

Call for papers for 7th Annual Study Day
Organised by the Network of Young Researchers of LabEx ICCA

Cultural Policies :
Evolution, Relevance and Influence

Paris - 24 May 2024

Deadline for proposals : 25 March 2024

Introduction

State's intervention in the cultural field has a long history but has formalized over the past half-century as a distinct area of public action under different institutional forms (Dubois, Négrier 1999). In France, for example, the implementation of public policies for culture took shape with the creation of a Ministry of Cultural Affairs entrusted to André Malraux in 1959. Since then, culture has become a subject of political debate with varying centrality depending on the times and political trends. Subsequently, cultural policies have been the subject of numerous studies examining their evolution, issues, influences and their forms of action on actors of artistic and cultural creation (Bouquillion et al. 2010, 2012 ; Négrier 2014 ; Guillon et al. 2019).

Cultural policies cover different areas of action such as tangible and intangible heritage, financing and artistic education. These policies, which are oriented towards different trends and contextually anchored political ambitions, have influenced the development of cultural and creative industries (CCIs) and artistic practices, enabling new projects to emerge, be structured and become sustainable.

Simultaneously, culture becomes a relevant lever at the local level when invested in by elected officials in the context of decentralization processes. Cities such as Nantes (Ambrosino and al 2016) or London (Mould 2015) are evidence for a political narrative of art and culture created primarily for economic purposes. Addressing state policies also involves questioning the principles, values, and cultural identity of a country and their influence on artistic and cultural creations. Moreover, given the central position of cultural goods in our society and particularly in our ways of communicating, cultural policies are inevitably influenced by policies emanating from other sectors such as education, sport, personal data protection and others.

Public policies have been of interest to academic actors to assess their economic and social impacts (Saez et al. 2016). However, investigating public policy is a particular exercise, not only because of the status of the stakeholders that researchers have to deal with, but also because of the methodologies used to access data that is sometimes confidential, and because of the political weight that such research can carry.

Cultural policies have been facing various transformations for several years, such as globalization, digitalization, and the hybridization of expressions and creative forms. Beyond these transformations, they are also subject to different ecological, health, democratic, and financial crises that are evident within the institution itself (reduction of funding, crisis of meaning, importance of sustainable consumption) as well as in the overall functioning of society. In the current political, economic, social and ecological context, it is important to bring the subject of cultural policies back to the research agenda.

The objective of this call for communication is to examine the evolution, influence and relevance of public action in cultural matters, whether they originate from the state or different sectors. This call unfolds in 3 axes: (1) Political ambitions and their influence over culture and creative industries, (2) Consequences and influences of other policies on the cultural and creative industries, (3) Methodological approaches to the study of cultural policies.

Axis 1 : Political ambitions and their influence over culture and creative industries

Cultural policies play an important role in shaping conceptions of culture which are reflective of underlying state ambitions. Protecting cultural heritage, enforcing operational compliance, exercising surveillance, and pushing technological innovation, are some of

these ambitions. For instance, protectionism and equal access underlying ‘Loi Lang’⁶ prevented the independent book distributors in France from disappearing, however, the same fate was not met in the music sector in France where digitalization outmoded recorded music distributors. In another cases, policy prescriptions have provided support for technological determinism in culture. This was seen in the case of Digital India programme where state priority of digitalization led to new issues of operational costs, inequitable access, and non-transparency for creative industries in India.

With this in mind, this axes encourages contributions exploring policy ambitions and their impact on cultural production, distribution, and consumption. It emphasizes the need to examine tensions between political goals and sectoral concerns, considering external forces like industrialization, and digital dominance and convergence. One could explore if and how cultural policies adequately safeguard cultural values of fairness, accuracy, and diversity within these industries. On another hand, within authoritative contexts, how can tensions between political ambitions of government overreach and cultural values be assessed?

The study of policy influence could also adopt a longitudinal perspective, tracking the evolution of cultural policies in specific sectors to reveal trends and responses to the desire of cultural democratization. For instance, studying remnants of colonial policies in post-colonial states offer insights into cultural imaginaries. One could also investigate the effects of geopolitical events and capitalist imperatives on policies under different political regimes. Relatedly, contributions can also undertake comparative analyses of cultural policies across regions and countries, such as copyright regulation, taxation, and worker rights. This will broaden our understanding on how socio-political factors, national priorities, economic imperatives influence cultural policies, consequently the conditions of cultural players.

Axis 2 : Consequences and influences of *other* policies on the cultural and creative industries

In recent time, convergence of industries and inter-dependence between CCI and other sectors begs us to expand our focus to those policies that don't directly, but *indirectly* affect the CCI. This second axis wishes to distance itself from cultural policies to question the impact of other policies, particularly those that are designed for other sectors but influence CCI in a broad sense. We therefore consider the secondary, indirect effects of certain state directives. We propose to question the impact of policies from other sectors such as

⁶ LOI n° 2011-590 du 26 mai 2011 relative au prix du livre numérique (1)—Légifrance. (n.d.). Retrieved 10 January 2024, from <https://www.legifrance.gouv.fr/loda/id/LEGITEXT000024082056/>

education, health, ecological transition, transport, sport, the economy, or even advertising.

For instance, the introduction of the national plan of pHare⁷ to combat harassment in French public schools pushes for the presence of CCIs in new educational tools. The same can be imagined to support sexual⁸ or media education⁹ (with compulsory teaching). This obliges professional bodies to renew educational approaches. Thus, new media have appeared in classrooms, such as books, games (Berry, 2011) audiovisual or theatrical works. Through this example, we invite researchers to talk about the way cultural industries transformed in correspondence to certain policies, and/or integrate a sector which was not initially considered CCI. Education is not the only instance, we can think of the European GDPR laws which are intended to strengthen the rights and digital security of individuals, but have had effects on the creation and digital distribution of cultural goods and works. In another context, research analyzing health policies during the pandemic, and their effects on productions and creations of cultural works can also be proposed.

This axis offers a fair amount of flexibility, and would allow contributors to address a specific part of their research. We wish to look at the importance, or in any case, the effects, of other sectoral policies in the creation and distribution of cultural goods. We encourage contributors to discuss how topics reflected in non CCIs policies lead to concerns of misappropriation, modification of cultural goods, transformation in economic models, for CCIs, or any other concerns that they may encounter in their research.

Axis 3 : Methodological approaches to the study of cultural policies

The study of the influence of public policies on CCIs requires a methodological approach and epistemological questions adapted to the complexity of these constantly changing industries: what are the appropriate scientific approaches for collecting, producing and analyzing data on the subject? This third axis, therefore, proposes to explore the different investigative methods used to analyze cultural policies and their impact on cultural creation, distribution and consumption.

The goal is to invite researchers to share their work, experiences, and thoughts on epistemological and methodological issues, and to present the solutions adopted to overcome any research obstacles. For instance, access to certain fields can be problematic when they are initially inaccessible or protected by confidential data. We, therefore,

⁷ pHare : un programme de lutte contre le harcèlement à l'école. Mis en vigueur en 2021.

⁸ Article L312-16—Code de l'éducation: L'éducation à la santé et à la sexualité. (2021, août 26).

⁹ Circulaire du 24-1-2022 : Généralisation de l'éducation aux médias et à l'information.

welcome proposals from doctoral students on CIFRE¹⁰ contracts, and their experiences of access to fieldwork. We suggest reporting on the challenges associated with field surveys and the underlying issues such as, for example, the relationship between scientific and non-scientific players in the methodology, encouraging the cross-fertilisation of knowledge through citizen participation (Brun, 2017).

Contributions may address and cover a wide range of survey methods in order to illustrate the 'methodological plurality' (Courbet, 2011) in cultural policy research. How can traditional approaches (discourse analysis, case studies, semi-structured interviews, etc.) be combined with innovative methods to understand the complex issues at stake in policy decisions? For example, investigating digital platforms' content moderation practices towards different forms of cultural content (Caplan, 2018; Gorwa, 2018; Nieborg et al., 2022) involves combining various methods such as Platform Walkthrough Method (Light, Burgess & al., 2018), which intertwine scientific, technological and cultural theories. How can the study of policies incorporate learnings from qualitative interviews, technical analysis of algorithms, digital data collection, coding, online content analysis or even the use of new technologies in research? The tools and approaches are varied.

By bringing together a variety of perspectives, this study day aims to enlighten researchers on methodological practices aimed at producing new knowledge on the subject.

¹⁰ CIFRE = Convention Industrielle de Formation par la Recherche. This French program allows PhD students to conduct their doctoral research in collaboration with both an academic research laboratory and a public or private company.

<https://www.enseignementsup-recherche.gouv.fr/fr/les-cifre-46510>

Practical informations

This study day will take place in Aubervilliers, Campus Condorcet (Batiment Nord) the **24 May 2024**.

Please send your proposal before **25 March 2024** to rjc.labexicca@gmail.com.

The proposal should include the following :

- Presenter's name(s) and email address ;
- Title ;
- **400 words** abstract of your proposal, either in French or English ;
- 5 keywords ;
- Short bio of the presenter with affiliated university and research lab ;
- Short bibliography.

Organisation committee

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