

Cultural Policies in Global Capitalism

Code: 42450
ECTS Credits: 6

Degree	Type	Year	Semester
4313227 Media, Communication and Culture	OT	0	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Catalina Gaya Morla

Email: Catalina.Gaya@uab.cat

Use of Languages

Principal working language: spanish (spa)

Other comments on languages

The composition of the group will determine the use of Spanish or English to facilitate communication in the sessions and tutorials.

Prerequisites

No special requirements.

Objectives and Contextualisation

The course studies the role of Communication in the cultural democratization processes of cultural institutions, with special emphasis on public ones. Communication fosters participatory methodologies that allow, both actors and non-hegemonic narratives, entry to cultural institutions. In this sense, participatory communication plays a fundamental role in the revision of hegemonic cultural discourse, and in incorporating collective memory into social debates.

The 17 objectives of the 2030 Sustainable Development Agenda reflect the commitment towards equality made by supranational and local administrations. Social complexity is key (and a major challenge) to rethinking the role of cultural institutions in the revision of this narrative, both in its production processes and in the final result.

In parallel, the social demand for equality and the revision of shared social knowledge (currently heteropatriarchal, western, white, and homogenous) requires public cultural institutions to implement second-order reflection processes. Social imagery and methodologies that have been used up until now, and that have allowed institutions to generate a cultural narrative, must be deconstructed. Now institutions must consider how they can construct other narratives - those that are plural, participative, more complex, non-static, doubting, and that incorporate the possibility of both change and contradictions.

The course begins with the premise that cultural institutions, as symbolic production laboratories, cannot be alien to the social demands of the revision of the hegemonic story. Neither can they convert equality plans into manifestations of what is popularly known as purple washing. For this reason, throughout the course, we will study how Communication can play a key role in the necessary process of changing the perspective of cultural institutions, and the narratives that they are currently experiencing.

The objective of the course is to prepare people who are in positions of authority to take on the responsibility for planning the cultural narrative change policies (including participatory processes) of cultural institutions. In addition, they will be leaders of the main cultural institutions and managing teams through which the macro-sector of culture and communication is organized.

Competences

- Continue the learning process, to a large extent autonomously.
- Lead and work in interdisciplinary teams.
- Plan and lead basic and applied research projects in media communication and culture.
- Plan, direct and evaluate policies on culture and communication in both the local and the international fields using the new forms of social communication
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Learning Outcomes

1. Continue the learning process, to a large extent autonomously.
2. Design and plan actions for intervention in the public and private cultural funding models
3. Design and plan actions that contribute to public policies on universal access to culture, information and knowledge.
4. Design, plan and conduct research projects for application to the management of cultural facilities
5. Design, plan and conduct research projects for implementation at local, national and international cultural policies field
6. Designing and implementing cultural policy actions and communication in the new technological environment
7. Lead and work in interdisciplinary teams.
8. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

Content

PROGRAM

1. The context: culture, social participation, cultural identities and cultural stories. The policies of cultural democratization versus cultural democracy as a political bet. Case studies from Latin America and Europe.
2. The relationship between politics, economy and culture. Cultural heritage public intervention strategies. The debate around heritage. The economic and symbolic potential of cultural heritage. Material cultural heritage and intangible heritage. The relationship between culture and identity.
3. Cultural rights and cultural governance. A scenario of change, challenges and debates around the creation, authorship and responsibility of cultural institutions.
4. The role of Communication in the processes of citizen participation and in changing the narrative of public cultural institutions.
5. Communication as a mediation tool for diagnoses, interventions, and the creation of non-hegemonic stories. Methodologies and debates.
6. The incorporation of non-hegemonic stories and gender equality requirements in cultural institutions. From the activist denunciation of invisibility (the case of the Guerrilla Girls) to change interventions.
7. Popular participative culture and popular consumer culture. Public policies and the relative autonomy of popular culture. Intervention and the reassignment of meaning to collective cultural practices. Mass culture and the hegemony of the entertainment industries. Protecting and encouraging hybrid arts and cultures.
8. Techno-mutation as a tool for social transformation and the gaining of cultural rights. From feminism to postcolonial thinking debates and actions. The LGTBI + Q movement. The debate around access and cultural participation.
9. Collective memory as a challenge for cultural institutions: methodologies and processes for changing the narrative and the cultural story democratization debate.
10. Participatory feminist methodology as a tool for promoting cultural governance in public cultural institutions. Learning from communication.

Methodology

The sessions will start from ordered exhibitions of the topics of the program by the teacher or the participants. On some topics, the exhibitions will be accompanied by texts (recommended prior reading and deposited on the virtual campus or, if they are short or are illustrative fragments, distributed during the session).

Each topic covered will inspire a debate among the attending participants. If they are from very different backgrounds this can favor it and make it more enriching because it allows me to broaden my field of experiences.

We will work with "gray literature" materials: Strategic plans of countries, sectors or large institutions or facilities; legislative initiatives (culture laws, publishing sector, cinema, languages; regional developments of large documents such as the UNESCO Convention on Cultural Diversity, culture and media programs of certain states, or political formations - this allows comparative studies. always paying special attention to the closest cultural systems, those of origin of the participants and those that live the most interesting processes while the module is developed.

The axis of the course is to start from the theoretical knowledge and the available experiences to be able to base proposals for political intervention and inspire management models of culture and communication.

In some sessions, experts from the cultural sector - museums, contemporary art centers, cultural managers, communicators - will be invited to discuss with the students the experiences put in place.

COVID INFORMATION:

The proposed teaching methodology and assessment may be subject to change depending on the attendance restrictions imposed by the health authorities. Also, the detailed calendar with the content of the different sessions will be presented on the day of presentation of the subject. It will also be posted on the Virtual Campus where students will be able to find a detailed description of the exercises and practices, the various teaching materials and any information necessary for the proper follow-up of the subject. In case of change of teaching modality for health reasons, the teacher will inform of the changes that will take place in the programming of the subject and in the teaching methodologies.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Regular sessions	60	2.4	8, 6, 2, 3, 4, 5, 1, 7
Visit to any Cultural Institution	10	0.4	8, 6, 2, 3, 4, 5, 1, 7

Assessment

Evaluation mark: participation in the seminar (20%); reading files (30%); project (50%).

Students will be entitled to the reevaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading. To have access to reevaluation, the previous grades should be 3,5.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Debates. Participation.	20%	0	0	8, 6, 2, 3, 4, 5, 1, 7
Project	50%	40	1.6	8, 6, 2, 3, 4, 5, 1, 7
Reading files	30%	40	1.6	8, 6, 2, 3, 4, 5, 1

Bibliography

Alario Trigueros, T. (2009) *Sobre mujeres y museos. Un nuevo dialogo*. Her & Mus. Heritage & Museography, 3, enero-febrero 2009, Gijón, pp. 21-26.

Alcántara, A. *Accio comunitaria i medi obert. Un binomi inseparable* [en linia], 2018.
<<https://educaciotransformadora.com/2018/06/12/accio-comunitaria-i-mediobert-un-binomi-inseparable-lescola-destiu-de-ligop-uab-al-rec-comtal-enmontcada-i-reixac/>>

Alonso, G; bonet, IL; Garzón, A y Schargorodsky, H (2010). Políticas para la creatividad. Guía para el desarrollo de las industrias culturales y creativas. UNESCO. Buenos Aires. (www.unesco.org/es/guia-industrias-culturales)

Barbieri, N. (2015) *Drets culturals: que son, com s'han desenvolupat a Catalunya i quin tipus de polítiques demanen*. A: CoNCA. Estat de la cultura i de les arts 2015. Barcelona: Consell Nacional de la Cultura i de les Arts, 2015

Boix, M. (2000) *Los generos delared: los ciberfeminismos*. Mujeres en Red. Universidad de A Coruña.
<http://www.mujeresenred.net/IMG/pdf/ciberfeminismo-demiguel-boix.pdf>

Bonet, L. (2006), *Diversitat cultural i polítiques interculturals a Barcelona*. Barcelona: Fundació CIDOB. Dinàmiques interculturals n. 6 (llibre traduït al castellà)

Bonet, L. [dir.] (2003), *Llibre Blanc de les Indústries Culturals de Catalunya*. Barcelona: ICIC. Generalitat de Catalunya.

Bustamante, E. (Ed.) (2011). *Indústries creatives. Amenazas sobre la cultura digital*. Editorial Gedisa, Barcelona.

Casacuberta, D, García Alba J et al. (2008). *Indústries culturals en la web 2.0*. Fondo Multilateral de Inversiones. BID.

COMISIÓ EUROPEA (2010). *Libro verde: Liberar el potencial de las industrias culturales y creativas*. Brusel·les.

CAC (Consell de l'Audiovisual de Catalunya). (2005) *Quaderns del CAC núm 21. Número commemoratiu: XXV aniversari de l'Informe MacBride: Comunicació Internacional i Polítiques de Comunicació*. Barcelona.

CoNCA (Consell Nacional de la Cultura i de les Arts). (2019). *Informe anual sobre l'Estat de la Cultura i de les Arts a Catalunya*. 2018. Barcelona

De Moragas, M (2011). *Interpretar la comunicació. Estudios sobre medios en América y Europa*. Editorial Gedisa, Barcelona.

Delgado, M. (2008). *La artistizacón de las políticas urbanas. El lugar de la cultura en las dinámicas de reapropiación capitalista de la ciudad*. In Geocrática (Ed.), X Coloquio Internacional de Geocrática. Barcelona.

Eagleton, T (2017) *La idea de cultura* Editorial: Ediciones Paidós

García Canclini, N. (2001) *Culturas Híbridas*. Buenos Aires: Paidós.

Gayà Morlà, C. y Seró Moreno, L (2018): *Dona'm la mar. La incorporació de la perspectiva de gènere al Museu Marítim de Barcelona (MMB)*. En Museu Marítim de Barcelona
[<https://www.mmb.cat/projectes/donam-la-mar/>]

Gerbaudo, P. (2012). *Tweets and the Streets: Social Media and Contemporary Activism*. London: Pluto Press.

Gramsci, A. (2011): *¿Que es la cultura popular?* Valencia: Publicaciones de la Universitat de Valencia.

Marfín Barbero, J. (1989): *Comunicación y cultura: unas relaciones complejas*. Telos: cuadernos de comunicación, tecnología y sociedad, 19, s/p. Barcelona. Anthropos.

Marfín-Barbero, J., (2010). *De los medios a las mediaciones. Comunicación, cultura y hegemonía*.

Mattelart, A (2006). *Diversidad cultural y mundialización*. Paidós, Barcelona.

Pariser. E (2017) *El filtro burbuja. Como la web decide lo que leemos y lo que pensamos*. Taurus. Barcelona.

Petit, M (2012). *Por un mercado inteligente. Diversidad cultural, mercado y regulación*. Erasmus ediciones, Vilafranca (Barcelona).

Plant, S. *Ceros + Unos*. (1998) *Mujeres digitales + la nueva tecnocultura*, Editorial Destino, Barcelona. Sierra, F. y Marfinez, M. (Coords.) (2013). *Comunicación y Desarrollo. Prácticas comunicativas y empoderamiento local*, Barcelona: Gedisa

Rey, G (2009). *Industrias culturales, Creatividad y Desarrollo*. AECID. Madrid.

Software

Non aplicable.