXth century. They implemented unprecedented incentives to promote and protect their cultural sectors. (For example, Argentinean cinema production was boosted by quotas on national films applied in cinemas). The dominant belief that cultural policy has to democratise the access to culture has been replaced in the 1990s by the belief that culture is a resource (in terms of currency, employment,

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growth, etc.). From this moment onwards, cultural budgets were considered as investments instead of sponsorships. As a former Argentinean secretary of Culture said: “Culture and artists have to earn their own lives”. The cultural organisations were encouraged to develop partnerships with private actors in order to reduce their dependency on public financing.

Why compare heritage, cinema and book & reading policies?

I have chosen to explain changes in Mexican and Argentinean cultural policies by using three sectoral policies: heritage, cinema and book & reading policies. Heritage policies illustrate conflicts in the distribution of power between levels of government, as local governments and the private sector aim to increase their power in this economically important sector, often linked to the tourism industry. Cinema policies illustrate the different consequences on cultural policies of the signature of regional free trade agreements, NAFTA and MERCOSUR. And finally book and reading policies illustrate the preponderance of the role of the Executive in cultural policies. Indeed the Executive can veto laws even though they result from mobilisations within the book sector.

Research conclusions

First, I argue that a cultural policy can be said to be institutionalised if the following three factors can be observed simultaneously:

- 1) An institutional framework with an organisation dedicated to culture, which creates values and shared representations among its members;
- 2) A planning of the public action, showing that there is a consistency of definitions and actions;
- 3) A budgetary increase, to finance the actions and create constituencies who will defend the policy.

Second, I conclude that in both cases, those policies have changed because we can observe:

- 1) The emergence of new actors (from civil society, the private sector, the Congress and, governors), or shifts in the relationships between actors of the Executive and the Legislative or the national level and the states;
- 2) The modification of cognitive representations or ideas (the philosophy of action of democratisation of culture has been replaced by the “culture as a resource”);
- 3) The emergence of new institutional frameworks (new laws were adopted and organisations created);

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4) The creation, or modification, of policy instruments (such as maps documenting cultural infrastructures (libraries, cinemas etc) on these states' territories).

Finally I conclude that, in both cases, the main causes of change can be attributed to: decentralisation policies, transnationalisation processes (GATT, NAFTA, MERCOSUR), the rising role of the private sector (profit and non-profit), and Decision makers' leeway.

Research outcomes for academics, cultural managers and practitioners

This research proposes theoretical tools to study processes of institutionalisation as well as analytical tools to measure policy change, for example in countries with institutional instability we draw on the four dimensions of analysis: actors, cognitive representations, institutional frameworks and public policy instruments. It sheds new light on Mexican and Argentinean cultural policy, with a special focus on heritage, cinema and book policies. Interviews with Secretaries of Culture and other actors from the cultural sector provide valuable first hand accounts for the policies' planification and implementation throughout the period, triangulated with archives. The research takes into account socio-economic, political, institutional, international contexts and the importance of individual interactions (decision makers leeway, relationships between the President and the secretary of Culture, and between the secretary of culture and the cultural sector). It tests different theories on policy change (strategic, cognitive, neo-institutionalist) and goes beyond the discourse of political actors who insist upon the difference of their actions with regards to their predecessors, and discourses emanating from interest groups who tend to underline the inertia of cultural policy.

This work is not only a valuable contribution for academics, but also for cultural managers and practitioners as it presents a sum of information on cultural policy (budgets, documents, interviews with multiple actors) which had never been analysed as a whole and which, put together, provide a new outlook on these policies. It not only takes the point of view of civil servants, but also of cultural promoters, artists, editors, film directors, etc. In that regard, it evaluates the cultural public actions and the actions of associations, interest groups, and private sector, and that, during the last thirty years, in order to give a "broad picture" of the Mexican and Argentinean cultural policies. It gives an academic viewpoint and feedback on thirty years of cultural policies in two major Latin American countries that is valuable for Arts Managers engaging in Cultural Policies and the appreciation of the cultural sector as an important aspect of society. It shows that culture is not just about money, is also about questions of identity and social cohesion. ¶

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