

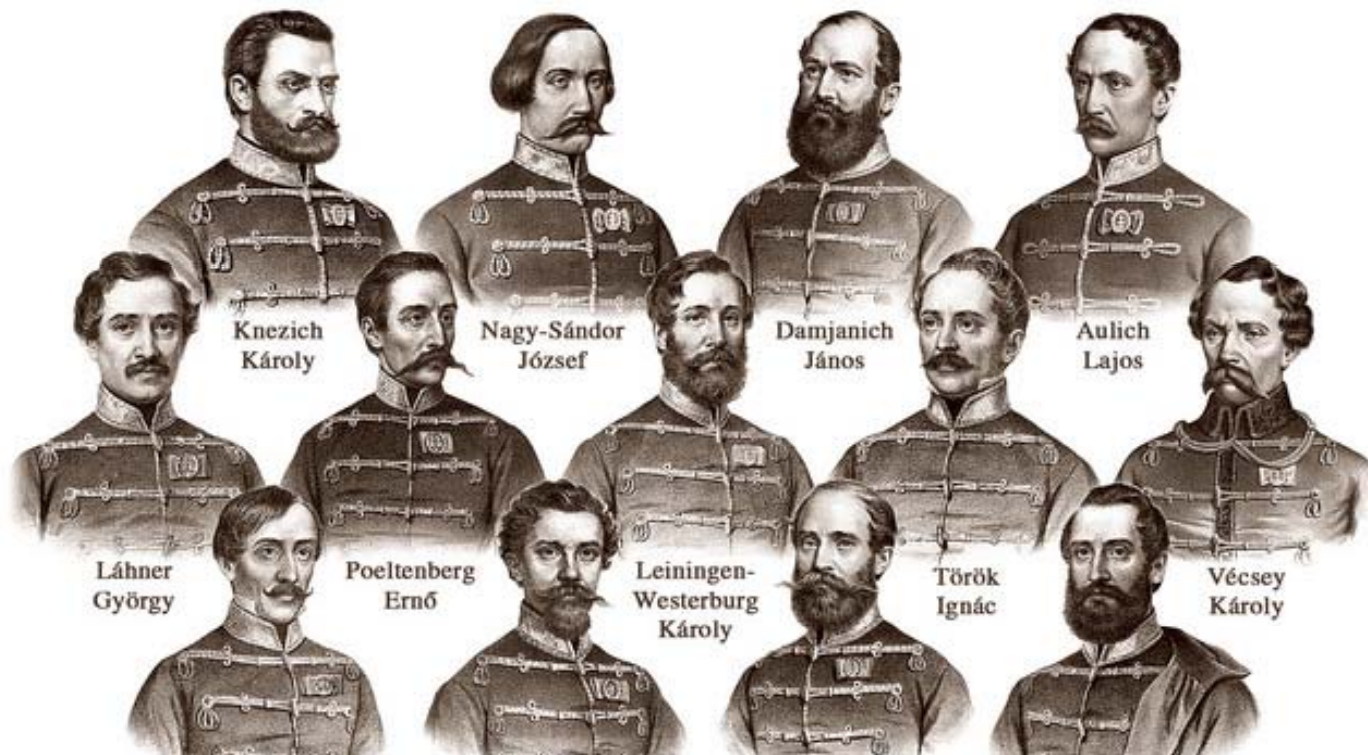
# **Art and Cultural Policies for the Socially Marginalised**

Keynote Speech

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*To the memory of those, who  
volunteered and then died for the  
marginalised - on October 6, 1849*



**Addressing the goals and  
notions of the Culture Guides  
project participants**

There are two positive  
*specific differences*  
*of mankind to other species:*  
*culture and solidarity*

this project builds upon these two

**ulture and cultural/art policies**

**ocial marginalisation and social  
policies**

re these two distinct fields?

- they are inter-related

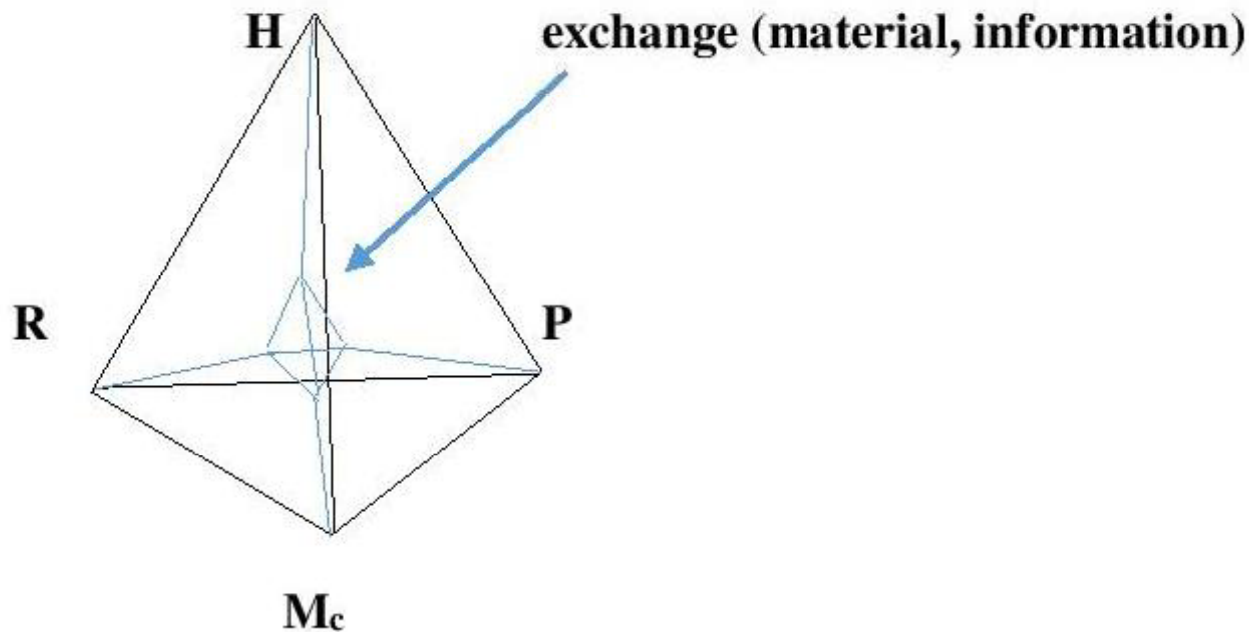
# Two basic concepts of culture

The broad sense – the anthropological  
approach: *‘a society’*

The narrow sense – everyday/political  
usage: *‘arts and cultural  
heritage’*

# the tetrahedron model of cultures

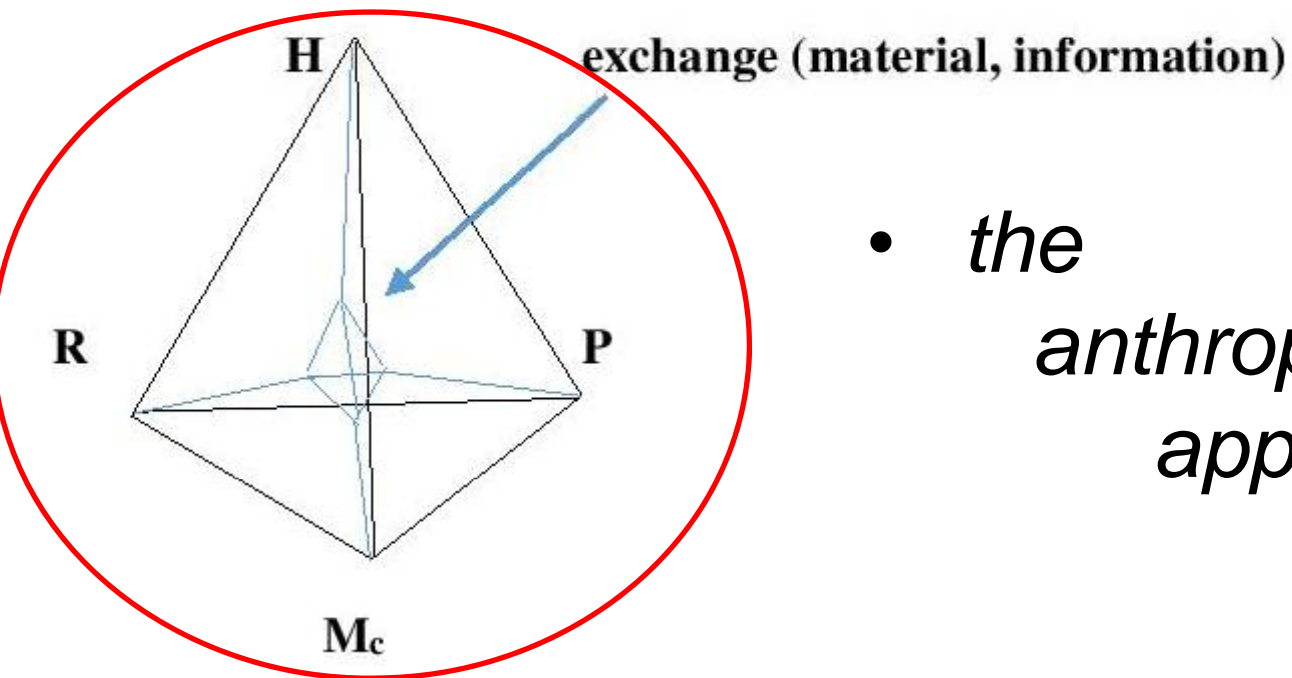
*(Striker, 1989)*



hierarchy R= resources P= products Mc= collective memory

# the tetrahedron model of cultures

(Striker, 1989)

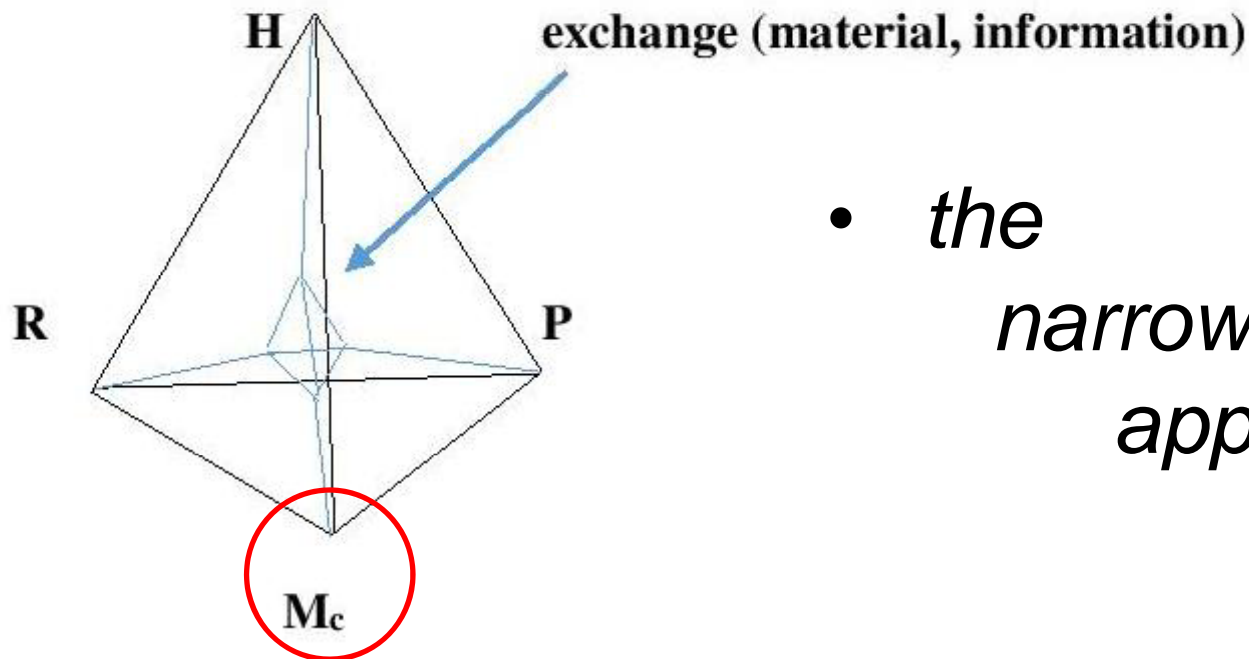


- *the anthropological approach*

hierarchy R= resources P= products Mc= collective memory

# the tetrahedron model of cultures

(Striker, 1989)



- *the narrow sense approach*

hierarchy R= resources P= products Mc= collective memory

# the origins of the broad model of cultures

*(Striker, 1989)*

*the functional anthropological chart of  
Bronislaw Malinowski:*

***individual needs are to be met  
by social institutions***

Needs (Individual)	Direct Responses (Organized, i.e., Collective)	Instrumental Needs	Responses to Instrumental Needs	Symbolic and Integrative Needs	Systems of Thought and Faith
Position (Bureaucratic Individualism)	Commissariat	Renewal of cultural apparatus	Economics	Transmission of experience by means of precise, consistent principles	Knowledge
Reproduction	Marriage and family				
Comforts	Domicile and dress	Characters of behavior and their sanctions	Social control		
Safety	Protection and defense			Means of intellectual, emotional, and pragmatic control of destiny and chance	Magic Religion
Education	Systems of play and repose	Renewal of personnel	Education		
Amusement	Set activities and systems of communication				
Growth	Training and	Organization of force	Political organization	Communal rhythm of recreation, exercise	Art Sports

***individual needs are to be met  
by social institutions:***

***this is why***

***art/cultural policies and  
social policies are to meet***

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				Communal rhythm of	Art

# Art and Cultural Policies

cultural policies – for an overview,  
see the Compendium:

<http://www.culturalpolicies.net/web/countries.php>

an excellent insight by  
the Budapest Observatory

# Art and Cultural Policies

- *quick facts:*  
*how much?*
- *cultural policy profiles:*  
*different*  
***conceptualisations***  
*of cultural policies*

# Art and Cultural Policies

*conceptualisations:*

*culture as national cohesion*

*national values*

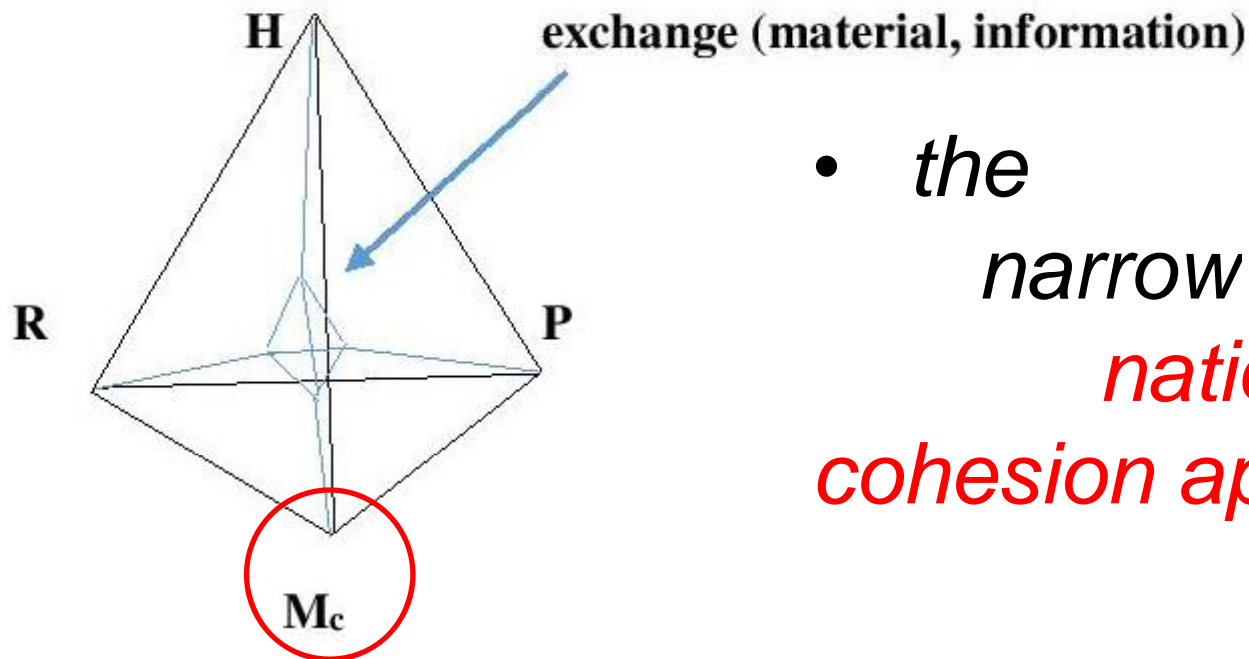
*creative industries – U.K.*

*a part of the economy*

*socio-cultural approach*

*social cohesion - The Netherlands*

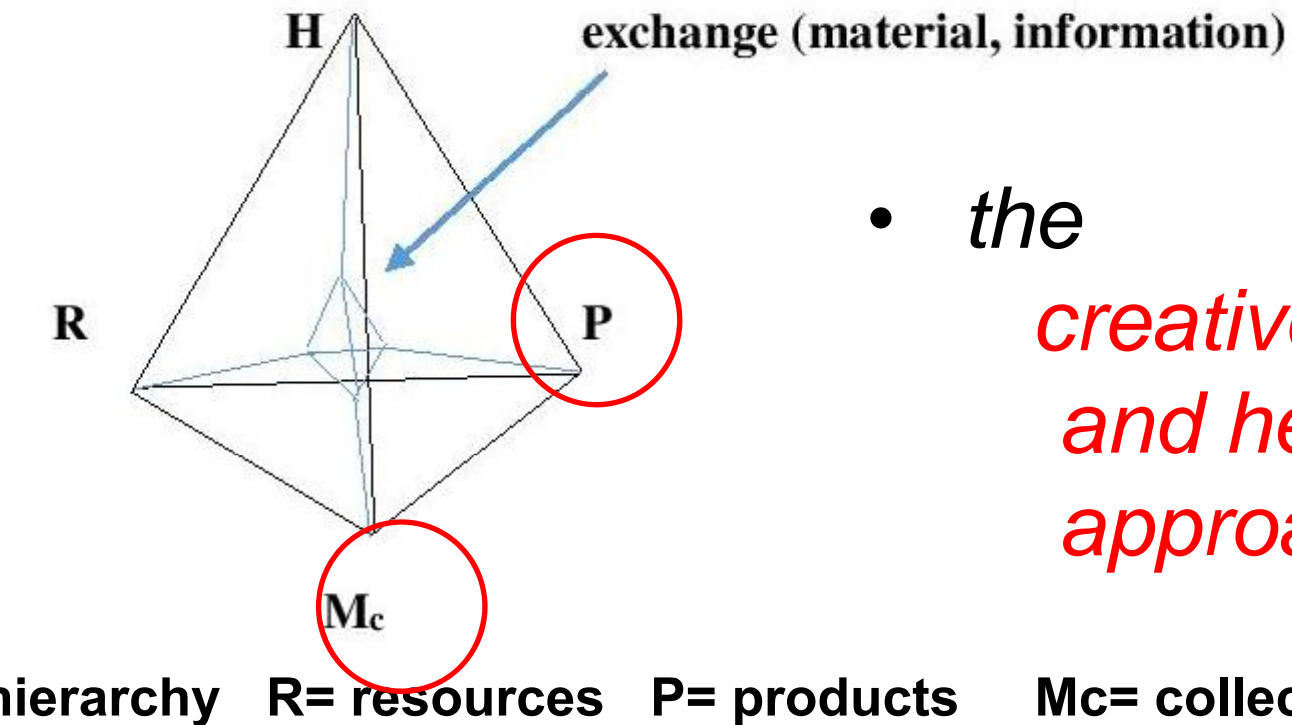
# Art and Cultural Policies



- *the*  
*narrow sense*  
*national*  
*cohesion approach*

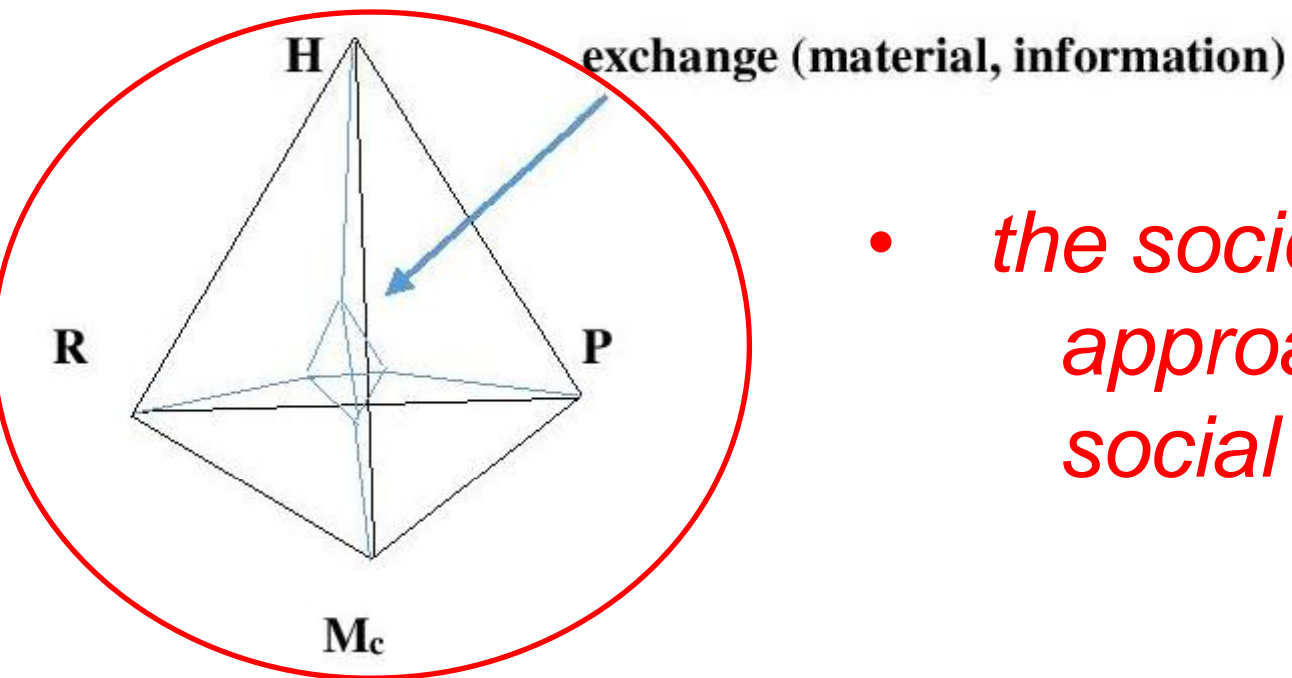
hierarchy R= resources P= products Mc= collective memory

# Art and Cultural Policies



- *the creative industry and heritage approach*

# Art and Cultural Policies



- *the socio-cultural approach for social cohesion*

hierarchy R= resources P= products Mc= collective memory

# Art and Cultural Policies

Cultural policy became an increasing part of the government's *welfare policy*.

The benefits and relevance of culture to society as a whole became a priority, notably in terms of *cultural participation*.

The *social role of culture* was perceived both at the level of social class and in the context of geographical spread.”

# The Socially Marginalised

The cultural need is the body of *conditions*, which must be fulfilled, if the community is to survive and its culture to continue.”

*(Bronislaw Malinowski, 1931)*

“the poor are the poorest”

*(Attila József, Hungarian poet)*

*How to solve the riddle?*

# the Socially Marginalised

Let's see the definition of the

Culture Guides project itself:

*End-users of the Culture Guides project:*

*“as non-users of the culture and arts*

*offerings in their local communities,*

*especially inactive senior citizens,*

*vulnerable families, immigrants, poor*

*and low-skilled in areas of economic*

*deprivation, and other disadvantaged*

# Art and Cultural Policies for the Socially Marginalised

exclusion vs. participation

dependence vs. self sufficiency

despair vs. hope

*humiliation vs. human dignity*

*Can you separate the fields of cultural  
and social policies? Is it all luxury?*

# Art and Cultural Policies for the Socially Marginalised

Let's turn it the other way round:

*culture in the **broad sense** is not expenditure, but **intangible capital***

**tangible capital** is the largest share of total wealth. What does intangible capital measure in the wealth estimates?

In construction, it captures all those assets that are not accounted for elsewhere.

It includes **human capital**, the **skills** and **know-how** embodied in the labor force.

It encompasses **social capital**, that is, the **degree of trust** among people in a society and **their ability to work together** for **common purposes**.

wish you much success in your efforts to  
fulfill your goals.

**Thank you for your attention!**

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