

# DESIGNING A CULTURAL POLICY

by Angela Hausdorf

# Table Of Content

- Introduction
- Market Regulation Of Culture
- The Art Of The State
- Art For Whose Sake?
- Developing A Cultural Policy
- Promotion Diversity
- Investing In Innovation
- Conclusion



# Introduction

- most modern industrial nations focus on cultural matters but not all have a formal cultural policy
- culture is life-inspiration and environment  
→ culture is an intangible factor
- it influence our history, traditions and desires but also our looks and feels



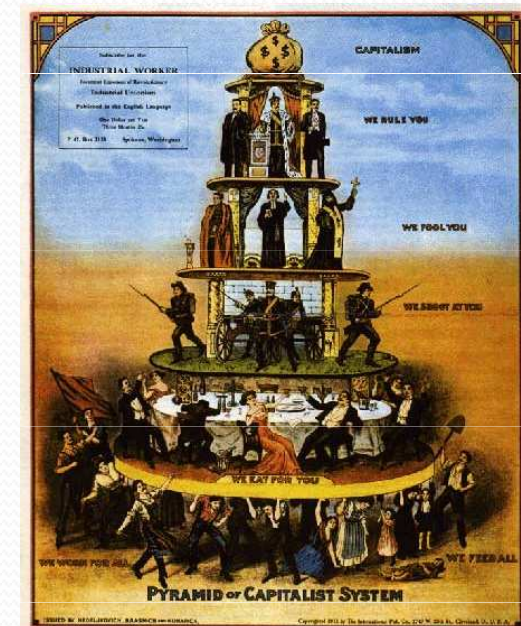
Touristik /  
Kultur

# Introduction

- furthermore, free market forces, government regulations and subsidies constitute political economy of culture
- two approaches in most Western industrial nations:
  1. government does not take cultural policies in to consideration
  2. government points cultural policies out

# Market Regulation Of Culture

- history of cultural industries is mostly the same then the history of any other kind of industries
- free market may give birth to a dynamic range of cultural forms and expressions
- major competition on the market
- market began to stabilize → form of cultural stagnation set in
- free market capitalism tends to drift to the monopole





# Market Regulation Of Culture

- large companies = yield high profit without any encouragement
- free market-driven companies = think only in short term
- Problems with the free market segments of TV channels are:
  1. degree of market segmentation because too many channels are in the same segment because of more profit



# Market Regulation Of Culture

2. system is profoundly undemocratic because some markets will be offered more than others
3. commercial TV space expands but the available advertising revenue is spread thinner because the cost of quality for new programming increases

→ Bruce Springsteen: “ 57 channels and nothin’on”

- from financial point of view, best programs are those to apply to the largest number of people and avoid offering potential advertisers

# Market Regulation Of Culture

- from the commercial point of view, they do not meet customer expectations
- society want a cultural environment that teaches and informs us, that stretches our horizons, but individual consumers are most likely to choose for what they already know
  - public wants what the public gets
- our cultural life is best left to the crude laws of the free market



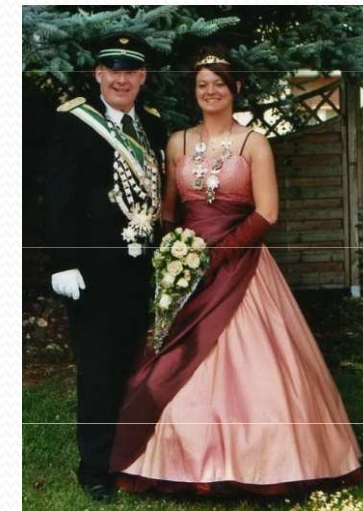
# The Art Of The State



- state is an alternative to a culture disciplined and fashioned by market forces
- there need to be an appropriate mix of regulations and subsidies
- Right-wing critics of state support the culture
- Liberals will wring their hands over the possibilities of state censorship (Sex Pistols in UK)
- problem: both criticisms missing a larger one
  - the state created the free market and now they try to constrict the market (again)

# Art For Whose Sake?

- in many countries, state support for culture is restricted by definition
- by public subsidy culture narrow only to the “high” arts which tend to have two things in common:
  1. firmly entrenched within a long-standing set of academic traditions
  2. consumed by the wealthier, better-educated classes



# Art For Whose Sake?

- free market not responsible for the public funding of culture
- there are many arts funding agencies (British Art Council) publicly voice a commitment to increasing access to the arts
- problem is more one of definition than intention  
→ “artistic” is exclusive rather than inclusive
- cultural system is justified on three criteria:



# Art For Whose Sake?

1. The aesthetic argument
    - High arts are the only cultural activities worthy of funding
  2. The traditional arts
    - Need the money to survive without subsidy in a free market
  3. The political argument
    - Give public support to the high arts that they can be made affordable for ordinary people
- realistic cultural policy means winning with the things our society does, not with what we feel our society have to do

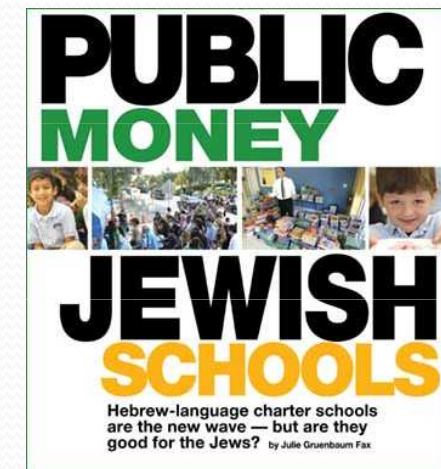
# Developing A Cultural Policy

- politics of culture has many different ways there are certain cultural values that generate fairly broad agreement
- two philosophies are diversity and innovation
- in cultural policy there are two tools:
  1. cultural industries can be directed and reformed by the regulatory power of government
  2. they can be subsidized to support activities that the free market is unwilling or unable to sustain



# Developing A Cultural Policy

- cultural industries are often transnational  
→ there are limited to the power of a nation state to legislate effectively
- subsidy of culture is a matter of public relations because one has to convince people to spend public money for something new



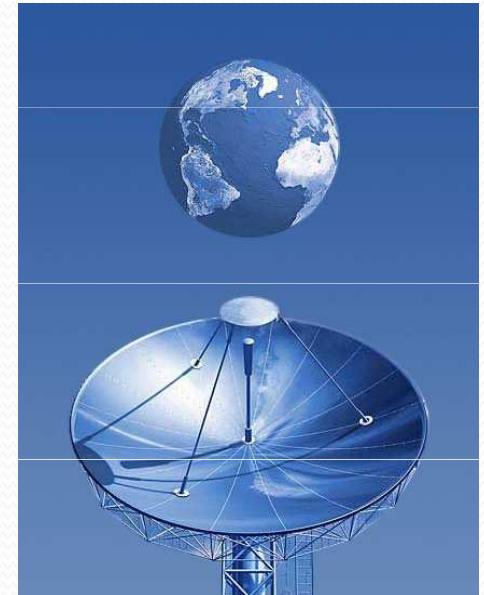


# Promoting Diversity

- most modern industrial societies are culturally heterogeneous → a way to evaluate the strength of a cultural industry is by its range and diversity

## **Example: the U.S. and the British TV system**

- U.S. model demonstrate that diversity with a large number of channels do not give the viewer a better choice of quality programming → British system with only four channels is much better!



# Promoting Diversity

- British system has two commercial and two public channels
  - commercial space is limited for advertising
    1. by number of channels
    2. by regulations limiting the amount of advertising
- charge high prices for advertising and for that reason they have extremely high revenues to spend on programming

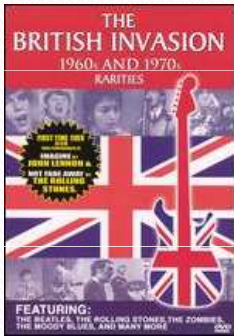
# Promoting Diversity

- disadvantages of public channels (BBC's):
  1. independent of the government, but does not have complete fiscal autonomy
  2. internal democracy → undemocratic corporation  
→ “top-down” management
- two advantages of this model:
  1. create a political mandate for public media → free from standard governmental pressure
  2. perfectly complementing a commercial system in which ratings push program makers toward uniformity

# Investing In Innovation

- is considered a risky long-term luxury
- means changing a system of production which can still eke out a profit
- most of the nation states (from Germany to Japan) have recognized that they must play a role if they are to maintain a dynamic industrial base

# Investing In Innovation



## Example: The British pop music industry during the late 1970s and early 1980s

- after an increasing stagnation, the industry enjoyed one of its most creative and dynamic periods
- musical renaissance had its root not only in the culture of music but also in the independent of record labels who sprung up



# Investing In Innovation

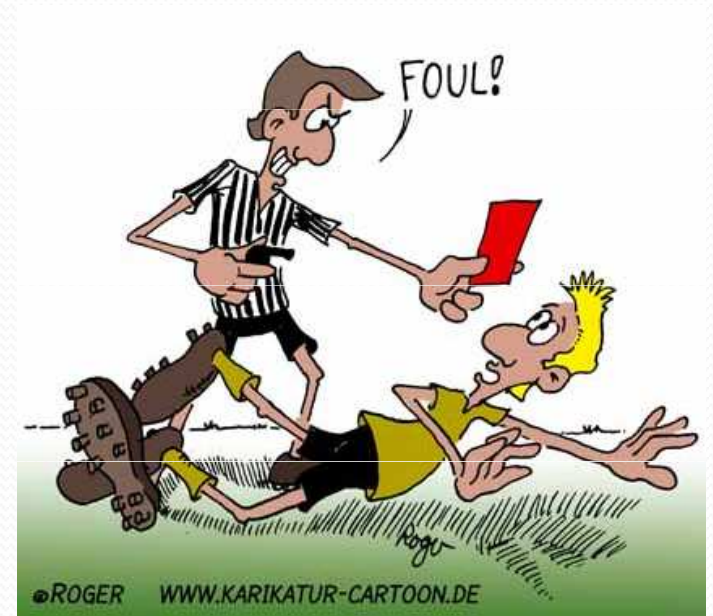


- reasons are:
  1. Driven by culture
  2. Economic goals and defiance of basic free market principles → work for love not for the money!
- most of the labels did not exist very long, however, their cultural influence on the industry was profound  
→ in a number of ways the state can help stimulate innovation in the music industry
- this kind of investment can be applied to many cultural industries: film, video, even TV making



# Conclusion

- ❖ important is that the state does not play the role of jury of culture



- ❖ provide a framework in which culture can grow and develop  
→ “bottom - up” management  
→ state = promote a democratic



Thank you for your attention