

ROBERT HENRISSON

CULTURAL CAPITAL

THE CONCEPT OF CULTURAL CAPITAL IN THE ARTS



Cultural Capital The Rise And Fall Of Creative Britain

Andreas Reckwitz



Cultural Capital The Rise And Fall Of Creative Britain:

Cultural Capital Robert Hewison, 2014-11-11 Britain began the twenty first century convinced of its creativity Throughout the New Labour era the visual and performing arts museums and galleries were ceaselessly promoted as a stimulus to national economic revival a post industrial revolution where spending on culture would solve everything from national decline to crime Tony Blair heralded it a golden age Yet despite huge investment the audience for the arts remained a privileged minority So what went wrong In Cultural Capital leading historian Robert Hewison gives an in depth account of how creative Britain lost its way From Cool Britannia and the Millennium Dome to the Olympics and beyond he shows how culture became a commodity and how target obsessed managerialism stifled creativity In response to the failures of New Labour and the austerity measures of the Coalition government Hewison argues for a new relationship between politics and the arts

The Idea of Audience Simon Piening, 2025-02-25 What sort of relationship do artists want with their audience What kind of role do they imagine for the performing arts in their community Under the creative industries the audience relationship has been increasingly defined and shaped by marketing and or institutional interests Wedged between the competing needs of the market and their belief in the power of art to positively impact their communities many artists and arts workers are caught in what Julian Meyrick describes as a confused intellectual terrain While much audience scholarship has focused on understanding the motivations of audience members engaging with the arts there has been considerably less research into the motivations of arts professionals with respect to their relationship with the audience *The Idea of Audience* is a critical examination of the current fields of audience development and arts marketing and explores the relationship between artists and audiences from the perspective of the artists themselves The book will be of most interest to students and academics of audience development arts marketing theatre performance and audience studies It is hoped that the reader will gain greater insight into what artists actually mean when they talk about their audience

Rhetoric, Social Value and the Arts Charlotte Bonham-Carter, Nicola Mann, 2017-07-18 The book reveals how the social value of art may have one meaning for a policy maker another for a museum and still yet another for an artist and it is therefore in the interaction between these agents that we learn the most about the importance of rhetoric and interpretation As a trajectory in art history socially engaged art has a long and established history However in recent years or since the social turn that occurred in the 1990s the rhetoric surrounding the social value of art has been assimilated by cultural policy makers and museums Interdisciplinary in its approach and bringing together contributions from artists curators and academics the volume explores rhetoric social value and the arts within different social political and cultural contexts

Someone Else's Music Alexandra Wilson, 2025 *Someone Else's Music* reveals a hidden history of popular opera going in Britain which defies the opera elitism stereotype At the same time the book traces how when and why that stereotype arose

The Selling and Self-Regulation of Contemporary Poetry J.T. Welsch, 2020-03-31 *The Selling and Self Regulation of Contemporary Poetry*

is the first book length study of the contemporary poetry industry By documenting radical changes over the past decade in the way poems are published sold and consumed it connects the seemingly small world of poetry with the other wider creative industries In reassessing an art form that has been traditionally seen as free from or even resistant to material concerns the book confronts the real pressures and real opportunities faced by poets and publishers in the wake of economic and cultural shifts since 2008 The changing role of anthologies prizes and publishers are considered alongside new technologies new arts policy and re conceptions of poetic labour Ultimately it argues that poetry s continued growth and diversification also leaves individuals with more responsibility than ever for sustaining its communities **The Cambridge**

Companion to British Theatre since 1945 Jen Harvie, Dan Rebellato, 2024-03-21 The definitive guide to post war British theatre s huge variety and expansion exploring the diverse contexts that shaped it **Society of Singularities** Andreas Reckwitz, 2020-04-21 Our contemporary societies place more and more emphasis on the singular and the unique The industrial societies of the early 20th century produced standardized products cities subjects and organizations which tended to look the same but in our late modern societies we value the exceptional unique objects experiences places individuals events and communities which are beyond the ordinary and which claim a certain authenticity Industrial society s logic of the general has been replaced by late modernity s logic of the particular In this major new book Andreas Reckwitz examines the causes structures and consequences of the society of singularities in which we now live The transformation from industrial to cultural capitalism the rise of digital technologies and their culture machine and the emergence of an educated urban new middle class form a powerful engine for the singularization of the social In late modernity what is singular is valorized and stirs the emotions while what is general has to remain in the background and this has profound social consequences The society of singularities systematically produces devaluation and inequality winner takes all markets job polarization the neglect of rural regions and the alienation of the traditional middle class The emergence of populism and the rise of aggressive forms of nationalism which emphasize the cultural authenticity of one s own people thus turn out to be the other side of singularization This prize winning book offers a new perspective on how modern societies have changed in recent decades and it will be of great value to anyone interested in the forces that are shaping our world today **Compatriots or**

Competitors? Hywel Dix, 2022-11-15 Rather than being limited to political or legal discussion like most books on Brexit this book explores the relationship between cultural production and Brexit both in the lead up to it and in its aftermath It is the first major study to take a comparative approach to analysing the relationship between cultural production and Brexit in all 4 nations of the UK This comparative approach is necessary to get a detailed picture of the complex dynamics at work across each This book is highly interdisciplinary in nature looking at the rise of the cultural industries the relationship between the UK City of Culture festival and its fore runner the European Capital of Culture national book prizes in Britain and Europe British variations on Nordic Noir TV and the Brexit novel As a result it draws on research in the disciplines of geography

economics film and television studies history and politics as well as publishing and literary studies **Charting Thoughts**
Low Sze Wee, Patrick Flores, 2017-12-31 A constellation of thoughts by 25 established and emerging scholars who plot the indices of modernity and locate new coordinates within the shifting landscape of art These newly commissioned essays are accompanied by close to 200 full colour image plates *Community Filmmaking* Sarita Malik, Caroline Chapain, Roberta Comunian, 2017-04-28 This book examines the role of community filmmaking in society and its connection with issues of cultural diversity innovation policy and practice in various places Deploying a range of examples from Europe North America Australia and Hong Kong the chapters show that film emerging from outside the mainstream film industries and within community contexts can lead to innovation in terms of both content and processes and a better representation of the cultural diversity of a range of communities and places The book aims to situate the community filmmaker as the central node in the complex network of relationships between diverse communities funding bodies policy and the film industries

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