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Cultural Production

Considerations on Cultural Enterprise Qualities

Abstract: *Starting from the assumption that cultural goods are human products before becoming such, it is interesting to understand how they get their peculiar qualities. Supposing that they consist in a open proposal offered to the acceptance of others, it is easy to demonstrate their ability to contribute to the establishment of social structures and to their representation, using mechanisms of documentality.*

The debate about the cultural enterprise that is on the agenda in Europe moves from the first assumption (even cultural goods are human products), but at the same time we must take into account their peculiar capacities due to the fact that they are cultural ones; while the transfer of enterprise logics into the cultural sphere has beneficial effects, it is also necessary to reflect on the mutual interaction: on the meaning and the sense that the cultural dimension brings, and on the enriching effect that a cultural good has on the people who come into contact with it. This produces a second increase in value, which affects not the product itself, but the user, and generates an externality, a social utility, an increase in knowledge, and potential for further creative and innovative productions.

The work explores the peculiarities of the activities of a cultural production, due to the characteristics of the cultural goods, and thus assumes and tries to demonstrate that museums and exhibitions in general can also be considered and treated as cultural enterprises.

Summary: 1. Premises and justification: cultural goods as human products; - 2. Acceptance of the enterprise logics in Culture – 3. Cultural product – 4. The “Contact Effect” - Museums and Exhibitions as Cultural Enterprises

1. I would like to begin these brief reflections with a justification. In fact, I am going to use a demanding definition for what will here be called “*cultural goods*,” that is to say, that they are human products before being labeled as such. This is not because this term is common in business-related language, but because it seems to me that the usual way of referring to works of art, collections, musical compositions, theatrical representations, films, books, buildings and vestiges of the past—especially in public discourse—diminishes the eminence and reverence they command, an attitude that sometimes seems to border on the sacred, to be semi-theological, and to express veneration (Rocchi, [2009]; Deresiewicz, [2015]).

As we will see immediately, these products can bear important and sometimes unique values, not only in the aesthetic dimension, but also in terms of knowledge, spirituality, social and cultural human evolution. They are, in short, often singular (we say “original”), special, and very, very precious. Thus, here lies the justification and the explanation for the difficulty in the legal treatment of their recognition, of the peculiar legal status regarding their possession and circulation, the complex matters related to their continued existence over time; as well as the existence of a specific market and a sometimes abnormal price system, and the need for a discussion such as the one this work addresses.

But even when they are endowed with an “aura,” and have reached *sublime* heights, these objects still stand *sub-limen*; they remain human products, because, however venerable (and sometimes *venerandi*) their authors are, they are still human.

A cultural *opus* is generally an open proposal (Eco, [1976], [1984]), offered for the acceptance of others; I know of no other perspectives that could improve the ability to distinguish a human product as a cultural good: cultural is only that which was created by someone convinced that it is, but which more than one person considers, accepts and treats as such. It is not cultural, then, what I suppose solipsistically to be so, but it can be cultural only if others agree with me and behave accordingly.

If the cultural status remains a subjective, individual, solely personal conviction, it is precarious and hypothetical (and therefore it does not exist), it functions only if it is accepted in an inter-subjective way.

Among the peculiar singularities of cultural productions, which historical studies and experiences easily demonstrate, is their ability to contribute to both the establishment of social structures and their representation. We have long since abandoned, in the face of harsh reality, the illusory idea of homogeneous, uniform and unitary societies, and increasingly we are seeking tools for coexistence in complexity, and for plural, heterogeneous, material and immaterial cultural goods, which can help us develop relationships rather than oppression, facilitate dialogue, even if hard and contentious, and discourage the drastic shortcut of bigotry, which, in its extreme manifestations, is now called fundamentalism.

In brief, cultural products are those capable of generating a metaphorical and expressive public space (Habermas, [1962]), which is not mere language or pure narration; most of our opinions, behaviors, choices, the very hard and very real facts that shape each of our lives, are based more or less remotely on a cultural assumption, firmly established for the most orthodox attitudes, or still under discussion for the most heterodox ones. And although those assumptions have, of course, forms of representation, they do not act merely as „testimony“—an operation technically possible, especially in a retrospective view—but instead, they function in the present and with a focus on the future through mechanisms of *documentality* (Ferraris, [2009]), registration, and the fixation of connotative elements. Here lies one of the weaknesses of the mere testimony function, which, if misunderstood, prevents cultural products from having any impact on the present, on our lives and on the lives of the next generations.

2. Now, one can assume that the debate about the cultural enterprise that is on the agenda in Europe moves from the first assumption (even cultural goods are human products), but at the same time we must take into account their peculiar capacities due to the fact that they are cultural ones. On the one hand, this theme can profit from the remarkable evolution of the knowledge and experiences that we have developed over the last decades, during which much attention has been given to the management of cultural places and products. In short, the use of the noun “enterprise” for this dimension of human activities was considered an almost heretical hypothesis up to some time ago, often opposed in Italy by resorting to the paraphrase *mercificazione* (which could be translated to „commodification“ or something similar), perhaps stemming from a misunderstood sense of the antique antithesis *otium / negotium*, both from the Karl Marx’s *litotes* art / work. Nowadays, the recent acceptance of the word ‘enterprise’ also in the cultural field allows us to utilize all of the instruments that the concept of enterprise brings with it in terms of rationality, efficiency, organization, managerial skills, accountability, economic balance, the use of financial levers and market mechanisms (Ricci, [2016]). Also here, in the cultural sphere, there is a matter of organizing and acting through the intelligent use of resources, which are scarce by axiom, in order to efficiently satisfy human needs, and we are dealing with measurable, not incommensurable, objects. (Cerquetti, [2009], Villani, [1978]).

However, these arguments suffer an inevitable uncertainty due to the adjective that accompanies the term „enterprise“ in the cultural case. It is not just a matter of pouring into the cultural sphere the „rationalistic mystique“, the „fever of rationality“ that accompanied the extraordinary turnaround of Taylorism in the industry (Rosanvallon, [2015]), and therefore it is not enough, as in the case of public administration, to invoke a New Management for Culture. Nor, of course, can we merely be content with equating cultural goods with other commodities, not due to snobbish detachment, which would return the cultural products to the priestly aura and to the immeasurable empyrean of the past, but precisely because of their special connotations.

In fact, if the transfer of enterprise logics into the cultural sphere has beneficial effects, it is also necessary to reflect on the mutual interaction, on the meaning, on the sense that the cultural dimension carries with it.

3. A product that aspires to be cultural does not come from nothing, and it can be assumed that the input of cultural enterprise is a pre-existing material: ideas, styles, elements, works and products already given (Musso, [2008]), a disordered material, treated as raw, even if it is not (Goldstein, [1983]; Landes, Posner, [1989]; Lange, [1981]). Although this material may consist of objects that are anything but raw, it is

transformed, thanks to the intervention of an author, into a new, original, *precipuo* product, which needs different processes, supplies, and services, the organization of which, as it is now structurally embedded in the business phenomena, can be completely internal, in-house, or even partially outsourced (Bagdadli, [1997], Baldassarre, [2009]).

As for the output, there are some human products that are commonly perceived as potentially cultural, and therefore, at first glance, one could be defined the activity that contributes to their creation as a cultural enterprise. However, we must also admit that only some of them become cultural goods, because of the special values they generate, and the work that produces them is, therefore, special itself.

The *potentially* cultural product, hence, is presented to potential interested parties as an open proposal which, when accepted, is treated as cultural asset—with all the distinctions that it entails: special protections, duties of respectful conservation and ontological care, copyright, prices that are abnormal with respect to intrinsic values, management supported by non-market resources, and public use as the final purpose.

One of the possible ways in which the cultural enterprise could be distinguished lies in the fact that it works with a product that aspires to become a cultural good, and therefore it is exposed to the mechanism of open offering. If accepted—that is, if others, beyond the enterprise that created it, agree on its cultural value—it becomes a cultural asset, and is exchanged and treated as such, regardless of formal legal qualification (which can also be deferred, through recognition operations that are physiologically posthumous). This means an initial increase in value compared to the input, due to the intervention of the author and the operations of the enterprise, which, like any other similar mechanism, can be represented by a price (for sales, services, access tickets, fees and royalties, etc.).

The possibility that the revenues thus generated do not fully cover the costs to keep the offer active should not constitute an obstacle to the qualification of an enterprise; in that case, the enterprise will have to seek economic and financial equilibrium by using support revenues (sponsorships, public or private grants, donations, etc.), or even by resorting to commercial-type instrumental productions whose profits are transferred to the balance sheet. Nor is it, nowadays, still an impediment to the qualification as an enterprise that no subjective profit or monetary remuneration of the invested capital is generated, given the „polymorphism“ now recognized and regulated throughout Europe (Cusa, [2013]), not only for the ancient phenomenon of the mutualistic enterprise, but also because the returns may take different forms (reputational, social, evergetic, etc.).

However since, as previously mentioned, there is no cultural dimension without intersubjective exchange, the activity of a cultural enterprise requires jobs that try to achieve it. Therefore, in the mechanisms constituting a product that aspires to become a cultural good, various work operations that pertain to its perception must be reintroduced. We can connect this type of activity to communication (Bollo, 2014), but we must always pay attention to the particular characteristics of these products, which also need cultural elements for these operations and, in this context, face characteristics that, in short, could belong to representation and critique.

4. Once it has arisen and has been accepted as such, a further vital trajectory of the cultural product begins—one that acts upon the people who come into contact with it, producing an enriching effect in the form of increased complexity of personality (aesthetic enjoyment, new ideas, insights, questions, answers, arguments, thoughts, doubts, etc.). This effect is not necessarily reassuring, ecstatic, or joyful, but often stinging, provocative, problematic, and debatable; and it can even trigger the “Stendhal Syndrome”, which can lead to addiction (Becker, Stigler [1977]).

Cultural productions have the capacity to intervene in individuals, cultivating, enriching, and complexifying them. But, working necessarily on a plurality of people in order to be re-recognized and treated as cultural goods, they also generate public discourse, debate, sharing, and aversion. In this way they contribute to the emergence of social objects and facts, political opinions, groupings—even up to communities—and phenomena of empowerment, with reflections that touch to the balances of democracy (Arena, [2010]). Paraphrasing, one can postulate that societies are both constituted and represented by cultural elements (Innerarity, [2006]), and it is not surprising that we are discussing a new form of state, the so-called Enabling State (Cassese, [2009]; Chiti, [2016]).

This „contact effect“, then, produces a second increase in value, which affects little or nothing the product itself, but the user, and generates an externality—a social utility—due to the plurality of recipients, direct or indirect, who benefit from the well-known non-exclusive, non-rival nature of the cultural good. Its benefit is not diminished by consumption; rather, it can be said that its utility increases with decreasing marginal costs, both at the individual level (due to repetition, habits) and at a collective level (by multiplication, co-extension, mediation).

It is no coincidence that this is a characteristic of knowledge, because ultimately, the “contact effect” actually consists in an increase in knowledge. In recent decades, among the activities of cultural enterprises related to use, those that are based on educational, didactic, and mediative approaches have developed in particular. That is, they aim not merely to induce the juxtaposition of the user to cultural goods, but to produce enrichment in the form of knowledge (Bamford, Wimmer, [2012]).

The fact that it is not just marketing—which generally aims at provoking contact, but focuses less on its effect—and a new consideration of the complexity of users and non-users are therefore leading to the emergence of complex tools for *audience development*, which are aware not only of the need to increase contact, but also of the importance of consolidating its effects in highly segmented and complex terms.

I would also like to point out that the contact effect is, I believe, the real underlying reason why processes of conservation of the cultural product are physiologically included in the phenomenon of cultural enterprise, while they are generally considered not essential in other entrepreneurial experiences (but they are the basis, not by chance, of the so-called „business museums“). This is, I would say, the reason why these goods can be defined as „meritorious“ in a non-paternalistic sense. It also helps to explain the prices they can command when they reach the market, licitly or illicitly. In a word, it seems to me that their preciousness—which justifies both the necessary protection and a very high demand when they reach the market—resides right here, in the very rare external value that a cultural good produces, which attracts both buyers and sponsors, investments both public and private, even with liberal intents but, in general, anything but disinterested (and therefore it is questionable that those are “failures”).

And finally, it does not seem paradoxical that it is always the contact effect that motivates one of the recurring barbarities of every era, and, unfortunately still today: the spectacular, deliberate destruction of cultural heritage, which is not mere iconoclasm, but a real, paradoxical, violence of those who are unable to compete in the generation of such value, and who then, when given the opportunity, brutally, yet trivially, eliminate it.

Last but not least, it is easy to see that cultural heritage is then able to provide inputs for further productions, not necessarily and intentionally cultural, but still creative and innovative. The distinction is notoriously uncertain and discussed, but I think it allows us to reflect on the fact that, even if distinct, there is an undeniable connection between cultural and creative enterprises—a sort of supply chain, and a relationship that is not necessarily of a hierarchical type, but perhaps one of priority.

5. I have no doubt that museums and exhibition organizations in general can also be considered and treated as cultural enterprises. At first glance, they do not always seem to contribute to the creation of a cultural asset; indeed, in the more distant future of these institutions, they seem more suited to the acquisition and mere preservation of products already attested as such.

However, apart from the fact that even the phenomenon of management can be an entrepreneurial one, it will suffice to note that today not only do many museums work to commission (that is, to produce) new works, but above all, we must continually emphasize that the dominant function of a museum is to offer its heritage to an audience, and that all the conservative and knowledge-oriented operations (recognizing, acquisition, protection, study, research), although indispensable, are always directed toward the fundamental mission: the fruition—a duty for public museums (Sciullo, [2006]), and an intrinsic aim for others.

It is no coincidence that the well-known ICOM definition begins its list of functional characteristics of a museum by describing it as a „non-profit, permanent institution in the service of society and its development, open to the public,[...]“. Thus, the way in which the museum presents itself to the public (and to society) that characterizes it and is reflected in activities (communication and exhibition, in the same ICOM standard) that we briefly define as staging, that is, elaborate, ingenious, intentional, and

critical representation of the available material, of the museum's heritage, which, as we will soon see, is a cultural production.

The main function of the critical exhibition operated in a museum is, in fact, the representation, a profoundly authorial activity aimed at producing something that we are able to use and enjoy in its complex entirety: I can decide to go to the Louvre to contemplate or to study the Nike of Samothrace, but it is more probable that I'll go there to visit the museum, or at least a part of it, that is, a complex of works intentionally and critically set up in that building. In both cases I will be enjoying a cultural asset that is the result of a human product, single in the first case, complex in the second.

The museum exhibition, in fact, involves not only the selection of the works—already an act of meaning-making and intellect—but also their spatial arrangement in relation to volume, light, the relationship with the environment, location, architecture, the dialogue between the individual works, the objects and documents used, their layout or their distance from one another, and so on.

But this is only a phase of the complexity of a critical staging; there is obviously a great deal of work that precedes the production—and also follows and surrounds it—made up of research, prior understanding, prior knowledge, retrieval and constitution of the accessory materials (music, texts, architecture and scenography, textual, didactic and legend apparatuses), communication, accounting and financial organization, promotion, contracts, special transport, customs operations, delicate logistics, plant engineering and dedicated technology, websites and social media presence, expert guidance on visits, catalogs, books, various documentary records, reactions, readings and critical comments (Casini, [2001]). And all this extensive production work (in addition to that which focuses on the actual representation) has as its object the staging itself, and that is perhaps why the curatorship has now become—not only in the art world—a real activity, perhaps even a function (and certainly a profession, although not subject to any formal requirements), and work in museums is, in general, codifying specific professional roles with related collective and *ad hoc* contracts, „national cards“ and a real, specific labor market (Garlandini, [2006], Cabasino [2005]).

In short, there seems little doubt that a critical staging—starting, if at all, from the „elaborate idea“ that constitutes its concept (P. Greco, P. Vercellone, [1974], S. Rubinstein, [1953]; A. Giannini, [1953])—is a distinct intellectual work that does not arise from nothing (Litman, [1990]), but exists thanks to the work of an author (individual or, more often, collective). It is an intangible asset that uses a public sphere—the „public ontological domain“ (Samuelson, [2006])—of every work used, which is associated with that of another to shape its perception through several entirely additional expedients, to form a real scientific-critical edition or, at least, a new and different product: a social object distinct from those of which it is composed. The Louvre is not the Nike (although it is there that it is preserved and exhibited), and the Nike is not the Louvre (which also preserves and exhibits it).

This discourse applies not only to permanent exhibitions, but also to temporary critical representations, to those objects that we commonly call exhibitions, whose production has, not by chance, become the mission of commercial companies and also the profession of many people.

Exhibitions can „circulate“, they can be replicated—even with adaptations due to exhibition spaces—in multiple locations, also for a fee. An exhibition, that is, can not only be produced (and this is already indicative), but can also be sold, replicated, re-edited, reactivated, re-produced, as in the case of the one dedicated in 1932 to fifty-year-old Pablo Picasso by the Kunsthau Zürich, and replicated with some variations in 2010 to celebrate the centenary of that institution. Or, as with the famous exhibiton *When Attitudes Become Form*, edited by Harald Szeeman in 1969 at the Kunsthalle in Bern and „exhibited“ in Venice by Germano Celant at the Prada Foundation in 2013 (though it also received other critical re-editions, like *Live in Your Head*, *When Attitudes Become Form Become Attitudes: A Restoration - A Remake - A Rejuvenation - A Rebellion*, curated by Jens Hoffman at the CCA Wattis Institute for Contemporary Arts in San Francisco in 2012).

And it must be considered that the exhibitions, even once they have been dismantled, do not disappear into the void, but—alongside the memories and perhaps in the personal momentos of visitors who personally enjoyed them—they persist also through various forms of publishing (catalogs, documentaries, audio / video recordings), which constitute a sort of result, a final trace. Not to mention all the documentation that they naturally generate for production purposes (concepts, projects, invoices,

financial statements ...), or for the audience effect (commercial, comments, debates, discussions on social media, etc.).

This explains why exhibitions are increasingly being considered by recent jurisprudence as autonomous intellectual works deserving of independent protection under copyright law (in Italy, see Court of Cassation, decision 7 July 2015, No. 14060), comparable to so-called *collective* works, in which, it is worth recalling, the individual parts of the work remain indivisible and distinguishable, even in the context of a unified coordination design. In such cases, the status of author of the new, complex product, in the Italian legal system, is attributed to those who „organize and direct creation“, without prejudice to the rights over the individual elements.

As an autonomous „opera“, the establishment of a museum collection—which we refer to as a museum in today's synthesis—can, like the setting up of an exhibition, therefore be understood as a product of cultural enterprise, upon which all further processing processes related to conservation, knowledge, and contact effects can be based.

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Cultural Policy against the Grain 流れに逆らう文化政策

liber amicorum for Matthias Theodor Vogt in honour of
his 65th birthday, edited by his colleagues and students

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Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the conference – 30 Years of IKS on 24 May 2024

Conference *Against the Grain – Cultural policy in history and in present-day Saxony*

30 years of the Saxon Cultural Area Act and its accompaniment in research and teaching by the Institute for Cultural Infrastructure Saxony

24 May 2024, 2 – 7 p.m.

Large lecture halls G I 1.01 and 0.01

Zittau/Görlitz University, Brückenstr. 1, D-02826 Görlitz

<https://kultur.org/veranstaltungen/tagung-24-mai-2024/>

Organisers:

Institute for Cultural Infrastructure Saxony, Upper Lusatia-Lower Silesia Cultural Area and Zittau/Görlitz University in cooperation with Chemnitz University of Technology and the Institute for Territorial Development of the Lower Silesian Voivodeship

Download Documentation (Photos: Andreas Zgraja, Görlitz)

https://kultur.org/wordpress/wp-content/uploads/Kulturpolitik24Mai2024Goerlitz_PhotosZgraja_2024-06-01k.pdf

Presse

Andreas Hermann: Gepfeffelter Gruß aus Görlitz

(Spicy greetings from Görlitz)

Dresdner Neueste Nachrichten. Dresden, 31. Mai 2024. S.11.

Photo: Andreas Hermann, faktenreich Dresden

<https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024->

[Seite-11.pdf](https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024-)



Peter Chemnitz: Wissenschaftler verabschieden Professor Vogt

(Scientists bid farewell to Professor Vogt)

Görlitzer Nachrichten Sächsische Zeitung, 29.Mai 2024, S. 16

https://kultur.org/wordpress/wp-content/uploads/SZ-Goerlitz-29Mai2024_Wissenschaftler-verabschieden_Professor-Vogt.pdf

(1) Invitation

by Dr. Stephan Meyer, Landrat des Landkreises Görlitz (shire county president) and Chairman of the Cultural Convention for the Upper Lusatia-Lower Silesia Cultural Area

Thirty years ago – on 1 August 1994 – the Saxon Cultural Area Act came into force.

In the same month, the Institute for Cultural Infrastructure Saxony was founded to support the Cultural Area Act in research and teaching. In order to attract the experts needed for cultural policy, the institute and the Zittau/Görlitz University shortly afterwards established the Görlitz degree programme ‘Culture and Management,’ which now has around 500 graduates who are successfully working all over the world.

We would like to celebrate this with you and Professor Matthias Theodor Vogt, the ‘father’ of the Act, on Friday, 24 May 2024, in Görlitz. After 27 years, he is retiring from his university position with a keynote speech on the future of cultural areas in Saxony. In cooperation with the Institute for Cultural Infrastructure Saxony and the Zittau/Görlitz University, we invite you to a symposium with keynote speeches from academia and practice, as well as a panel discussion.

We don’t just want to celebrate and engage in navel-gazing within Saxony, but also to receive external input on the history and present of cultural policy in order to reflect together on the next thirty years of cultural spaces in Saxony. We have invited speakers from the Council of Europe, Tokyo, Riga, Naples, Krakow, Marburg and, of course, Görlitz, who will present core elements of state, municipal and independent cultural policy ‘against the grain’ in keynote speeches and short presentations. Afterwards, we will discuss with the chair of the Culture Committee in the Saxon State Parliament, members of the Culture Senate and Culture Convention, and representatives of the art scene.

(2) Welcome



Rector of Zittau/Görlitz University, Alexander Kratzsch
https://youtu.be/6Imh0TNbyIM?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0



(3) Introduction

Landrat Stephan Meyer, Görlitz: *Outline of current problems and expectations of municipal cultural policy in Saxony by the Chairman of the Cultural Convention of the Upper Lusatia-Lower Silesia Cultural Area,*
https://youtu.be/cjROQsTqrCY?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0

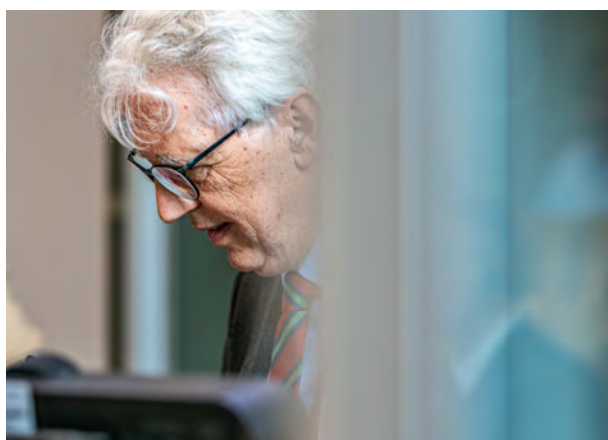
(4) Impulses: External suggestions for Saxony's cultural policy

Una Sedleniece, former State Secretary, Riga: *Memories of her time as a student in Görlitz from 1997 to 2001 in the first cohort of the UNESCO degree programme 'Culture and Management' in Görlitz at the Zittau/Görlitz University and the Institute for Cultural Infrastructure Saxony*
https://youtu.be/jKB-0Govtac?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Kimura Goro Christoph (Sophia-University, Tokyo): *Japan learns from Saxony*
https://youtube/3gVq1Btd5sc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

Gregor Vogt-Spira
 (Philipps University of Marburg):
Emperor Augustus and the invention of 'cultural policy'
https://youtube/00iVWcYxYT?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Róża Zuzanna Różańska (Jagiellonian University Krakow): *Royal cultural policy of the Baroque era*
https://youtu.be/o4rVJFW1Yp4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Stefan Garsztecki (Chemnitz):

Province takes place in the mind

https://youtu.be/_XavYiqjEi0?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Beate Sibylle Pfeil
(Council of Europe expert):

Minorities in three classes.

Current language policy in Ukraine

https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

[OrrW0](https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0)



Luigi Ferrara (University of Federico II Naples): The Saxon Cultural Areas Act as a model for Italian legislation?

https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

[jc3E7rV8vtbJhOrrW0](https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0)

(5) Coffee break in the auditorium





(6) Keynote speech

Matthias Theodor Vogt (IKS and HSZG):
On the future of cultural areas in Saxony
https://youtu.be/M5HIZcKotuc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



(7) Discussion: 30 years of cultural areas in Saxony



Moderator: Cultural Secretary Annemarie Franke, Cultural Area Oberlausitz-Niederschlesien
 Theresa Jacobs (Leipzig): Sorbian Institute Bautzen and Leipzig Dance Theatre
 Franz Sodann MdL: Deputy Chairman of the Committee for Science, Higher Education, Media, Culture and Tourism in the Saxon State Parliament
 Thomas Zenker (Zittau): Lord Mayor and member of the convention
 Kirstin Zinke (Dresden): Senator for Culture and Managing Director of the Saxony State Association for Socio-Culture
https://youtu.be/Zev0Hpg3fYk?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0





(8) Closing remarks

Benedikt Hummel, Mayor for Culture of the City of Görlitz
as representative of the graduates of 'Culture and Management'
https://youtu.be/t7EuD-oQ_a4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Many thanks to all the hard-working helpers who made this conference possible:

Dr. Annemarie Franke and her team from the Upper Lusatia-Lower Silesia Cultural Area: Sabine Hohlfeld, Manuela Mieth, Maria Förster, Liane Seiffert, Sabine Zimmermann-Törne, Anna Caban
Dipl.-Ing.(FH) Andreas Sommer, IT administrator at the Faculty of Management and Cultural Studies,
Remigiusz Socha, Maximilian Helm, computer science students, Zittau/Görlitz University

Clara Linnemayr [remote coordination from the USA], Zoe Schulmayer, Victoria Hentschel, Antonia Weber (students of „Culture and Management“)

Joanna Bär and Alexandra Grochowski (translators)

Johanna Metzner, student of culture and management, and her family from the ‘Bierblume Görlitz’
<https://www.bierblume-goerlitz.de/>

Financing

of the conference mainly from the Institute for Cultural Infrastructure Saxony’s own funds with support from the Upper Lusatia-Lower Silesia Cultural Area, the Chrysantil Foundation, and the Free State of Saxony, ZR 31-1222/15/181 (funding has been granting from the Free State of Saxony through tax revenue on the basis of the budget approved by the Saxon State Parliament) and technical assistance from the Zittau/Görlitz University.



INSTITUT FÜR
KULTURELLE INFRASTRUKTUR
SACHSEN

*30 Jahre
1994 – 2024*



Hochschule
Zittau/Görlitz



Freistaat
SACHSEN

Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the art night celebrating 30 years of IKS and the premiere of the film 'Görlitz Rhythms – A Dance of Cultures' at Benigna, Görlitz

<https://kultur.org/institut/30-years-iks/>



The Art Night took place at the 'Benigna' on Görlitz's Untermarkt, one of the city's most historically significant buildings. It is named after Benigna Horschel. On Pentecost Sunday 1464, she was impregnated by the mayor's son Georg Emmerich and then callously abandoned. The conflict between the Emmerich and Horschel families was to become a turning point in the city's history, far more exciting than the teenage drama Romeo and Juliet [https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf].



In the fine tradition of debate among Görlitz students of 'Culture and Management' [https://kultur.org/wordpress/wp-content/uploads/Vogt_3Gruende-fuer-Goerlitz-als-Studiengangsort_Benigna-2024-04-25.pdf] with complex issues in the city and region (and often far beyond), the institute received an enquiry from Robert Lehleiter and Christian Weise. They wanted a concept for the use of the 'Benigna'. Supervised by Matthias Theodor Vogt and Maik Hosang, 12 female students and 1 male student explored this issue in a research seminar, in collaboration with council archivist Siegfried Hoche and a Bonn theatre group, supervised by René Harder.



The theory [download: https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf] was put to the test at the art night on 24 May 2024.

Art Night

Photo documentation

[https://kultur.org/wordpress/wp-content/uploads/IKS30y-Benigna24Mai2024_PhotosZgraja-k.pdf] with photos by Andreas Zgraja, Görlitz mail@andi.film.



Maestro Luca Lombardi and Miriam Meghnagi from Rome performed a work to mark the institute's 30th anniversary (world premiere and first joint performance of the couple).



Former Prime Minister Georg Milbradt from Dresden gave the laudatory speech.



Maria Davydchyk performed a Belarusian folk song.



Steffi Bärmann from Zittau recited in the Upper Lusatian dialect.



Elisabeth Domsgen from Görlitz recited a ballad by Bürger.



Honorary Consul Stefan Liebing from Hamburg commended the research and institute projects on Africa.



Princess Esperance from Bafoussam sang a Cameroonian song.



Joseline Amutuhair performed a Ugandan dance, accompanied on the drums by Tomas Ondrusek from Waldheim.



Hans-Peter Struppe from Görlitz and Cornelia Wosnitza from Dresden sang cheeky modern songs.



The art night ended with a song by 21 former UNESCO students of 'Culture and Management' (class of 1997), who offered their congratulations in Latvian, Polish, Sorbian, Czech and German.

Museum: Thirty Years of IKS

Some of the 30 years of work of the Institute for Cultural Infrastructure Saxony is documented at <https://kultur.org/>. To mark the institute's anniversary, the archives were opened and an exhibition was put together, supported by our student intern Jakob Bormann as curator.



Film Görlitz Rhythms – A Dance of Cultures

Premiere 24 May 2024, Benigna Görlitz

on the occasion of the thirtieth anniversary of the Institute for Cultural Infrastructure Saxony

Concept: Matthias Theodor Vogt, Görlitz

Camera and editing: Andreas Zgraja, Görlitz mail@andi.film

The film can be downloaded free of charge as Creative Commons ShareAlike CC BY-SA (1.0 2.0 2.5 3.0 4.0) and installed on your own website.

‘Without immigration, Görlitz is lost,’ said the then mayor Siegfried Deinege during research for the study ‘Arriving in the German world’ [<https://kultur.org/forschungen/merr/>]. However, immigration is a process in which preconceived assumptions – positive or negative stereotypes – play a decisive role in choosing a destination.

When Cameroonian mayor Roger Tafam promoted Görlitz in June 2023, he found that the city was so heavily disparaged as xenophobic on English-language social media that the parents of the young people he wanted to send to Görlitz for training vetoed the idea and none of them wanted to come.

The objective data tells a completely different story. No city in Saxony has a higher proportion of foreigners than Görlitz, not even Leipzig, and certainly not the state capital Dresden. Data from the Office for the Protection of the Constitution and the criminal investigation departments indicate peaceful coexistence (see Vogt 2023). If Görlitz entrepreneurs want to attract excellent workers in times of skilled labour shortages, they urgently need to counter the media's denigration with facts. The inglorious first-place finish of the Görlitz district in the European elections on 9 June 2024 has opened the door to further suspicions.

Roger Tafam suggested presenting parents with a film about the real Görlitz in English in YouTube format in order to respond to the allegations of ‘manifest xenophobia’ circulating on the internet. With the film **‘Görlitz Rhythms – A Dance of Cultures’** and in cooperation with the Municipal Hospital, the Maltese Hospital, the Zittau/Görlitz University and many civil society actors, the Institute implemented this idea together with Andi Zgraja, Görlitz (camera and editing).

The film is short and asks only one question: **What is so special about Görlitz?** The data is impressive and stimulates discussion.

To mark the institute's anniversary, we are making the film available to all Görlitz-based companies in two audio tracks: (a) with Leoš Janáček's 2nd String Quartet ‘Intimate Letters’ and (b) a brass recording. **Which music do you prefer? And which one do you think your contacts will like best?**

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: Leoš Janáček (1854-1928): String**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4)

Film “Görlitz Rhythms – A Dance of Cultures” Musik: Leoš Janáček (1854-1928): String Quartet No. 2, „Intimate Letters“, IV. Allegro – Andante – Adagio. With kind permission of Erica Brenner and Jessica Sherwood [6 December 2023) Alexi Kenney, violin 1 (Chamber Fest Cleveland Young Artist), David Bowlin, violin 2, Dimitri Murrath, viola, Julie Albers, cello Performed on June 24, 2016 Mixon Hall, Cleveland Institute of Music Cleveland, Ohio Chamber Fest Season 5 <http://chamberfestcleveland.com> Audio: Ian Dobie – Dobie Digital Productions, Editing: Erica Brenner <http://ericabrennerproductions.com>

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: O Chanucah (Instrumental).****YouTube Audio-Bibliothek**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=\[1\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=[1])

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

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2002年に東京の単一橋大学を卒業し、博士論文「少数言語の保存と再生における人間の介入に関する展望」で学位を取得しました。2004年から東京のソフィア大学に勤務し、2007年から准教授、2012年から教授を務め、現在は外国語学部の学部長です。北海道大学(札幌)のスラヴ・ユーラシア研究センターで客員教授、ソルビアン研究所(バウツェン)、ヨーロッパ大学ヴィアドリーナ、ライプツィヒ大学で客員研究員として勤務。彼は、ポンテス・ゴリツィー・ズゴジェレツ・ゾルジェレツ・カレッジウムの研究員でした。2022年から日本スラヴ語文学研究会の理事兼事務局長を務めている。

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Luca Lombardi is one of his country's most internationally renowned composers. After graduating from the German School in Rome with Dr. Joseph Vogt, he studied in Rome, Vienna, Cologne, Utrecht and Berlin (with B.A. Zimmermann, K. Stockhausen and P. Dessau, among others). He received his doctorate in German studies from the University of Rome. From 1973 to 1994, he was professor of composition at the conservatories in Pesaro and Milan, and has been a freelance composer ever since. He

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TECHNISCHE UNIVERSITÄT
IN DER KULTURHAUPTSTADT EUROPAS
CHEMNITZ



UNIVERSITÄT
LEIPZIG



上智大学
SOPHIA UNIVERSITY



To listen, to reflect, to act Cultural Policy against the Grain

What are the premises of today's cultural policy? What insights can the past, present and theory offer for a contemporary cultural policy? How can art counteract agoraphobia, digital isolation and populist temptations? How can local authorities give their citizens ample space to develop civil society solidarity 'for the good of the city. For only when the city is well will you be well.' (It should be noted that Jeremiah 29:7 addresses immigrants who are to become citizens in foreign Babylon. Does our cultural policy also achieve this?) Are the arts not precisely the place where we can first listen to the other before we think together and then act together?

It is the historical achievement of Matthias Theodor Vogt, in the Free State of Saxony, which was re-established in 1990, to not only conceive the Saxon Cultural Area Act between 1991 and 1995 in a unique process of analysis and dialogue with the state, municipal and civil society levels, but also to have it enshrined in law and, last but not least, to have it implemented with little friction. It was therefore only natural that, on the thirtieth anniversary of the law's entry into force, the cultural areas of Saxony invited Matthias Theodor Vogt's colleagues and students to a conference entitled 'Kulturpolitik gegen den Strich' (Cultural Policy Against the Grain). We are hereby presenting the results of this conference in a commemorative publication to mark his 65th birthday.

What can art do better and differently than the digital world? What political, structural, economic, and, last but not least, intellectual conditions are necessary for art to develop its own life for the benefit of humanity? The cover image shows Haus Klingewalde, Görlitz, home of the Institute for Cultural Infrastructure Saxony since 1998. The watercolour by Lynne Beal, Cologne, relates to a conversation with Matthias Theodor Vogt about the vanishing point in Alberti: *De pictura* | *De pictura* (1435 – 1436). According to Corinna Laude, in the *centricus punctus* of Alberti's intromission theory, 'the orthogonal vanishing lines, the depth lines of the representation, converge "quasi persino in infinito" (as it were out into infinity), it lies in infinity – and thus, according to contemporary understanding, in God'. Which "vanishing points" does today's post-secular society use?

How can political science in Chemnitz interact in a multidisciplinary, cross-continental manner, always with reference to human beings themselves, with cultural studies in Tokyo and linguistics in Leipzig, with legal studies in Naples and social sciences in Rome? This volume shows that cultural policy studies require a fact-based holistic approach and that this may be achieved by working together.

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liber amicorum for Matthias Theodor Vogt in honor of
his 65th birthday, edited by his colleagues and students

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