

From Culture 1.0 to Culture 3.0



Three regimes of cultural production



- The birth of modern cultural and creative industries (CCIs) has only been possible when certain technological conditions have materialized
- This has only occurred at the transition between the XIX and the XX century (the 'cultural' industrial revolution)
- The industrial revolution proper has happened more than one century before
- At the moment, we are entering a new 'cultural' revolution despite the previous one has not been properly absorbed yet

Phases	Types
Culture 0.1	Spontaneous, ephemeral popular culture
Culture 0.2	Transmitted popular culture
Culture 0.3	Ancient kingdoms commissioning
Culture 0.4	Proto-patronage
Culture 1.0	Classical patronage
Culture 1.1	Strategic patronage
Culture 1.2	Public patronage
Culture 1.3	Cultural proto-industry
Culture 2.0	Emerging cultural mass markets
Culture 2.1	Mainstream cultural industry
Culture 2.2	Counter-cultural industry
Culture 2.3	Immersive culture
Culture 3.0	Content communities

The 1.0-2.0 transition



- Modern cultural markets are created by the concurrent emergence of a wave of technological innovation at the edge between XIX and XX century: modern printing, radio, music recording, photography, cinema
- The fact that for more than one century through the industrial revolution culture is not industrialized, however, creates a permanent frame of mind in Europe according to which culture is un-economical and needs to be subsidized anyway
- The high-brow stigma of patronage makes commercialization of culture problematic to many cultural players and to part of the audiences

The 2.0-3.0 transition



- We are now witnessing a new regime transition that is driven by two concurrent streams of innovation: digital content production + digital connectivity
- Standard digital suites provide people with semi-professional packages that are cheap and easy to learn; with a modest investment they can be upgraded at the professional level
- The same packages less than 2 decades ago would have been expensive, would have required bulky hardware and would have been difficult to use
- Contents can be distributed almost without mediators to highly segmented and profiled audiences by means of increasingly specialized social media

Cultural ecologies: Culture 1-2-3.0 coexist

The articulation of the cultural and creative sub-sectors reflects the coexistence, stratification and hybridation of the various regimes:

Core (Culture 1.0): visual arts, performing arts, heritage

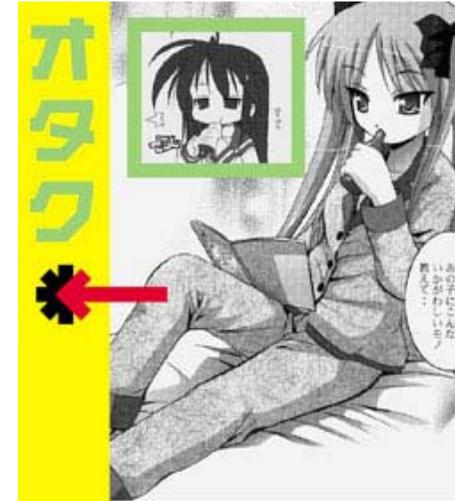
Cultural and creative industries (Culture 2.0): publishing, music, cinema, radio-tv, videogames, design, fashion, industry of taste, architecture, advertising

Open digital platforms and social media (Culture 3.0)



A changing cultural geography

Culture 1.0	Culture 2.0	Culture 3.0
Europe	USA	Far East
Highbrow vs. lowbrow	Copyright	Anmoku no ryokai
Gatekeepers	Markets	Communities



Participation effects vs. turnover



- In a Culture 3.0 framework, the indirect economic and social effect of participation may be even larger than that of market-mediated circulation of cultural contents, but we have to learn to measure it
- This requires a strongly interdisciplinary framework putting together economics, sociology, medicine, neuroscience, environmental science, and more.

Measuring the indirect effects of cultural production (and participation)



- Innovation
- Welfare
- Sustainability
- Social cohesion
- New entrepreneurship
- Soft power
- Local identity
- Knowledge economy

A research agenda for 2014-20: measuring the impact of cultural participation on...



Innovation

- Social relevance of new, unfamiliar ideas
- Opportunity for startup firms
- Propensity to entrepreneurial risk

Wellbeing

- Psychological general wellbeing
- Prevention and therapy effectiveness
- Welfare costs

A research agenda for 2014-20: measuring the impact of cultural participation on...



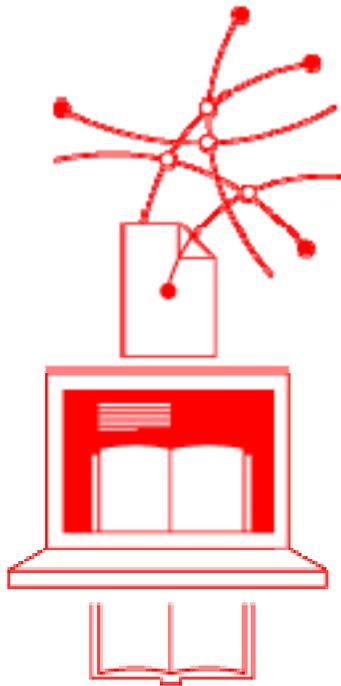
Social cohesion

- School attendance/performance
- Multicultural orientation vs. xenophobia
- Integration of disabled persons

Sustainability

- Effectiveness of waste recycling
- Socio-environmental responsibility
- Willingness to pay for greener economies and societies

Innovation



Ranking Innovation Scoreboard 2008 (UE15)

- 1 Sweden
 - 2 Finland
 - 3 Denmark
 - 4 Germany
 - 5 Netherlands
 - 6 France
 - 7 Austria
 - 8 UK
 - 9 Belgium
 - 10 Luxemburg
- (UE27 average)**
- 11 Ireland
 - 12 Spain
 - 13 Italy
 - 14 Portugal
 - 15 Greece

Ranking Active cultural participation Eurobarometer 2007 (UE15)

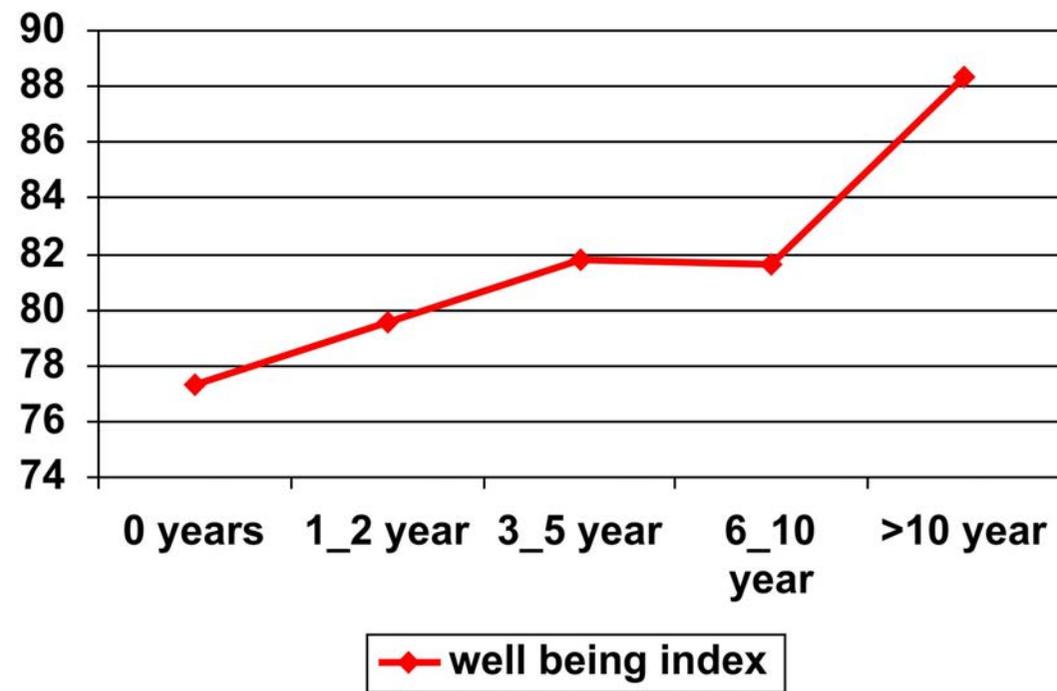
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Hierarchy of factors affecting psychological well-being

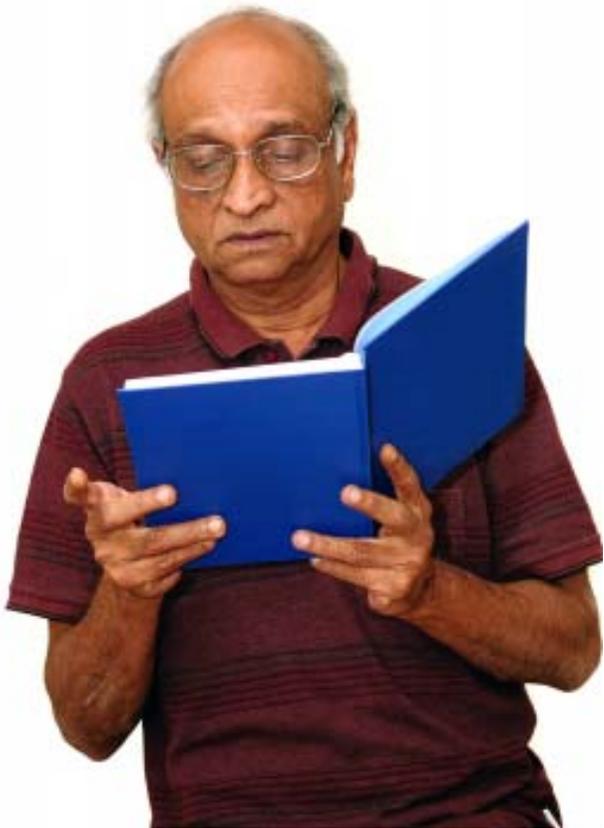
- 1 Diseases
- 2 **Cultural participation**
- 3 Income
- 4 Age
- 5 Education
- 6 Gender
- 7 Job
- 8 Geography



Classical music concerts



Towards a cultural welfare perspective?



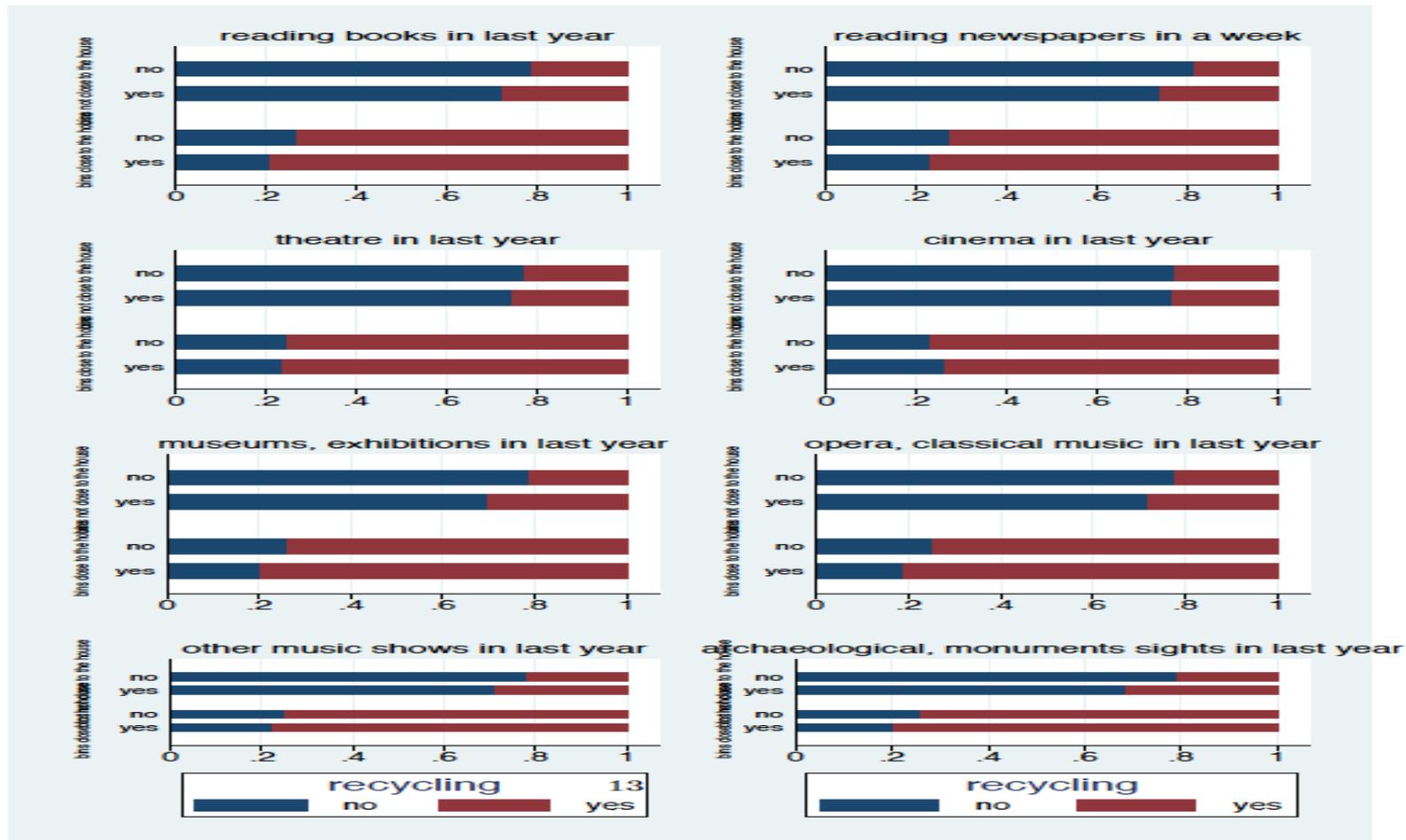
The well-being impact of cultural participation is especially strong among the severely ill and the elderly

Systematic cultural participation in these categories brings about substantial improvement in their quality of life

At the same time, cultural participation significantly reduces hospitalization frequency and duration for chronic and acute pathologies

The whole program could be financed through the consequential saving on general welfare costs

Cultural access and waste recycling

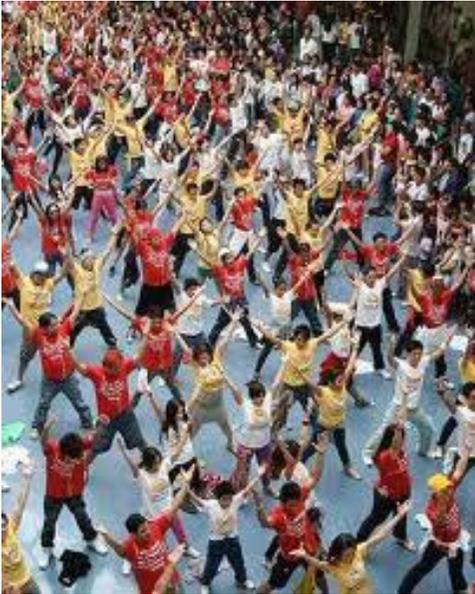


Does culture improve recycling?



- The answer is yes: people with access to cultural experiences recycle more, no matter whether recycle bins are close to or far away from home: not only better capacity, but also better motivation
- There is a statistically significant causal relationship from cultural attitudes to recycling habits
- The same mechanisms are likely to work also for other forms of environmental responsibility (reduced use of pollutants, resort to 'green' mobility networks, etcetera) → more ongoing research
- Does relatively poorer performance in recycling of MED countries relate to poor levels of cultural participation?

In a nutshell...



- Culture is not simply a large and important sector of the economy, it is a **'social software'** that is badly needed to manage the complexity of contemporary regional societies and economies in all of its manifold implications
- The **total indirect macroeconomic impact** of cultural participation is likely to be much bigger than the (already remarkable) direct one
- Once we become able to **measure the indirect effects of culture** on the various dimensions (to 'capitalize' culture), it will be possible to bring cultural policy at the top ranks of the policy agenda
- These effects are further strengthened by the growth of the cultural and creative industries, but only insofar as such growth is designed and understood in a Culture 3.0 perspective

Thanks!

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