

Thursday

9:30 - 11:00

session 1

1) Film Nationality: a Concept at Stake in Europe?

Laëtitia Kulyk

University of Jyväskylä, Finland

Discussing the idea of films' nationality raises questions both upon the notions of identity and culture that films are supposed to transmit, and upon the duality of the sector divided on the one hand into art / art-house films defined as "national", and on the other hand the industry / blockbusters, which provide the market with entertaining films meant to make profit.

European institutions support cinema by facilitating co-productions and the circulation of films in Europe. Even though far from equalling blockbusters budgets, European programmes blur in a way the discrepancy between both conceptions of cinema by enabling films to be produced more easily within as co-productions.

Co-productions significantly increased in the past decades and one may wonder how they affect the "film identity". This question is particularly important to address at a time when European and international institutions praise diversity and the specificities of nations in a global context.

Keywords: Identity, Coproductions, Europe, Nationality, Film policies, Cinema

2) Semantic change in the concept of heritage in EU policy discourse

Tuuli Lähdesmäki, Katja Mäkinen, Sigrid Kaasik-Krogerus

University of Jyväskylä, Finland

Cultural heritage is an ambiguous and fluid concept. During the past century, its meanings have transformed from the idea of goods inherited from forefathers to a sense of cultural roots, identity, and belonging. In the last decades of the twentieth century, the concept faced a semantic change in international heritage policy discourse: the idea of cultural heritage was no longer defined only on the basis of its material aspects; instead, both tangible objects and intangible phenomena were recognized as heritage. The EU has become increasingly interested in the idea of heritage since the signing of the Maastricht Treaty. The European Commission has launched several cultural initiatives in the 2000s that explicitly seek to foster and promote a common heritage in Europe and make the idea of it more concrete. The idea of heritage is brought out in several EU decisions, resolutions, agendas, and work plans; it has become a buzzword commonly repeated in EU policy discourse in diverse policy sections. The aim of our study is to explore the meanings of the concept of heritage in EU policy discourse. We ask: How have the semantics of the concept changed in EU policy discourse from its first appearance to the present day? How do the semantics of the concept reflect the changes in international heritage policy discourse? What kinds of politics does the use of the concept in EU heritage policy discourse entail? The paper seeks to answer these questions by means of a systematic conceptual analysis of EU policy documents found in the EUR-Lex database with the

search word 'heritage'. As a result, the paper suggests that the concept of heritage is increasingly used in EU heritage policy discourse as a tool to create an idea of Europeans' common cultural origins and to legitimate EU integration politics by appealing to this idea as a foundation of the union.

Keywords: EU heritage policy, EU policy documents, conceptual analysis

3) Cultural Eurosphering and the making and breaking of Europe.

Olga Kolokytha
University of Vienna, Austria

This paper is a preliminary work of a research on the concept of Cultural Eurosphering. The research project itself aims to theorise and develop the concept of Cultural Eurosphering taking the Habermasian concept of the public sphere as a starting point and expand it in the domain of culture, with particular emphasis on the European space. It also takes into consideration the multifaceted crisis in Europe, discussing its interactions and interventions in cultural Eurosphering, and its implications on creative migration and gentrification of culture. The project comes to develop and enrich literature on public sphere and culture; it is a work that aims to contribute to theory and scholarship in the fields of cultural policy, communication, cultural institutions and European studies, as well as bridge gaps and bring disciplines closer. It is also hoped that it will open up new research areas and fields, apart from expanding the already existing.

Keywords: public sphere, cultural institutions, cultural Eurosphering, Europe

session 2

1) Lost in Recommendation – Interpreting Politics of Cultural Participation

Eliza Kraatari

University of Jyväskylä, Finland

During 2010–16 the different ministries in Finland produced numerous policy documents that involved several recommendations and measures aiming at the promotion of participation in and the accessibility of cultural activities. Along with collecting document data, the research project From Recommendations to Practices carried out interviews with experts of administration. The intentions of the project were to create a visual overview (strategy map) based on selected documents and through interviews analyse the processes that either support or block the path from recommendations to practices.

This research paper takes a look at some of the policy documents and explores the interviewees' viewpoints on policy processes that create recommendations and the possibilities to implementation. Based on interpretative policy analysis, special attention is paid to policy frames and how those effect the target arrangement. The paper suggests that more research should be focused on the sectoral policy frames that influence cultural policy.

Keywords: Visual methods, Expert interviews, Interpretative policy analysis, Participation, Cultural activities, Policy frames

2) Participatory procedures in art policy

Sakarias Sokka

Cupore, Finland

Many contemporary cultural policy documents encompass a variety of objectives that reach from social equality to freedom of individual expression. They stress social cohesion and the possibilities of individual people to express, create and take part in culture and arts. According to previous studies, both the organization and implementation of public art policies however often cultivate exclusive practices, inequality and elitism. In short, the existing arts policy processes and procedures seem to commonly fail in fulfilling the policy goals in generating equality and cultural democracy. Today, exclusive patterns are hard to justify. This paper theoretically considers possibilities of participatory policy procedures for organizing more democratic arts policies.

Keywords: cultural policy, art policy, inclusion, democracy, participation

3) The End of Cultural Policy?

Per Mangset
HSN, Norway

Cultural policy is rather young as a specific public policy and administration sector in most western countries, systematically established after WWII (e.g. UK's ACGB, 1945-46, France's first "ministry of culture", 1959). Today, cultural policy faces a legitimacy crisis in many countries. In this paper, we will discuss whether cultural policy as a specific policy sector will survive in the future. There are several reasons to ask this question, i.e. to distinguish legitimacy problems of public cultural policy in contemporary western societies:

1) A primary goal of cultural policy after WWII has been to democratise (high) culture. Many studies show that such public democratisation efforts have been unsuccessful.

2) Public authorities allocate substantial cultural subsidies to traditional cultural institutions (e.g. theatres and operas), which were established more than 100 years ago. Today, people rather consume culture conveyed by the mass media (e.g. the digital revolution) than traditional institutionalised culture. Many cultural producers in the cultural industries/media field more easily survive and prosper economically without any public support.

3) Public authorities have established support schemes in order to improve the economic situation of professional artists. Despite substantial public efforts during many decades, they have not succeeded.

4) National cultural policies may be difficult to justify, because much contemporary cultural production and consumption defy national borders.

5) During the last 30-40 years cultural politicians have tried to justify support to culture by its positive effects outside the cultural field. Why then do we need a specific cultural policy? Could not instead industrial, educational or other authorities be responsible for cultural affairs?

6) It is also a viable argument that the establishment of a specific "cultural sector" has "imprisoned" culture into an unfortunate bureaucratic "iron cage", i.e. that a "sector-free" cultural policy would have been more beneficial.

7) In many countries, public support to culture has stagnated or declined after the financial crisis (2007-08). Will public authorities in western countries continue to support culture in the future?

Do these – and other potential – arguments imply "the end of cultural policy as we know it"?

Keywords: The end of cultural policy, , Crisis, Cultural policy

Session 3

1) Thinking against Traditions: Hannah Arendt on Culture and Politics

Ville Suuronen

University of Jyväskylä, Finland

This presentation explores the political thought of Hannah Arendt (1906–1975) from the perspective of cultural policy. Even though Arendt is known primarily as a political theorist one can also read her work in a broader sense as a philosophy of culture. I present and analyze the two major cultural-political narratives, which lie at the very core of Arendt's political thought. First, I explore how Arendt's early writings analyze Jewish political-cultural history. Arendt discovers a hidden tradition of pariahdom from Jewish history and argues for a cultural policy that would allow for the creation of new kind of secular-minded Jewish cultural atmosphere, emancipated from the chains of Jewish religious orthodoxy. Second, I examine Arendt's most important mature works and her way of narrating Western history. After World War II the whole of Western civilization and culture seemed to be but a field of ruins and Arendt becomes convinced that the very cultural and political foundation of the West must be thoroughly re-examined. Thus, in her mature works, Arendt turns to the beginning of the Western cultural civilization – to ancient Greece and Rome – and seeks to re-define how politics and culture can and should be understood in the era of global modernity. The aim of my presentation is to elaborate the sense in which Arendt's way of thinking against the orthodoxy of traditions provides the basic framework for a secular and cosmopolitan understanding of culture.

Keywords: culture, Hannah Arendt, politics

2) Pastoral Power as Implicit Cultural Policy. The clerical governance of the subjectivities of the Roma and the Sámi in Finland between 1850s and 1930s.

Miikka Pyykkönen

University of Jyväskylä, Finland

This paper concentrates on the practices through which Lutheran church, parishes and priests conducted the ethnic minorities and their cultures in Finland from the mid-1800s until the Winter War. The study in the background of the paper deals also with the central principles and rationalities framing these practices.

The mid-1800s in Finland is known of its nationalistic boom through strengthening of the Fenno-man movement claiming independence and 'Herderian' and 'Hegelian' understanding of the nation and its culture. The role of the church in the conduct of the moral of the population was strong at the time. That took place through church services, bible reading circles, and mobile schools, for instance. One of the key technologies in conducting people's moral was the church discipline and punishments, so called second system of justice besides the secular judiciary.

Before the mid-1800s clerical education concentrated on reading skills, religion and the morality of people. After that the idea of nationalism was introduced to these fundamentals. This meant that the

ethno-cultural difference became explicitly meaningful in education and in parish life in general. The overall rationality of the pastoral governance of both groups based on an ideal of hardworking and civilized subject of the newly rising nation. The fulfillment of this ideal required either assimilation to the dominant national culture or acceptance of the "fact" that one's culture was bound to disappear. Especially the Roma had to be conducted carefully because of their detrimental ethno-cultural character.

Methodologically this paper bases on Foucauldian genealogy and theoretical concepts (e.g. 'technology', 'rationality' and 'pastoral power'), as it studies from the descending of pastoral governance and in what kind of social conditions it emerged, and how it was practiced and which kind moral ethos it tried to construct and promote. The data of the paper varies from the church laws and the statements of the members of clergy estate in senate to the regional reports of the bishops and material from the local parish archives.

Keywords: Roma, Church, Finland, Sami

3) Actors and factors influencing the expansion of the Swedish field of comics and graphic novels.

Margareta Wallin Victorin
Karlstad University, Sweden

Since the beginning of the 21st century the Swedish comics field has expanded significantly. Why is this, and in what ways has cultural policy been involved? This article aims to investigate the cultural system of comic books in Sweden, to find out about actors and factors that have contributed to the expansion since 2000. The result shows that there was a great demand for humoristic feminist and political comics during the bourgeois government 2006 – 2014. Regarding cultural policy, it is interesting to note the support from Region Skåne to the comics institutions and artists, based on ideas of cultural planning. Stories representing different cultures and the situation of refugees in Sweden have got funding from different cultural funds. The very active national comics association Seriefrämjandet seems to be of great importance for the development of the comics field, as well as of course devoted comics artists and publishers.

Keywords: cultural system, cultural policy, Comics

Session 4

1) The knowledge cycle of cultural policy. Legitimizing policy through knowledge

Ole Marius Hylland, Per Mangset
Telemark Research Institute, Norway

This paper discusses the role of knowledge and knowledge production within the discourse and practice of cultural policy. The vantage point is that it is a interdependency between cultural policy and cultural policy research; between the production of knowledge and the production of policy. The nature of interdependency, as well as the relational structures between these two fields, is what this paper aims to describe. We approach politics and expert knowledge as two distinctive value systems, and will aim to understand certain encounters between these systems. An especially relevant part of these systems is how they deal with the idea of causality, which both systems is highly dependent upon.

This paper is organized as an introduction of a suggested analytical framework, inspired by the British political scientist Christina Boswell (*The political use of expert knowledge*, 2010) This is followed by descriptive cases of cultural policy research being commissioned, delivered and to a varying degree put to actual political use. These cases serve as illustrations of how relations between research and policy might be played out in practice.

The analysis is based on a combination of empirical data. Firstly, it is based on our own experience as practitioners within the field of cultural policy research. Secondly, it is based on a selection of policy documents and commissioned reports. Thirdly, the analysis is based on interviews with politicians and bureaucrats in Norway.

Keywords: knowledge production, Cultural policy research, epistemology, legitimation

2) Navigating in the field of applied cultural policy research. The case of the research-based evaluation of Aarhus 2017

Louise Ejgod Hansen, Hans-Peter Degn
rethinkIMFACTS 2017, Aarhus Universitet, Denmark

In this paper we analyse and discuss the evaluation of Aarhus as European Capital of Culture 2017 as an example of applied research. We characterize the evaluation as a 'research-based, commissioned evaluation' and discuss the implications of these three aspects of the task. In continuation of this we identify three different reasons for the existing skepticism towards evaluations: The purpose of legitimization, the power dimension of conducting an evaluation and the involvement of the researcher in practice. For all three elements we discuss the dilemmas inherent in this and the way in which this has been dealt with in the case of Aarhus 2017. The framing of the analysis and discussion is an ongoing and from time to time polarized debate in the cultural policy research community of the relationship between basic and applied research as well as an current request from public authorities, cultural institutions etc. for more research into cultural policy and the impact of culture.

Keywords: applied research, cultural policy research, evaluation, impact

3) Europarådets evaluering av nasjonal kulturpolitikk. Historisk bakgrunn med Sverige som eksempel

Geir Vestheim
Høgskolen i Sørøst-Norge, Norway

Introduksjon

Europarådet (Council of Europe) lanserte i 1985 eit program for evaluering av nasjonal kulturpolitikk i medlemslanda. Sverige og Frankrike var initiativtakarane til dette evalueringsprogrammet, og framtrekande kulturbyråkratar i desse to landa var aktive pådrivarar, blant andre byråsjef Carl-Johan Kleberg i Statens kulturråd og den vitskplege ekspertten i Kulturrådet, sosiologen Göran Nylöf. I Frankrike var dei kjende kulturbyråkratane Augustin Girard og Genevieve Gentil sentrale personar i tilrettelegginga for evalueringa. Frankrike var det første landet som let kulturpolitikken evaluerast (1988) og Sverige det andre (1990).

I dette paperet skal eg presentere og analysere den historiske bakgrunnen for dette evalueringstil-taket. Sverige skal tene som empirisk eksempel.

Forskingsspørsmål

- Kva var bakgrunnen for at Europarådet i 1980-åra etablerte eit system for evaluering av nasjonal kulturpolitikk?
- Korleis vart evalueringane gjennomførte i praksis?
- Korleis kan evalueringssystemet tolkast i ein større kulturpolitisk samanheng?

Metode og tilnærming

Paperet er ein historisk studie og bygger på analyse av tilgjengelege skriftlege dokument frå Europarådet sitt engasjement i kulturpolitikken i 1980-åra. Dokument frå evalueringa av svensk kulturpolitikk vil vera sentrale, men også materiale frå evalueringa av fransk kulturpolitikk. Grunnen til det er at Sverige og Frankrike var testland for dette suystemet for 'country reviews' av nasjonal kulturpolitikk i Europa.

Keywords: nasjonal kulturpolitikk, Frankrike, Sverige, Evaluering

Thursday 13:00 - 15:00

Session 1

1) The plasticity of policies: contemporary opportunities and challenges when public libraries enact cultural policy

Johanna Rivano Eckerdal, Hanna Carlsson
Lund University, Sweden

This study concerns how policy documents (the national Library Act, the regional Cultural policy, and the local Library plan) travel from statements to practices in Swedish public libraries. We aim to gain knowledge about potential tensions between political levels at a time when values inscribed in the Nordic model are challenged by political populism. What meanings are assigned to cultural policy documents concerning public libraries by different stakeholders in public library practice? How are the policy documents enacted in everyday library performance? Do the policy documents support or hinder librarians' performances?

A practice theoretical approach is adopted. Methods include interviews and observations.

Findings show that policy documents are important in various ways depending on the stakeholders' position, knowledge about, attitude, and expectations on libraries.

The diversity of policies offers rich possibilities for negotiations and the seemingly fixed policy documents come forth as plastic and ductile.

Keywords: ethnographic study, Public library, migration, cultural policy document

2) Why to curate art for public spaces? – Curators' perspectives on art in public spaces

Johanna Tuukkanen
University of Jyväskylä, Finland

Utilizing interview data, this paper analyses curators' perspectives and visions of new genre public art, with special attention to access to the arts and cultural participation. The perspectives include aims relating to urban, art world and socio-political agendas, encompassing ideas of social production of space and city as a process, fostering and advocating for new genre public art as an art form, increasing accessibility to arts and creating possibilities for engagement and diverse encounters. I propose to consider curators' understanding of new genre public art is experimental and nonrepresentational event, calling for unexpected encounters and participation in public spaces. These encounters contribute to the everyday urbanism of the city and hold the potential for politics.

3) Kunstner og entreprenør – mellom kunst og kommers

Mari Torvik Heian

Telemark Research Institute, Norway

I en lengre periode med sterk vekst i norsk økonomi har norske kunstners inntekter fra kunstnerisk arbeid gått ned. Samtidig har deler av det kulturpolitiske ordskiftet både i Norge og internasjonalt vært preget av en optimisme på kunstnernes vegne. Troen på at kulturnæringene har et stort økonomisk potensiale og at kunstnere kan bidra til økonomisk utvikling, blant annet ved å være entreprenører har vært utbredt, både blant politikere, i deler av næringslivet og i kulturbransjen selv. Også en del av forskningen på dette området har vært preget av en slik optimisme. Norske studier peker imidlertid på at kunstnere ofte møter denne optimismen med skepsis og at mange vegrer seg mot å kalle seg selv entreprenører. Denne skepsisen forklares gjerne ut fra kunstners motstand mot kunst med kommersielle siktemål basert på kunstfeltets ideal om den autonome kunsten.

Basert på kvantitative data fra Kunstnerundersøkelsen 2013 og ved hjelp av analyseteknikkene multippel korrespondanseanalyse (MCA) og klyngeanalyse (CLA) utforsker vi om det er noen systematiske mønstre i norske kunstners holdninger til egen kunstnerisk virksomhet, egen økonomi og synet på kommersiell suksess og entreprenørskap. Vi skal besvare følgende spørsmål: Kan vi finne noen systematiske mønstre og skillelinjer i norske kunstners holdninger til kommersiell suksess og hvorvidt de på seg selv som entreprenører? Hva kjennetegner kunstnere med ulike holdninger til kommersiell suksess og entreprenørskap? Hvordan kan disse holdningsmønstrene forstås i lys av kunstners arbeids- og inntektssituasjon og politikken som føres på dette området?

Resultatene av analysene kan tyde på at den uttalte motstanden mot kommersiell tankegang og entreprenørskap ikke er like utbredt blant norske kunstnere som man kan få inntrykk av fra faglitteraturen eller når kunstnere uttaler seg i offentligheten. Samtidig er det heller ingen grupper som utmerker seg som spesielt positive til disse holdningsspørsmålene. Til tross for dårlig økonomi kan det altså se ut til at forslagene om at kunstnere skal være entreprenører og legge opp til verdiskapning og vekst er noe kunstnerne ikke er særlig opptatt av.

Keywords: Norske kunstnere holdninger inntekt entreprenørskap

4) Assessing the Operation of Copyright and Related Rights Systems

Nathalie Lefever
Cupore, Finland

Copyright is an important part of cultural policy. An efficient copyright system encourages creation by providing ownership on creative works while ensuring a wide access to culture. This balance requires efficient copyright policies which are based on a profound understanding of the copyright system's operation and the context in which it operates.

For this purpose, the Foundation for Cultural Policy Research (Cupore) has developed a methodology framework constituted of 37 indicators, as well as a separate toolkit of questionnaires for interviews, focus group studies and surveys. The methodology framework helps build a broad yet detailed overview of the copyright system, its different elements and different aspects of its operation, therefore supporting the formulation of copyright policies and strategies. It can facilitate the development of the copyright system by monitoring its effectiveness from different aspects and by helping to identify areas and solutions for improvements.

Keywords: copyright, methodology, assessment

1) Planned creativity? Tensions of local cultural economy development in Finland

Olli Ruokolainen

University of Tampere, Finland

Finnish cultural activities are going through changes. Alongside existing cultural institutions, new forms of culture are emerging. However, there is not a full recognition of the complexity of the underlying intentions and tensions involved in developing and supporting (local) cultural activity and economy. Therefore the research question of this paper is: What are the intentions that drive the local cultural economy in the Nordic context, and what are the tensions between them? The local cultural activities appear as a complex and systemic phenomenon in this paper. The complexity of cultural activities and actors is perceived as tensions between public governance intentions and the emergence of grassroots cultural activities, as well as tensions between the cultural and economic value of cultural capital. In this way four forms of local cultural activities are formed: the emergent avant-garde, high culture, cultural industries and regional development.

Keywords: regional development, strategic development, local and regional cultural economy, policy, cultural capital

2) Rescaling cultural policy administration in Finland and Sweden: a comparative perspective

Vappu Renko

University of Jyväskylä, Finland

In the recent decades, an ideological shift from welfare state to competition state with focus on efficiency and specialization has led to state restructuring and rescaling in the Nordic countries (Goodwin & al. 2006, Kazepov 2010, Læg Reid & Verhoest 2010, Moisio 2012). Political decentralisation, a transitional process from a national to regional and local levels, has been a central tendency in the new public management reforms. In Finland and Sweden, entering the European Union in 1995 was accompanied by on-going political struggles for institutional reform towards more decentralised state. However, the developments have taken on different inflections as path-dependent and culturally determined factors play a key role in defining the nature and trajectory of rescaling processes.

This paper explores the process of rescaling in cultural policy governance in Finland and Sweden by comparing numbers and differentiating tasks of actors involved in public cultural policies, pointing to the direction of the rescaling process (implicit–explicit) and governance arrangements (managerial–participative). The examination focuses on historical developments in both countries and more closely on recent developments in 1995–2015 on two regions with similar size and structure (Central Finland in Finland and Värmland in Sweden). The data consists of legal and administrative documents and secondary data.

Examination shows that explicit forms of rescaling – referring to the shifting regulatory capacities to other levels – have taken place in cultural policies in Sweden. The modes of governance in cultural policies in Finland tend to be more managerial (looking for efficiency) than participative (including also private actors).

Keywords: regional cultural policy, comparative, rescaling, Sweden, Finland

3) From Bilbao to Bodø. How cultural flagships are transforming local cultural life in Norway.

Hanna N. Storm

Telemarksforsking / CBS, Norway

There has in recent years been a massive investment in culture houses across Norway. Beyond intending to serve as arenas for local community life, the majority have an architectural expression that aim to attract attention. Theories about the creative class and the Bilbao effect seem to have been adopted, even though causal evidence of a positive effect of cultural flagships on regional growth is lacking.

The establishment of culture houses is strongly connected to the structural change the cultural sector has been undergoing since the 1990s. Public resources to traditional institutions has decreased, while there has been increasing support to new arenas such as culture houses. What does this shift in prioritisation imply for the communities?

This paper sets out to investigate how the establishment of culture houses has affected cultural goods and services in Norwegian municipalities. The effect of the opening of 52 culture houses in the period 2001-2014 have been tested by using panel data and a difference-in-difference approach. The results show that the local cultural sector has become more professional, indicated by a significant increase in number of cinema displays and theatre performances. There is also a strong indication that the culture houses have had a positive effect of number of jobs related to art and culture. The hypothesis that the establishments of the culture houses represents a shift in priority is further supported, as there seems to be a stronger support for professional arts and lower support for activities directed towards amateurs and children/youth.

Keywords: Local cultural policy, Norway, Cultural flagships, Cultural amenities

4) Fiscal decentralisation in amateur art sector in Latvia. Case of Song and Dance Celebration

Baiba Tjarve 1, Ieva Zemite 2, Kristine Freiberga 2

1 Latvian Academy of Culture, researcher, Latvia

2 Latvian Academy of Culture, lecturer, Latvia

In the paper authors analyse the concept of fiscal decentralisation in the culture. The funding model of the Song and Dance Celebration movement in the period 2011 – 2015 has been chosen as a case study. Three criteria to assess the level of fiscal decentralisation are introduced:

1. The equalisation of public expenditure regionally.
2. The ratio between central and sub-central authorities in the total public expenditure.
3. Distribution of public subsidies among different groups of cultural producers.

Qualitative and quantitative analysis has been used for conducting the research: analysis of documents and of the budgets in 11 municipalities around Latvia.

Conclusions show that although the division of competence between the state and local governments meets the principles of decentralisation, strengthening the non-governmental sector and individual financial contributions would increase the level of decentralization and foster sustainability of the amateur arts sector and the tradition of the Song and Dance Celebration in a long-term.

Keywords: Song and Dance Celebration, decentralisation, fiscal decentralisation, amateur arts, participation in arts

Session 3

1) Discourses on digitalization and the future of ALM-organizations

Håkon Larsen, Erik Henningsen

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Digital technology is not only part of every contemporary discussion of the future of cultural heritage organizations, but policy actors are themselves striving to promote the digital society. In this paper, we investigate when digital technology became a topic in Norwegian cultural policy related to archives, libraries and museums (ALM), and when it achieved the status of an imperative influencing every discussion on the future of ALM-organizations. The paper springs out of the research project The ALM-Field, Digitalization and the Public Sphere (ALMPUB), funded by the KULMEDIA-program of the Norwegian Research Council.

Keywords: Norway, policy discourse, cultural heritage, culture theory, Digitalization

2) Public Service broadcasting in the Digital Age: The Case of the Danish Broadcasting Corporation

Bjarki Valtýsson

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Advancements in communication infrastructures and digital communication present public service broadcasting with challenges, which some theoreticians have formulated in terms of fiscal squeeze, legitimacy problems and technological change (Keane 2000). Other opinions however point to the opposite. That it is precisely because of fiscal squeeze, issues related to legitimacy and technological change, which make public service broadcasting more important than ever. This is what Lash (2002) in a relatively early account of the information society termed 'information-and-disinformation', meaning that concomitant to digital communications and the nullification of the scarcity argument, trustworthy sources play an increasingly important role in informing public opinion. However, without doubt, the notion of public service broadcasting is grossly affected by 'the digital age' as has been researched from different angles.

The aim of this paper is to account for these different 'angles' and relate them concretely to the case of the Danish Broadcasting Corporation. Furthermore, this paper aims to account for the discursive shifts that can be detected in the public service contracts and media agreements over time, as well as instrumental documents provided by the ADM and the Danish Ministry of Culture. The purpose of this is to illustrate how the discourses put forward by key actors within the Danish media sector are meant to influence the upcoming negotiations of a new media agreement and how these are affiliated to technological change and digital communications.

Keywords: Danish Broadcasting Corporation, Digital communication, Public service

3) Telematic Governmentality: Digitizing Theatre, Intensifying Policy

Asko Kauppinen, Berndt Clavier
Malmö University, Sweden

This presentation offers an actor-network theory account of the recent Swedish cultural policy emphasis on digitization, and uses the Malmö City Theatre as an empirical case study to explore the impacts of the policy. Digitisation offers a way of understanding the micro-stakes of artistic practice in the macro-tensions of cultural policy. European cultural policy has arguably undergone four transformations since its inception in the 1960s and 70s: 1) emphasising excellence and democratisation, 2) increasing decentralisation and regionalisation, 3) including entertainment culture and the cultural industries, and 4) characterised by the "tendency to justify cultural policy on the basis of its contribution to economic growth and the balance of social diversity" (Menger 479). An interestingly similar development is discernible across the arts: the nineteenth-century aesthetic notion of art which created "the grounds for a *sensus communis*" is being replaced by "micro-political approaches privileging the inscription of the artist into a given social fabric" (Ruffel 117). In the various directives issued by the Swedish government on the digitisation of culture, there is a tendency to view digitisation as a way to increase accessibility to art and to intensify the effects of art for social cohesion and economic development, rather than viewing digitisation as a new dimension in/of art. This tension left open in policy, but intensely experienced in the workings of an art institution, and is transforming the role and place of art in the institution. Our case study is the policy demands of digitisation to the Malmö City Theatre, both from the state and the market. Working with Actor-Network Theory, we trace the how the demands are translated at various policy articulation nodes, and observe how they impact the artistic activities of various kinds, as well as the everyday business of a theatre. The empirical field work with Malmö City Theatre started in Autumn 2016 and will be finished in Spring 2017.

Refs:

Menger, P.-M. (2014). European cultural policies and the "creative industries" turn. In K. Thomas & J. Chan (Eds.), *Handbook of Research on Creativity* (479–492). Cheltenham: Edward Elgar.
Ruffel, L. (2014). The Public Spaces of Contemporary Literature. *Qui Parle: Critical Humanities and Social Sciences*, 22(2), 101–122.

4) National policies for ALM institutions as public-sphere infrastructure in a digital age

Sigrid Stokstad

Oslo and Akershus University College of Applied Sciences, Norway

This paper aims to provide new insights into the development of the infrastructure of the public sphere in a digital age. Since 2004, the Norwegian Constitution has consisted of a provision on public-sphere infrastructure, saying that it is the responsibility of the authorities of the state to create conditions enabling an open and enlightened public debate (Art. 100, paragraph 6). The ALM sector is part of the public-sphere infrastructure as ALM institutions may play the role as i) providers of knowledge and cultural expressions, ii) agents of enlightenment and iii) local meeting places and arenas for participation. Digitalization may change these roles.

This paper studies the formal framework for the ALM institutions as public-sphere infrastructure in a digital age, especially the means of implementation of national policies and their use.

Our hypothesis is that the formal framework shows a lack of top-down initiatives such as law, administrative instruction and binding allocations. There has been a lack of implementation policies at national level.

The paper is part of the ALMPUB research project funded by the Norwegian Research Council.

Keywords: formal framework, ALM-sector, digitalization

session 4

1) Diversity in Swedish cultural policy 1975-2016

Linnéa Lindsköld
University of Borås, Sweden

The aim of this paper is to make a conceptual history of diversity in Swedish cultural policy. Earlier research on diversity in Swedish cultural policy has mainly been devoted to the period of 1995-2009, these research contributions have also been written from the understanding of diversity as regarding ethnicity. A longer perspective makes it possible to follow a cultural policy in transition. Cultural policy is conceptualised as a practice that is reinforcing certain values in a nation. Three overlapping understandings are found: Diversity as variation (from 1972), ethnic diversity (from 1995) and as an umbrella-concept (from 2007) including different social categories. The results show two problem areas for the diversity discourse, one regarding auditing and evaluation of diversity and the other regarding cultural struggle and the value making of cultural policy.

Keywords: diversity, Swedish cultural policy, discourse, policy analysis, values

2) Non-dominant Language Writers in Finland after the Transnational Turn

Katri Talaskivi
University of Jyväskylä, Finland

According to different estimates, there are 90–100 writers living in Finland whose mother tongue is some other than one of the country's official languages. This paper is based on a survey to 70 writers, of whom 24 answered, realized during spring 2017.

According to the survey most of the immigrant language writers' mother tongue is some European language. Some of them have managed to publish in one of the Finnish official languages but most have chosen to keep writing in their own language. From the demographic data collected in the survey it can be seen that during the 2010's the share of Arabic language writers has grown significantly, making the Finnish institutional way of defining a writer questionable from an equality point of view because of the Arabic language writers' lack of institutionally accepted publishing opportunities in their own countries.

Keywords: transterritorialism, new minority languages, artworld, writers, Finland, literary field

3) Migration, xenophobia and welfare in Russia and Sweden and their projections in the Mainstream media. A comparative approach

Peter Petrov

Södertörn University, Sweden

The starting point of this paper is the World Value Survey's (WVS) latest measurements in Russia and Sweden showing that a significantly greater proportion of Russian respondents are negative towards migrants, ethnic, religious and other minorities, including homosexuals and other groups deviating from average "normal" Russians. The negative attitudes to deviants are even more striking in the metropolises Moscow and Saint Petersburg.

Our analyses aim at setting the above-mentioned attitudes in a complex correlation pattern of values, activities and background variables by way of multivariate analyses.

Of particular importance in this context is our own content analysis of local TV channels and newspapers in Saint Petersburg and Stockholm, where the ethnic, religious etc. groups' presence and framing have been in focus. We are then trying to derive the media's representation of the conflicts associated with migration and ethnic relations from more basic discursive formations rooted in geopolitical, economic and cultural contradictions over a long historical period.

Xenophobia and intolerance in Russia are explained by the country's communist past, the 1990s liberal ideological and economic upheaval and the relative welfare upswing after 1999 – against the background of a relatively weak state.

The waves of migration in Russia since 1991 have occurred at a time of anomie accompanied by media diversity and "freedom of expression" in the 1990s discourse vacuum.

Thus, based on our own studies and in the light of recognized social theories the paper focuses on media's representation of xenophobia and ethnic relations in the light of Russia's unstable and changing power discourse. The comparison with Sweden – a neighbor country with historically stable economic and social conditions – is relevant in light of the latest "EU-migration" (from 2013) and "refugee crises" (2015) reflected in Swedish mainstream media reporting and opinion studies.

Keywords: identity, media discourse, migration, xenophobia

4) Cultural understandings of past and present migratory movements in Finland

Maria Hirvi-Ijäs
Cupore, Finland

My paper discusses past and present migratory movements in Finland from a perspective of current practices of cultural policy. The overall question has a double layering:

How are different understandings of migration reflected and played out in the context of Finnish visual art today?

and

What consequences can these understandings be seen to have on the roles, functions and practices of a future national cultural policy?

Using examples of cultural political and artistic reactions to the current refugee situation in Finland as a point of departure, I look at two massive migratory movements from the past, and reflect upon them in relation to some major national narratives based on artistic representations in the centennial celebration of Finland as an independent nation. The clashes of past and present cultural and political decisions give us reason to reflect on the future functions of a national cultural policy.

Keywords: post-nationalism, internal displacement, national narratives, Migratory movements, artistic representations

Thursday 15:15 - 17:15

Session 1

1) (Re)Constructing Values in the European Heritage Label

Johanna Turunen
University of Jyväskylä, Finland

The idea of using heritage for political purposes has been promoted through the initiation of several cultural and heritage projects seeking to foster the idea of a common European cultural heritage. In my research I will focus on one of these initiatives – the European Heritage Label. The EHL seeks to nominate heritage sites that "celebrate and symbolise European ideals, values, history and integration". Within this paper, I seek to analyse the relationship between these "European values" and the construction of Europeanness in the EHL from the viewpoint of postcolonial theory. I argue, that through post-colonial theory it is possible to highlight the dissonance of the normative meanings of European values and the effects the use of these values has in the "authorized heritage discourse" of the European Union. Through this analysis we can dismantle and question some of the key meanings and values embedded in constructing Europeanness.

Keywords: European Identity, values, Cultural Heritage, Postcolonial theory

2) Libraries, Archives and Museums as an Infrastructure for the Public Sphere: A Systematic Review

Ragnar Audunson 1, Svanhild Aabø 1, Sunniva Evjen 1, Andreas Vårheim 2, Håkon Larsen 1, Kerstin Rydbeck 3, Henrik Jochumsen 4, Casper Hvenegaard Rasmussen 5, Roger Blomgren 6
1 Oslo and Akershus University College, Norway
2 Tromsø University, Norway
3 Uppsala University, Sweden
4 Copenhagen University, Denmark
5 Copenhagen University, Denmark
6 Högskolan i Borås, Sweden

The project ALMPUB financed by the Norwegian Research Council, aims at studying the changing role of public libraries, archives and museums as institutions underpinning a sustainable public sphere. Historically, archives, libraries and museums (ALM) have been recognized as instrumental providing public access to cultural expressions and to knowledge and information which informed citizens and an informed public discourse presuppose. Their role as an infrastructure for the public sphere is linked in particular to their almost-universal public accessibility as local cultural institutions. In these capacities, ALM institutions can be described more specifically as:

- providers of knowledge and cultural expressions
- agents of enlightenment
- local meeting places and arenas of participation in the public sphere.

Today digitization and migration are creating new challenges related to the public sphere, thus resulting in a new external conditions and contexts for the ALM-institutions when it comes to fulfilling this traditional role as well as well as affecting libraries, archives and museums fundamentally from within. Simultaneously as digitization and migration promise to open up for broader participation and for integrating a wider spectrum of perspectives in public discourse, these trends might also lead to fragmentation (Dahlgren, 2006) and echo chambers (Sunstein, 2001), where people are exposed to values and perspectives confirming, not challenging their own. Bridging diverse publics in an ever more complex society is challenging, but it is also a precondition for having an integrated and integrating public sphere. Can libraries, archives and museums contribute in this respect? At the same time, digitization fundamentally affects the core with which libraries, archives and museums work, for example the concept of document and text, and the way culture is consumed.

Taking libraries as an example, the library laws in the Nordic countries underline that public libraries shall promote democracy, the free formation of opinion and civic skills. To what extent do libraries and the other ALM-institutions they fulfill this mandate and what are the effects of different ways of trying to do it? Based on a systematic review of research, this paper aims at summing up the knowledge status regarding this issue.

Keywords: ALM-institutions, Public sphere, Public sphere

3) Vikingtiden på museum – mellom to ulike museumspolitikker

Nanna Løkka

Telemarksforskning, Norway

I Norge foregår den museale formidlingen av vikingtid gjennom det som kan sies å være to av ytterpunktene innenfor museumspedagogikken. På den ene siden formidles vikingtiden av dem som tradisjonelt har gjort dette, nemlig arkeologiske museer knyttet til universitetene. Disse formidlingsarenaene er tradisjonelle museer med fokus på de historiske gjenstandene, historisk korrekthet og autentisitet. På den andre siden formidles vikingtiden av en ny type formidlingsarenaer som formidler ved hjelp av helt andre museumspedagogiske metoder. Fokus er på opplevelse og 'learning by doing' med utstrakt bruk av rekonstruksjoner og kopier. Vikingtiden kan dermed oppleves enten i modernitetens form med ærverdig avstand og distanse mellom monterutstilte gjenstander, eller i en postmoderne form der publikum gjennom kroppen skal erfare fortiden på samlingsløse opplevelsessenter. Det er viktig å understreke at begge disse arenaene tilhører museumssektoren, springer ut av solide fagmiljøer og er i utgangspunktet ikke-kommersielle aktører.

I dette paperet spør jeg hvordan de nye formidlingsarenaene skiller seg fra universitetsmuseene, og søker å forklare denne utviklingen ved hjelp av ideologiske og museumspolitiske perspektiv. Undersøkelsen viser at det foregår en rekke bevegelser innenfor vikingtidsformidlingen. I Norge er «vanlige» museer underlagt Kulturdepartementet, mens universitetsmuseene tilhører Kunnskapsdepartementet. Det betyr at vikingtiden på museum blir et resultat av to litt ulike politikker. For å diskutere de bevegelsene som jeg identifiserer, bruker jeg perspektiver fra blant andre Dorte Skot-Hansen (2010), Walter Benjamin (1991) og Eileen Hooper-Greenfield (2000). Empirien har vært hentet inn gjennom institusjonsbesøk og museenes nettsider. Metodene som anvendes er dokumentanalyse (Stortingsmeldinger) og analyse av utstillinger og annen formidlingsaktivitet.

Keywords: Museumspolitikk, Kulturarvpolitikk

4)

Cultural Heritage as a Fundamental Human Right: Socio-Legal Approach to the Advancement of Protection and Preservation of Cultural Heritage

Yelena Kovalyova

IMT School for Advanced Studies Lucca, Italy

This paper attempts to reassess the concept of cultural heritage through the lenses of human rights law and investigate how cultural heritage would benefit had it been admitted to the scope of fundamental human rights. Provided all intrinsic characteristics (importance for the development of human potential, its role in identities constructing etc.) are valued comprehensively, it shall be recognised that the concept of cultural heritage encompasses structural features and normative scope similar to the conventionally protected rights to expression, moral and religious belief, and association. Hence, similar protection opportunities (besides those arising from property rights) should be granted to it, e.g. under the European Convention of Human Rights. The research attempts to illustrate the effect that a change of the cultural heritage perception paradigm in legislation and adjudication towards human rights based approach could play on solving the long-standing problems of heritage protection and preservation.

Keywords: "Human rights", "communities", "adjudication", "cultural heritage"

Session 2

1) Institutionalisation of amateur arts in Latvia: involvement of amateur artists in decision-making process

Baiba Tjarve 1, Agnese Hermane 2

1 Latvian Academy of Culture, researcher, Latvia

2 Latvian Academy of Culture, lecturer, Latvia

There are 69.6 thousands amateur artists in Latvia which are taking part in different amateur art groups: they dance, sing in choirs, make theatre or come together to knit or weave. They form 3.5\% of the total number of inhabitants in Latvia in 2015 (Central Statistical Bureau). Majority of these amateur artists sustain the tradition of the Nationwide Song and Dance Celebration in Latvia, a phenomena which together with Song and Dance Celebrations in Estonia and Lithuania in 2008 has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.

Even though in many countries amateur art groups are self-governed, in Latvia the process is institutionalised, mainly due to the organisation of amateur art sector during the Soviet period (Daugavietis 2015). Groups usually are not operating as civic associations, but are affiliated to municipality run cultural houses. Moreover, the whole process of Song and Dance Celebration is institutionalised because of the complicated organisational process and involvement of different stakeholders, such as large numbers of amateur artists, local authorities, and professional artists. Both local and national authorities, have a decisive role in the process. The study aims to identify gaps in communication and decision making process between amateur artists and institutionalised decision-making bodies. Quantitative and qualitative data has been collected to analyse the governance and decision making process of Celebration and to identify the ways of amateur artists' involvement in decision-making process. In order to understand the weaknesses of the governance 20 semi-structured interviews with professional artists who supervise the preparation process of amateur art groups (chief-leaders) and electronic survey of amateur art group leaders and coordinators have been carried out.

Results show that decisions taken on a national level are not properly communicated to all amateur artists. From time to time, it leads to clash of involved parties and contradicts the very essence of amateur art as participant driven activity. Therefore, bottom up participation in decision-making process is crucial and policy makers should develop mechanisms that allow amateur artists to take part in decision-making process.

Keywords: Baltic countries, governance, amateur arts

2) Negotiating cultural citizenship in the participatory project

Helena Oikarinen-Jabai

University of Helsinki, Finland

In my presentation I discuss the performative participatory research project *A Finn, a Foreigner or a Transnational Hip-hopper? Participatory Performative Research on the Identification Negotiations and Belonging of Finnish Youth with immigrant background*. I also briefly present the ongoing project

Young Muslims and Resilience – A Participatory Study. In the both projects the participants are coresearchers,

and explore their belonging, identifications and resilience with creative approaches.

The first project involved organizing workshops with different groups of young people and teams of art and media professionals, and together with the participants various productions were staged, such as photo and video exhibitions, books, a radio programme and documentary films. In these productions the search for multiple homes and belonging formed a narrative that was expressed in both the audio-visual materials and in written stories. In the ongoing project an exhibition will be conducted together with the participants, based on their audio-visual and poetic narratives

3)

Cultural demand of adolescents in Helsinki 2011

Seppo Suominen

Haaga-Helia University of Applied Sciences, Finland

Visiting cinema was the most important or most general in 2011. Opera or ballet and art exhibitions are least visited. Music concerts and theater visits are between these extremes. Previous studies have revealed that gender, age and educational level are very important determinants of cultural demand. Moreover, consumer's wealth or earnings have an influence on the participation decision. Adolescents' wealth or earnings are irrelevant, however their parents' (or household's) incomes or wealth are used as a proxy for consumer's incomes to explain cultural demand. About 13 percent of adolescents in Helsinki can be classified as immigrants. They or their parents were not born in Finland. The role of immigration on the cultural demand is studied here.

Data collected in 2011 covers students aged 11 – 20. Older students in the sample have the possibility to work during their leisure time. It seems that wage incomes has an impact on theater and opera/ballet attendance while adolescents' wage incomes do have any impact on cinema, concert or art exhibition visits. Age, gender, number of siblings and mother's education have an impact on cultural demand. Ability to speak (ethnic origin) Somali or Arabic have a positive impact on cultural demand while those who have an Estonian or Russian origin do not differ from original population (Finnish or Swedish).

All estimations use a seemingly unrelated regression (SURE) analysis. The model is a standard constant elasticity of substitution (CES) function, which is used to derive the necessary equilibrium conditions and justify the model form.

Keywords: Ethnic origin, Adolescents, Helsinki, Cultural demand

4) Cultural activities constructing young people's participation

Kaisu Kumpulainen

University of Jyväskylä, Finland

In the 2010's, participation has become an increasingly important part of diverse policy programs, and cultural participation a specific target of interest in cultural policy. In Finnish cultural policy, cultural participation is seen as an important element of citizenship: a key source of well-being and creativity. Cultural participation is a part of a wider question of citizens' participation opportunities, and the removal of barriers to participation is an important element in constructing an equal and democratic society. The increased interest in the positive effects of cultural activities, especially among population groups at risk of exclusion, has been reflected in numerous development projects that have been promoted, for example, those involving young people's participation.

I will present preliminary results of my research project in which I survey the cultural participation projects that have been implemented in Central Finland. The task of the research is not only to collect general data from the cultural participation projects, and their successes or failures, but to deepen the understanding of cultural participation in the case of young people: What kind of cultural activities have been included in the projects? What is the role of culture in these projects? How is culture related to other dimensions of participation, economic, political and social? Is it, for example, an instrument of preventing social exclusion and promoting active citizenship?

Keywords: young people, participation

5) Exclusion and inclusion in Finnish music schools

Heidi Elmgren

University of Jyväskylä, Finland

In Finland, the musical education of children and young people is often carried out in partly state funded music schools. Studying in music schools is an extra-curricular activity. Students are selected through entrance examinations. Accomplishing degrees enables the students to apply for higher level musical education.

My presentation is based on an unpublished article on exclusions and inclusions in Finnish music schools. I've collected over one hundred texts by former and current music school students who have studied in music schools during 1995-2015. I asked the respondents to write freely about their experiences relating to exclusions and inclusions in music school. The data was collected online. My research elucidates for what sort of reasons some students abandon their studies before graduating; whether there are implicit or explicit hierarchies between students in music school; and, what sort of experiences of inclusion and exclusion they have experienced.

My larger theoretical framework is critique of meritocracy. The music school can be examined as a meritocratic institution as rewards and recognition are given to those who advance best in their musical studies. Preliminary results from the data indicate there are implicit hierarchies between students. The hierarchies may have a negative effect on the students' self image as musicians even though they are simultaneously recognized as musicians and given rewards and privileges on the institutional level. Feelings of inadequacy are common and reasons to quit music school often include not feeling good enough to continue.

The aim of the article is to shed light on problematic aspects of music schools in order to enable developing more inclusive practices, and possibly help diminish the number of students dropping out of music school.

session 3

1) Kvalitetsforståelser i det norske operafeltet

Ola K. Berge, Åsne Dahl Haugsevje, Mari Torvik Heian
Telemark Research Institute, Norway

Although the Norwegian opera field is often linked to the National Opera in Oslo, it extends throughout the entire country, i.a. being part of extensive support for regional and local opera production. This article discusses how different quality-understandings are articulated, understood and negotiated in an opera discourse characterized by numerous well-known cultural policy dichotomies, e.g. national / regional, amateur-based / professional, institutional / freelance, and diversity / elite. More specifically, it asks what quality understandings characterize the Norwegian opera field? The analysis is based on a comprehensive ethnography from ten operas. We find that the field is deeply divided in terms of both understanding and applying the quality concept. In particular, small opera institutions advocate an expanded quality thinking, where quality in a traditional sense (focusing on mainly artistic quality) is supplemented and in some cases even replaced with quality in terms of building the operating field as a whole.

Keywords: Opera, Institutionalization, Quality, Cultural policy

2) Empiri, bevegelse og intensiteter

Geir (GG) Grothen
Høgskolen i Sørøst-Norge, Norway

Jeg er i gang med et phd-prosjekt hvor jeg undersøker møter mellom publikum og kunst. Prosjektet er kvalitativt og innebærer produksjon av ny empiri. I en artikkel, Bruken av kultur, barrierer, incentiver og intensiteter (Grothen 2016) gjør jeg rede for noen mulige innganger til undersøkelsen, med vekt på mulighetene for å gjøre dem så åpne som mulig. Dette paperet dreier seg om behandlingen av transkribert materiale fra samtaler med informanter. Spørsmålet som stilles er: Hvordan arbeide med ytringer på en måte som inkluderer de åpne prosessene de er en del av?

Konvensjonelt er fremgangsmåtene for behandling av empiri innrettet mot å avdekke betydning. I arbeidet med materialet har jeg benyttet strategier som heller går i retning i å oppfange bevegelser og intensiteter i det, som når informantens ytringer beveger seg fra mellom forskjellige grader av intensitet: utrop (øyeblikkelige reaksjoner), prøvende beskrivelser, ulike typer kvalifiserte dommer. Denne fremgangsmåten trekker veksler på A. Nyrnes arbeid med kunnskapstopologier (Nyrnes 2012), som betoner det skapende ved språklig praksis, og som ser på produksjon av kunnskap (både i hverdagslig og forskningsmessig forstand) som bevegelser mellom ulike topoi.

De teoretiske perspektivene er hentet fra Gilles Deleuze og Felix Guattaris begreper nomadisk vitenskap versus kongelig vitenskap og konseptene stripete rom og glatte rom (Deleuze og Guattari 2005) Jeg trekker og veksler på Kathleen Stewarts arbeid Ordinary affects (Stewart 2007) hvor hun

knytter forbindelser mellom det hverdagslige, som kan oppfattes som flatt og lavintensivt, og affekter, som kan oppfattes som rene intensiteter.

Arbeidet med materialet antyder at prosessene som finner sted også er koblet opp mot relasjoner og prosesser som ligger utenfor det «rene» forholdet mellom kunsten og rollen som publikum. Dette gir seg til kjenne via egenskaper ved materialet: På den ene siden dets «jevne» kvalitet, lite ved det stikker seg ut med hensyn til betydning, på den andre siden det varierende ved det: ytringene ser ut til å være koblet opp mot affekter, raskt skiftende fornemmelser med umiddelbar effekt på det ytre. En foreløpig konklusjon er at intensitet, eller kraft, kan være like interessant som betydning i undersøkelser av forholdet mellom kunst og publikum.

Keywords: "data", "audience"

3) Institutional Logics at Play: the Oktober Theater and Stockholm's House of Culture

Ann-Sofie Köping Olsson, Jenny Svensson
Södertörn University, Sweden

This paper investigates the differing organizational paths taken by two cultural organizations established in the 1970s, Stockholm's house of culture and the Oktober theater, and their struggle to handle increasingly complex demands placed upon them by ideas and regulations from cultural policies in the 21st century. Following the thinking of Stinchcombe (1965) and Marquise and Tilsik (2013), organizations will always, and to varying degrees, be marked by the conditions, ideas, and norms prevailing at the time of their foundation. From this perspective organizations are unlikely to adjust to changing environmental circumstances and demands. Remnants from their "childhood" will continue to affect organizational structures, behaviors, identities and exert influence on future developments. Simultaneously, however, organizations are by no means immune to fashions or trends. Following institutional theory organizations within the same field are influenced by institutional logics. Recent theorizing on institutional logics and institutional complexity has also highlighted the co-existence, and continuous interplay, of several simultaneous logics exercising influence on focal organizations. With such a perspective the dynamic relations between, and ordering of, different logics provide ways of understanding and explaining the structural, behavioral and normative developments of arts organizations in recent decades. Building on in-depth case studies the paper offers insights into the influence and organizational effects of institutional logics on developments. Starting out under the influence of strong both democratic and cultural-professional logics – as also embodied in the cultural policies of that time – the paper demonstrates that the two organizations are also increasingly affected by so-called managerialization.

Keywords: Institutional logics, Independent theater group, Institutional complexity, Culture house, Cultural policy

4) The Second Economy of Architecture: Re-reading Henri Lefebvre's Social Production of Space beyond the Division of Architectural Labour

Aleksi Lohtaja

University of Jyväskylä, Finland

The discourses of participation and co-production have been widely debated in architectural theory in recent years suggesting to redefine architecture as a form of immaterial labour (Deamer 2015). In this presentation, I argue that this changes the artistic practices of architecture from professional orientation to more collaborative idea of social production of space. This social production could be understood as architecture's second economy (citizens as producers) extending the sphere that could be understood as architecture's first economy (e.g. architects, engineers, developers, governments, financiers and contractors).

The concept of second economy of art (Roberts 2015) has been used also in a broader scope to understand the changes in artistic practices that suggest a shift from closed art world to more open art system. Various historical and theoretical premises (for instance Walter Benjamin's idea of author as producer) of the social turn of arts have been re-read (Bishop 2012) to understand this shift.

Within this historically and theoretically orientated line of study, I proceed to analyze historical formations of alternative architectural practices. A key reference point for my analysis is philosopher Henri Lefebvre's theory of the social production of space. To Lefebvre architecture involves various spatial practices and uses of space that architects and planners cannot always take into their considerations. I argue that in the time when we are striving to conceptualize architecture as collective co-design and co-production process, we should reconsider Lefebvre's idea of architecture as social production of space.

Keywords: Artistic work, Architectural policy, Second economy of art, Social production of space

Friday 13:00 - 14:30

Session 1

1) 50 years of aesthetic construction work: Arts Council Norway as engineer and policymaker in the field of music 1965-2015

Ole Marius Hylland, Heidi Stavrum
Telemark Research Institute, Norway

This paper describes and analyses how Arts Council Norway (ACN) has acted as a policymaking engineer in the field of music in Norway in the period 1965-2015. During its 50-year period of existence, the council has through funding and planning contributed to establishing the Norwegian arts field as we know it today, supporting a wide range of projects, artists, institutions and activities. Our suggestion is to analyze this history and the role of the ACN in it as a kind of aesthetical construction work or engineering process, involving both political and aesthetical dimensions. In the paper, we are exploring the continuity, development and music involved in the ambitious task of the ACN of constructing a musical nation through cultural policy. Furthermore, we are looking at the dialectics between aesthetics and politics inherent in ACN's cultural policy enterprise.

Keywords: Norway, Arts Council Norway, music policy, history of cultural policy, arm's length, aesthetics

2) The First Film Policy against Cultural Globalisation? : A Historical Analysis of the Cinematograph Films Act of 1927 and Its Implication to Contemporary Cultural Policies

Takao Terui
University of Warwick, United Kingdom

This paper aims to analyse how and why the first governmental support for the British film industry by the Cinematograph Films Act(CFA) of 1927 was realized and elucidate that the CFA of 1927 was the most historical and universal attempt to protect film as national culture from the threat of cultural globalisation. Even though prior research evaluates the CFA of 1927 as an example of industrial policy based on economic interest, I am going to clarify that the CFA of 1927 was a cultural policy based on the recognition that film had cultural and social value to represent British civilisation and determined the people's way of thinking. Furthermore, the threat of expanding Hollywood films in not only the UK as well as the whole empire enhanced the discussion to protect British film from cultural imperialism of the Hollywood.

In this respect, the CFA of 1927 should be evaluated as a historically important case of protectionist cultural policy against cultural globalisation because the context of political economy in the globalized world and the discourse of justification for the governmental support in the 1920s is definitely similar to the contemporary world.

Keywords: "Film Policy", "Cinematograph Films Act", "British film", "Cultural Globalisation"

3) Historizing cultural policy: Why the historical use of the word matters

My Klockar Linder

Department of history of science and ideas, Uppsala university, Sweden

This paper is about the relation between historical and analytical notions of cultural policy and how different ways to conceptualize cultural policy have historiographical implications. The paper especially addresses the distinction between implicit and explicit cultural policy launched by Jeremy Ahearne (2009) and argues that this way of conceptualizing cultural policy is problematic. Rather than leading to theoretical and conceptual clarity, the distinction runs the risk of blurring the border between historical and analytical understandings of cultural policy. Drawing on examples how the word cultural policy was used in Sweden in the early 1900s I argue that the distinction is insufficient when it comes to analyzing the history of cultural policy, as it is based on assumptions that needs to be revised when tested against historical sources. The paper thus calls for the importance of a historicizing approach, acknowledging the conceptual diversity found in different historical materials.

Keywords: Jeremy Ahearne, implicit kulturpolitik, historisera, historiska begrepp, explicit kulturpolitik

Session 2

1) Hallovenn – en kulturell hybrid

Annette Winkelmann

University College of Southeast Norway, Norway

I denne artikkelen vil jeg undersøke om begrepet eventisering kan gi noen interessante perspektiver på hvordan nye kulturelle/religiøse ritualer får fotfeste i Norge i dag. HalloVenn er et helt nytt festkonsept og ble arrangert første gang 31. oktober 2007. I 2017 arrangeres HalloVenn i om lag 100 byer og tettsteder i Norge. Jeg vil undersøke hvordan HalloVenn opptrer parasittisk på Halloweenkonseptet, men forsøker å fjerne en av feiringens vesentligste komponenter, nemlig det skumle/okkulte. Et spørsmål er om de lykkes i det, og hva som eventuelt oppstår som noe nytt. Det synes å være noe grunnleggende paradoksalt over HalloVenn-feiringens forhold til det okkulte, den synes både å støte det fra seg, men samtidig å benytte seg av det okkultes meningsinnhold. Er det slik at eventisering nettopp handler om å fragmentere meningsinnhold i eksisterende ritualer, eller skapes det med eventisering nytt meningsinnhold i en fragmentert verden?

Eventisering, Globalisering, Individualisering, Parasittiske ritualer

Keywords: "kulturarv", "glokalisering", kulturkonservatisme"

2) Financing of the national churches in the Nordic countries, England and Scotland

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1 Copenhagen Business School, Denmark

2 University of Copenhagen, Denmark

The national churches in the Nordic countries, in England and Scotland constitute an important part of these countries' heritage, both material and immaterial. The financing of the national churches therefore represents a large part of the total spending on cultural heritage maintenance and cultural policy.

This paper analyses the financing of these seven national churches in a large comparative study which has never been conducted before. They have many similarities in terms of history, intertwinement with the state, type and level of religiosity of the population, public role and public responsibilities, but the level of financing differs greatly.

The purpose of the paper is to empirically estimate the level of financing of the seven national churches, and discuss possible explanations for the differences. We suggest that the source of finance is a determinant factor for the level of finance of national churches.

The level of financing varies greatly among the seven national churches. Comparing the sources and level of financing of seven national churches shows that financing by a taxation right yields larger revenue for a national church than financing by general tax over the state or municipality budgets. Tax-deductible, private donations yield the lowest revenue of the three financing models.

The differences in GDP and public service tasks, conducted by the national churches, does not explain the different level of total financing. Public choice theory and behavioral economics can help us explain the differences in the level of financing. The results will be discussed from a cultural policy perspective.

Keywords: national churches, fiscal illusion, cultural heritage, church tax

3) Heritage churches as post-Christian sacred spaces in Sweden: Reflections on government protection of ecclesiastical heritage

Tobias Harding

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Sweden offers a case of a country where the process of secularization has gone comparatively far, at least in the sense that only a minority of its inhabitants believes in God in a traditional manner, and religious references play a relatively limited role in public discourse. At the same time, Sweden is a country where state and church have remained close, especially until the increased separation of church and state in 2000. It is also a country where the physical heritage of the established church, in the form of church buildings and cemeteries, enjoy strong legal protection. When the reform of relations between the church and the state that took place in 2000 was prepared, there appears to have been a broad consensus that this protection should remain. This article reflects on the reasons given in official documents for protecting and preserving ecclesiastical heritage, contextualizing these values and arguments in the wider context of a post-Christian secularized society, suggesting that heritage churches can be understood not only as Christian places of worship, or as historical documentation of the role of the Christian church in Swedish history, but also as post-Christian holy places.

Keywords: religious heritage, secularization, sacred places, civil religion

session 3

1) Experience, class and gender. Towards a feminist interpretation on gendered experiences of social class in artistic work.

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The aim of this paper is to open theoretical and methodological perspectives to the topic of artistic labor from the viewpoint of gender and social class. I ask how the conditions of artistic work could be studied to make its underlying gendered and class-bound practices visible. I concentrate especially to the use of 'experience' as a theoretical and methodological tool. Why does experience matter and how can it be used to gain a deeper understanding of the gendered and class-related practices of artistic field? What are the problems of the concept and its methodological use and how could these problems be surpassed? How could the lived conditions of class and gender be better studied in the field of cultural policy? The motivation for this paper stems from the notion that social class has been a somewhat disregarded topic in Finnish research on artistic work during the past decades.

Keywords: experience, gender, social class, artistic work

2)

Modes of cultural consumption – refining the concept of cultural capital

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Bourdieu's groundbreaking book *Distinction* has served to elicit discussion on how to understand the concept of cultural capital. Some have argued that Bourdieu's findings are only valid for French society while others have argued that his analyses, based on empirical material from the 1960s, are irrelevant in today's post-modern society. Different scholars have forwarded analyses, theories and concepts questioning or expanding upon the various understandings of cultural capital. Based on surveys conducted in 1994 and 2009 in the Stavanger-region, the fourth largest urban area in Norway, I present here different approaches to the various modes of cultural consumption. My objective is to contribute to the debate on how to understand the different dimensions of cultural capital.

Keywords: pure aesthete, omnivore, aesthetic modes, cultural capital

3) Der er ingen stemmer i kulturpolitik – En Bourdieu inspireret analyse af det offentligt støttede kulturlivs status i Danmark

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Der er flere grunde til at Pierre Bourdieu er bruges flittigt i den kulturpolitiske forskning. For det første er Bourdieus studier af feltbegrebet, og særligt udviklingen af den kunstneriske felt, en hjørnesten i forståelsen af en moderne vestlig kulturpolitik, der bygger på offentlig kunststøtte og forbedret adgang til dannelseskulturen. For det andet har begreber som habitus, kulturel kapital og distinktion været kvalitative forklaringer på de problemer, som demokratiseringen af dannelseskulturen er stødt på. For det tredje sætter Bourdieus sene og mere normative forfatterskab fokus på, hvordan markedstanken udfordrer kulturfeltets autonomi. Det er særligt kulturfeltets vigende autonomi i en dansk kulturpolitisk kontekst og forandringer i den kulturelle kapital, der er omdrejningspunktet for dette paper. Det er en Bourdieu-inspireret analyse af det offentligt støttede dansk kulturliv, som er kendetegnet af stigende besøgstal og tiltagende ligegyldighed fra både politikere og befolkningen. Hvordan kan dette forklares ud fra Bourdieu?

Keywords: Denmark, Pierre Bourdieu, National cultural policy

Session 4

1) Cultural policy and cultural diversity in times of immigration, austerity and neo-nationalism

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Modern cultural policy took gradually distance from its nationalist roots in the 1970s, and policy instruments were launched to support cultural groups and cultural expressions previously in the margin. Large-scale immigration has also profoundly changed the traditional ethnic and cultural landscape in many countries. In my paper, I will make an overview to this development and its consequences in the Nordic countries. Some of them have taken a very multiculturalist turn whereas others have been more hesitant to abandon the nationalist legacy. During the last decades, even the wealthy nations have been forced to implement austerity measures that has put additional pressure to public spending in culture and the arts. Furthermore, neo-nationalist nostalgia has become widespread and politically explicit. In this paper, I will look at what these tendencies have meant for cultural policies in Denmark, Finland, Norway and Sweden.

Keywords: cultural policy, cultural diversity, nationalism

2) "National Cultural Policy" and the Politics of Culture

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Even if Iceland had for many years sustained the highest general government investment in culture in the world, the Icelandic parliament Althingi had not agreed upon or published an official Cultural Policy document until the year 2013. The resolution, called National Cultural Policy, defines the areas of emphasis and focus of the government, particularly the Ministry of Education and Culture, in matters concerning cultural heritage, digital culture and the arts. However, the concept of an official cultural policy document had been a source of dispute, even before it was approved by the parliament, and has a questionable formal standing four years later. In this article, the main features of this new official policy document are put into the context of Iceland's culture-political turmoil that followed the 2008 financial crisis. A special attention is given to the cultural climate before the crash and issues surrounding the aftermath of the financial crisis, such as the important role of the state, lack of professionalism and the demand for more democratic society. The new policy document and its destiny can then be seen as a part of larger debate on the role of the government in the cultural field, a continuing saga of cultural politics in Iceland.

Keywords: Iceland, cultural politics, democracy

3) New-Old trends in Russian cultural policy: unitary subject and cultural hegemony

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The paper addresses the concept of culture in the current Russian political discourse. Putin's conservative political project establishes itself against aspects of European radical democracy, Westernization and globalization which it regards as threats to the State authority and control. Hence it mobilizes a cultural policy as a part of a political regime. In doing so, culture is fixed as conservative through discourses of value, dichotomies of high and low-brow culture, patriotism and orthodox morality. This is supported by academic discourses of 'single national identity' and 'modernization without westernization' (Dugin 2013), the political discourse of 'spiritual bonds' and 'Russian genetic code' (Laine 2016), the media discourse of 'high moral soul' and 'European decadence' (Riabov, Riabova 2013). I argue that such antagonistic political mode constrains the possibility of developing a new approach to the problem of power (power as a 'strategy' in M.Foucault's terms) which is generally connected with culture of authority.

Using methods associated with critical discourse analysis (Howarth 2010;van Dijk 2013) and post-structural discourse theory (Laclau and Mouffe 2001) this paper analyses laws and official documents, academic articles, university teaching manuals and Kremlin's discursive practices in order to deconstruct the 'ideological frameworks' of Russian cultural policy. These are constructed through chains of equivalences in which Culture as an empty signifier both supports a sense of a Russian civilizing project based on notions of an essential 'soul' as an 'unitary subject' and at the same time maintains an antagonism towards inclusiveness, commodification, contingency and diversity of a 'common culture' (Williams 1967).

Keywords: post-Structural discourse theory, conservative political project, cultural hegemony, Russian cultural policy
