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”You always have to be 200 % better” – The careers of Disabled and Deaf artists

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Disabled and Deaf artists are often left in the margins of the art field – and the research. They face many challenges during their career. It is more difficult for a disabled person to get in the art schools, study art and work as an artist, than for a non-disabled person. A classic example is a disabled actor, who is usually not accepted to play even disabled roles, not to mention non-disabled roles. The structures of the society, such as the education system, the attitudes of art professionals and audiences as well as the lack of accessibility, all have an impact on the career of a disabled or Deaf artist. The paper discusses these issues as well as how the Finnish cultural policy has tackled these questions.

The paper is based on Salonlahti’s Master’s Thesis (2019, University of Jyväskylä), which studies the positionality and career paths of disabled and Deaf artists in Finland. The research is qualitative. The data of the thesis consists of life stories and interviews of disabled and Deaf artists and the artist archive of DuvTeatern. The artists who participated in the study work in various fields of art, from music to visual arts and from literature to film. The data was collected in 2018.

Keywords: career, disability, deafness, equality, artist

A Gift to Nikita. Svisch, Krushchev, and the 1964 Manifestation of Artistic Freedom /

En gåva till Nikita del I: svisch, Chrusjtjov och 1964 års manifestation av konstnärlig frihet

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In the summer of 1964, the Soviet leader Nikita Khrushchev visited Sweden. For this occasion, the Swedish concrete poets, presented the Soviet statesman with an anthology of their current work, svisch. The anthology would later form the basis of an exhibition at the Museum of Modern Art in Stockholm – these experimental poets had easy access to the official art institutions. While the intention, possibly ironical, was to draw attention to the restriction of artistic expressions in the USSR, the gesture also manifests the freedom enjoyed by artists in Sweden and granted by Swedish cultural policy.

In my study, I analyse the symbolic value of this gesture and map the network of affects and concepts from which the gesture receives its performative force. The study is not primarily concerned with the experimental works of literature in the anthology, but with the fact that it is produced in the context of an artistic and literary practice supported by Swedish cultural policy. Ultimately, the question to be investigated is: What is the meaning of experimental artistic and literary practice and how are Swedish cultural policy implicated in the discursive conditions of its appearance? Using the theoretical framework developed by Pierre Klossowski and Jean-François Lyotard, I argue that the svisch anthology, understood as a gesture, makes the experimental writer visible as the "living currency" of cultural policy, that is to say as a body whose value primarily depends on its way of being and working rather than on what it produces.

Keywords: artistic freedom, living currency, experimental poetry and cultural policy, aesthetic autonomy

A story about the academic institutionalisation of cultural policy research

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In this paper, I will describe and analyse the academic institutionalisation of cultural policy research since the 1990s, with a particular focus upon the Nordic countries. I will use the classic analyses of several sociology of science scholars, such as Ben-David/Collins (1966) and Clark (1972), as points of departure, i.e. their writings about the historical emergence of new research disciplines/research fields. I will also slightly compare with the emergence of other research disciplines/fields, e. g. "cultural studies", "media studies" and/or "nursing education". I will in particular focus upon the emergence of new arenas where one uses "peer review" to evaluate research quality. In this relation, I refer to Michele Lamonts' "How professors think" (2009) in order to emphasize the central role of "peer review" in academic life. Subsequently, I describe the emergence and the development of Nordic and international research journals (the NJCP and the IJCP) and new research conferences in this field (NCCPR and ICCPR). I have access to substantial written sources for such a historical analysis in my archives at Telemark University College/the University of South-East Norway. This is primarily because I have myself been an active entrepreneur in this academic institutionalisation process, first as member of the editorial board of the IJCP (1994-2015) and of the NJCP (1998- 2003), and second as a founder and head of the scientific committee of the ICCPR (1999-2012). My subjective/personal experiences of course also represents a methodological challenge (potential bias?).

Keywords: Cultural policy research, Peer review, Research conferences, Research journals

Artists' Organisational (sub)Cultures. On the crossroad of Cultural Policy Research and Organisation Studies

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Organisational culture is the central research area for understanding the specificity of performing arts organisations that employ artists and contribute to the cultural policy landscapes. It is perceived as a condition impacting or controlling the relations of an organisations' members both inside and outside. The aim of this paper is to highlight meeting points of cultural policy research and organisational studies, that are essential in the analysis of such complex social bodies as theatres, dance ensembles, orchestras.

The professional lives of performing artists take different forms, with some deciding to become members of organizations, or deciding to stay apart. There is the question how an artist, who used to be seen from the Romantic perspective as a free individual, adapts to being a part of team or cultural bureaucracy, public institution, or a civil sector-based organization.

To understand the proximity of organizational studies to art practice and cultural policies one should consider the changes that have taken place in the patterns of artist' employment. The traditional structures of organisation no longer dominate in the world of cultural labour. Music, theatre or dance ensembles are transfigured towards individuals clustered around a particular artistic project, members of a broader network of practitioners selected or gathered to focus on a specific project. Some authors called this a 'portfolio career'. The main goal of the paper author is to recollect the theoretical frame to understand the changes in organisational patterns that have apparent and far-ranging consequences for creative processes, artists' careers and cultural policies.

Keywords: Organisational Culture, Performing Arts, Artists' labour, Cultural Policy, Organisation Theory, Arts and Culture Institutions

Att organisera skönlitterärt arbete: en komparativ studie av de skandinaviska författarförbunden 1995–2015

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Syftet med studien är att kartlägga de centrala frågor som de skandinaviska författarförbunden drivit under perioden 1995–2015. Tidsperioden kännetecknas av en nedgång i litteraturläsandet, samtidigt som bokutgivningen i länderna har ökat. Digitaliseringen har fört med sig nya former för att producera, distribuera och konsumera litteratur, samtidigt som kulturpolitiken i länderna inte förändrats i takt med denna utveckling. En utgångspunkt för studien är att författarförbundens föreställningar om den skönlitterära verksamheten har bidragit till att forma den offentliga litteraturpolitik som i sin tur har präglat de litterära stödsystemens utformning. Forskningsfrågorna lyder: Hur definieras skönlitterärt arbete av författarförbunden? Hur motiveras betydelsen av en skönlitterär produktion och vem eller vad beskrivs den vara till nytta för? Vad beskrivs som hot mot arbetet och vad är lösningen?

Författarförbunden i Danmark, Norge och Sverige grundades alla i slutet av 1800-talet med syfte att bevaka och påverka författarnas ekonomiska och politiska intressen. Under efterkrigstiden var de tre förbunden med om att förhandla fram en biblioteksersättning gentemot staten vars överskott genererar stipendier och bidrag till medlemmarna varje år. Förbunden har således en stor betydelse för författares möjlighet att finansiera sitt arbete. Materialet utgörs av förbundens protokoll från årsmöten och verksamhetsberättelser under tidsperioden. En diskursanalytisk metod används för att analysera materialet och hur praktiken skönlitterärt arbete definieras, klassificeras och regleras av författare, stat, förlag och bibliotek. De centrala frågor som behandlas i detta paper är relationen till bibliotek, politisk påverkan, elektronisk litteratur, medlemskap samt yttrandefrihet.

Keywords: Författarförbund, Diskursanalys, Litteraturpolitik, Skandinavien, Skönlitterärt arbete

Censorship and cultural policy. The state of affairs in the Scandinavian countries

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This paper is an attempt to further develop a conceptual perspective from an earlier paper – that of negative cultural policy (Hylland 2018). In this paper, I would like to look more closely at censorship as cultural policy, highlighted through a short historical analysis of the development of this side to cultural policy. Relating to the overall topic of the conference, censorship creates or defines cultural periphery, in creating a limit between what is acceptable or tolerable and what is not. A vantage point for the paper is that censorship, a prominent side to what I would refer to as negative cultural policy, indeed is an integrated part of the cultural policy toolkit, and in many instances the first actual example of such policy. Even though there is a centuries-long continuity in this cultural policy tool, the administration, legitimation, rhetoric and plain nuts and bolts of censorship have changed in profound ways – from the days of royal privileges to our contemporary algorithms. Does this mean that censorship has more or less disappeared as a traditional cultural policy tool, to resurface as algorithmic control? Or is it alive and kicking in the more under-researched corners of public cultural policy? Using historical examples, grey literature, political documents and current media texts/debates, the paper aims to describe the state of affairs in Norway/Scandinavia, and the role and place of censorship within the Nordic model of cultural policy.

Keywords: (negative) cultural policy, algorithms, history, Censorship

Changes to cultural policy governance on regional level in Iceland

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This study examines changes to its structure the regional level of cultural governance in Iceland from 2004-2019. Constitutionally Iceland has two administrative levels of government, State on a national level and Local Authorities on municipal level. However, the 74 municipalities of Iceland (city, towns and parishes) operate 8 regional associations, which to a varying degree have their own formal "cultural policies" and regional Cultural Administrators who coordinate efforts and performed special operational tasks. These efforts developed based on Cultural Agreements (menningarsamningar) between the Ministry of Education, Science and Culture and Regional Cultural Councils (menningarráð) in the years 2004-2014. In 2015 the cultural agreements where merged with a more comprehensive region specific Growth Agreements (vaxtarsamningar), and are now part of the Regional Action Plans (sóknaráætlanir), with associated structural funds (uppbyggingarsjóðir), which are wider in scope than the original cultural agreements. The objectives of the action plans and structural funds are typically to increase employment opportunities in the region by stimulating investment in industry, encourage the establishment of networks, industry clusters or economic cooperation. These objective do not always go hand in hand with the objectives of the cultural policies of each region, which typically were more focused on access to culture, artistic creativity and participation. And while the surviving cultural administrators of the 2004-2014 era might be given a more stable and administratively robust structure to work in under the new system, there is a possibility that industry needs and regional economic concerns might overshadow local artistic/cultural aims and objectives.

Keywords: cultural administrators, regional development, regional cultural politics, cultural governance

Conflicting centers of attention: Managing tensions between industry and creativity in a Norwegian film talent development program

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Talent development has in recent years become a focus of interest in Norwegian cultural policy, for instance with the establishment of the ideal funding corporation Talent Norway. One of the programs in Talent Norway's portfolio is FilmLab, providing talent development for educated young filmmakers trying to establish a professional career.

FilmLab's talent development approach is characterized by a focus on creating a safe space for the participating filmmakers where they can feel comfortable to share and explore ideas together. Teams of filmmakers gather over several days repeatedly throughout the year, working full days to develop their film projects through various types of exercises and coaching. The idea is that taking them away from 'the industry' for a limited time, makes it easier to establish the intended secure space needed to work creatively. FilmLab are thus attempting to establish an alternate center for and with the participants, revolving around the filmmakers own creative movie projects. However, during FilmLab gatherings participants experience a consistent pull from the 'industry center', receiving job offers or requirements to fulfil their current everyday work obligations.

Based on empirical material from FilmLab's first two groups of participants, this paper explores how the participating filmmakers are drawn between their obligations and desires to these conflicting centers of attention, as well as the strategies and practices the program managers apply in order to maintain a secure center of creative talent development.

Keywords: industry, film, talent development, creativity

Contingent availability. A case-based approach to understanding availability in streaming services and its cultural policy implications

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Streaming services have emerged as increasingly important access points for cultural content, often promising, as Netflix does, "unlimited entertainment". However, the actual conditions of availability remain under-examined. While streaming services typically contain a vast selection of objects, they certainly do not hold the total amount of all possible items. As is often pointed out, in digital media, algorithms are used to present and filter content based on predictions and calculations of user preferences. However, algorithms for search, recommendation and presentation are arguably just one of several levels through which media content is made available. Before algorithms are put to work, the database which forms the basis of streaming services is already structured on other levels. Streaming services thus pose new challenges for policy makers who wish to ensure access to and availability of culture. In this paper, we build on previous research (Tallerås, Colbjørnsen & Øfsti, forthcoming) to develop the term "contingent availability" and discuss how cultural items are made available in streaming contexts. We argue that availability must be understood as a five-level pyramid, consisting of ontological, technological, legal, economic and algorithmic availability. In this paper, we investigate these levels empirically through a case-based approach. Six Norwegian award-winning or critically acclaimed books, movies and TV series are strategically selected to highlight how availability in streaming services is contingent upon multiple conditions. For each case, we assess the ways in which Norwegian cultural policy measures influence production, distribution and availability of culture.

Keywords: Algorithms, Access, Streaming, Availability

Creative Justice Re-framing Nordic Cultural Policy

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If it presupposes a center, of which the periphery is not a part of but relates to it, then is it certain that the periphery is the outer limits or edge of a subject matter, always? Furthermore, does this suggest a marginal or secondary position of a group, subject, or sphere of activity? Or is the periphery a space of unbridled and unburdened perspective ripe for exploration of the positioning and role of creative justice in Nordic cultural policy? Remiss of its conceptual, pragmatic, and theoretical opportunities, the discipline and field of study has suffered from a scholarly discourse of creative justice's role in cultural policy. For Cuyler (2018), creative justice is the manifestation of all people living creative and expressive lives on their own terms. Given the increase attention given to immigration across Europe, and specifically to Nordic countries, cultural policies should more carefully consider access, cultural equity, diversity, and inclusion regarding migrants specifically, as well as all citizens of Nordic countries. Therefore, this paper will explore the research question, in what ways have Nordic cultural policy considered creative justice for citizens. To answer the research question, I will conduct a systematic review of scholarly literature on Nordic cultural policy searching for specific instances of discussions of access, cultural equity, diversity, and inclusion as measurable indicators of creative justice. My ultimate goal, then, is to advance a continuous scholarly discourse in Nordic cultural policy about all manner of creative justice issues.

Keywords: Diversity, Inclusion, Cultural Equity, Creative Justice, Cultural Policy, Access

Cultural Policy and Participation – Attempts to Bring the Periphery to the Centre, and its Failures.

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Over the past few decades, Socially Engaged Art practices have flourished in response to the participatory policy turn (Saurugger, 2010). Similarly, there is an increasing concern that if culture should be funded by the public purse, it should demonstrate public benefit. Participatory/Socially Engaged Art practices have therefore been ideologically framed as necessarily socially productive and positive processes, and cultural policy has focused much attention upon these fringe activities, dragging them towards the centre of cultural production.

From the a practitioner's perspective, however, these policies were seen as an 'instrumentalisation' of artistic processes in order to elicit specific political control: Jonathan Vickery (2007) claimed that government administrations were using culture to 'construct civic identities' that were amenable to the state. Indeed, the blurring of the explicit and implicit uses these policies (Ahearne, 2009) seems to demand the central tenet of these artist expression to be ameliorative, to end social conflict, and smooth the turbulence of social tensions.

However, this paper understands that democratic (cultural) processes must include conflict. As Rosalyn Deutsche argues: 'conflict, division, and instability do not ruin the democratic public sphere; they are conditions of its existence.' (1996). This presentation therefore examines the practical and conceptual concerns which occur when cultural policy instrumentalises Socially Engaged Art in such a way. It is presented from the perspective of a practitioner, and includes 2 case studies which explore the issues when cultural policy (in the UK) pulls peripheral cultural activities away from their natural home on the edges into the centre.

Keywords: Agonism, Socially Engaged Art, Participatory Practices, Practitioner Research

Cultural Policy as Biopolitics: The Case of Arthur Engberg

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The following paper will attempt to re-interpret the political thinking of Arthur Engberg: minister of church, education, and cultural affairs in Sweden between 1932–1939. Engberg is well-known to researchers of Nordic cultural policy, and is generally considered an important, if also esoteric and paradoxical, name in the history of Swedish politics. On account of his taste for the classics, Engberg, a Social Democrat who began his career on the radical left, has primarily been remembered as a champion of the bourgeoisie. As the paper argues, however, this view is much simplified. Moreover, it has obscured central aspects of Engberg's thinking that falls outside the ideals of contemporary cultural policy. Without an idea of Engberg's vision of society's transformation, constitutive elements of his thinking are bound to appear contradictory.

As the paper will demonstrate, the political problem which foremost concerned Engberg is only indirectly related to specific forms of cultural expression. "True" art is not primarily seen as a means of change, but as an end in itself: a measure upon the success of society's transformation. Likewise, Engberg's attempt to regulate culture is not principally directed at the "cultural world", but towards the life-world of which it is considered a function. In this regard, Engberg's art of governing operates on the borders between material and spiritual, natural and cultural, biological and political – suggesting, in turn, that Engberg's notion of "cultural politics" might productively be understood as a form of biopolitics.

Keywords: Biopolitics, Welfare State, Sweden, Biopower, Arthur Engberg

Cultural policy in the age of algorithmic platform societies

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Algorithmic platform societies are societies where large tech companies are instrumental in determining cultural representation, cultural distribution and cultural consumption. In the West, Apple, Amazon, Microsoft, Facebook and Google are referred to as the 'big five', and together they exceed huge power in determining modern cultural representation. These companies are influential as social network sites, search engines, web browsers, advertising service programs, video-sharing services, geospatial information system services, cloud platforms, software, hardware, app stores, pay services, and thereby to large degree control the infrastructural backbone of digital cultural production and cultural consumption (Bratton 2015; Pasquale 2015; Zuboff 2015; Gillespie 2018; van Dijck et al. 2018). Furthermore, the geopolitics of these services are formed in constant reciprocal relations between the local, the national, the supranational and the global. Therefore, the peripheries of the cultural field have changed dramatically in the span of relatively short time.

This paper aims to theoretically discuss some of the consequences of these changes from the viewpoint of (digital) cultural policy. This will be done by accounting for the macro sphere of tech giants, algorithmic cultures, platform societies and big data, and how these relate to the traditional normative assumptions inherent in cultural policy. On a meso level, the paper will discuss how established actors and institutions within national cultural fields are increasingly dependent on using these services, particularly in realizing the promise of cultural participation. Finally, the paper will treat this from the micro level of 'user politics', and citizens' rights as data subjects.

Keywords: Algorithmic culture, Platform societies, Digital culture, Digital cultural policy

Cultural policy, the public sphere, and public libraries: A comparison of Nordic, American, and Japanese models

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This paper examines cultural policy as it relates to public libraries. The public library is a salient yet understudied institution in terms of cultural politics. Public libraries are important to consider in terms of cultural policy because public libraries promote certain cultural politics, they are legitimated and governed by cultural policies, and they serve as public sphere infrastructure for cultural policy debates. Koizumi and Larsen presented (2019) a Nordic model of the public sphere of public libraries, but this model does not adequately relate to cultural politics and it remains limited to the Nordic region. In order to examine cultural policy as it relates to public libraries more generally, this research uses a comparative case study method. The public sphere ecosystems from public libraries in the US, Japan, and Nordic countries are compared. The central research question for this study is, how does cultural policy differ in the public spheres of public libraries internationally? The comparison uses a new center/periphery model (Widdersheim, 2018) called the tessellation model as a research framework. The structures of the tessellation model from the three regions are compared in order to reveal how cultural politics differ in each context. Results of this study show that public sphere ecosystems differ in terms of distance, complexity, power, civil engagement, and issue prioritization. This study is significant because it introduces a new center/periphery model to cultural policy research and because it reveals different cultural policy structures in various international contexts.

Keywords: Comparative case study, Tessellation model, Cultural political model, Public libraries, Public sphere

Cultural radicalism against Christian conservatism

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This paper is a historical study of Norwegian policy for fiction literature 1863-1962 with focus on state grants to writers of fiction called "poet's salary", a life long salary assigned by the Norwegian parliament (Stortinget) to selected and 'distinguished' writers to promote cultural nation building. During the period 1863-1962 there were a lot of political controversies in the parliament about writers who were critical to the Christian faith, the school, who criticised the bourgeois family, marriage as an institution and who were political and cultural radicalists in attitudes and values.

The parliament made its decisions mainly on political grounds. There was no body of literature experts between the politicians and the writers, so the actual model of state support expressed 'intimacy' rather than 'the arm's length principle'. Decisions followed ordinary political procedures of the parliament, there was no 'specific' or 'exclusive' handling of cultural affairs.

My analysis rests on an extensive amount of source material, and the primary source materials are government bills, recommendations and reports from parliamentary committees and minutes of parliament debates. It even includes selected public debate articles from papers and journals. The analysis rests – in addition to critical historical source interpretation – on relevant cultural policy research and theory.

My research questions are:

Why did the Norwegian parliament establish a system of life long grants to selected fiction writers? Which were the arguments for and against proposed candidates? How did these cultural political conflicts relate to general political controversies in Norway during the period 1863-1962?

Keywords: Nation building, Christian layman movement, Political power struggle, Cultural radicalism

Culture and cross-sectoral collaboration in the city of Espoo

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In municipalities and public sector in general, cross-sectoral collaboration is often pursued as means to jointly produce desired outcomes (see e.g. Agger & Sørensen 2018, Wyrwa 2018). Related to cultural policies (e.g. Kangas 2017; also Sokka et al. 2017), cross-sectoral collaboration is both a way to better achieve the goals related to municipal cultural policies and a mean to justify the significance of the cultural sector in advancing the aims related to other policy fields. This paper examines culture and cross-sectoral collaboration in the city of Espoo, Finland in 2018, focusing how the structures and management, practices and resources, and attitudes prevent or promote the collaboration.

Espoo is the second largest city in Finland (279 000 inhabitants in 2017), located right next to the capital city of Helsinki. The city's cultural programme (CultureEspoo 2030) strives for a stronger role of culture in developing the city as a whole. Following the expanding role of culture in Espoo and other Finnish municipalities, the dynamics of cross-sectoral collaboration needs further examination (see Frenette 2017).

The data consists of interviews with employees and officials in different sectors of the City of Espoo, a survey questionnaire targeted at cultural actors in Espoo, and strategic and administrative documents. The results reveal that the potential of culture in the development of the city of Espoo is only partially realised. The possibilities offered by culture in advancing one's goals are not always recognised beyond the cultural sector.

Keywords: collaboration, Finland, cross-sectoral, municipal

Deep into the Province: proposal for a comparative research project

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This paper presents a first set up of a comparative research project on the value of art and culture in peripheral regions. It is an invitation to collaborate in building a European research grant application.

We are used to thinking of cultural agents and institutions as part of urban settings, hence much research on the impact of culture focuses on cities and the role of artists and cultural institutions in them (see e.g. Anheier et al. 2012 or the Cultural Commons Quest Office at the University of Antwerp). This research project focuses on the development of sustainable strategies in the periphery. The choice for peripheral regions is informed by:

- growing inequalities produced by globalisation and neoliberal policies throughout the world;
- one of the central tenets of cultural policies: equal access to culture; and
- a 'regional turn' in cultural politics across Europe as it is assumed that local provision connects to local cultural needs, enhancing reach of cultural facilities.

This research aims to assess the strategies of cultural agents in peripheral regions, the connections they make to their environment and the values these strategies produce. Building on current cultural policy research which distinguishes between cultural (or intrinsic) values, instrumental, and institutional values (e.g. Van Maanen 2009, Holden 2009) a value assessment framework will be build and tested in peripheral regions across Europe integrating a variety of perspectives: the professional, peer or self-perspective; the audience perspective; the stakeholder perspective; and the societal perspective.

Keywords: local connections, value assessment, cultural value, inequality, public value, peripheral regions

European cooperation projects and the challenges of representing local cultural identities: The case of SKREI Convention

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Cultural cooperation projects between different European countries are interesting case studies for cultural policy makers. In projects, national and regional cultural identities are being negotiated within wider, shared and common "European" identities offering new learning and knowledge to the policy field. Through the case study of the SKREI Convention project, this paper aims to analyse how regional identities can be understood and portrayed as well as represented within cross-cultural contexts. The findings place interesting questions and challenges for cultural organisations based in peripheral areas who seek to influence policy. First, the analysis will look at how various layers of cultural identities already exist in different regions and why they are essential to local economy and culture and why they represent opportunities and challenges for cultural organisations involved in cooperation projects. Secondly, attention will be given to gathering and embedding them in larger narratives, in this case, in a common, shared and participative European cultural narrative. Finally, few considerations will be made on how these challenges can impact on the policy-making process at regional and national levels.

SKREI Convention is a project initiated by Museum Nord (Lead Partner; Lofoten – Norway), CERS Italia (Italy) and Ílhavo Maritime Museum (Portugal), which sets out to re-imagine the historic trade routes of dried and salted codfish from the North of Norway to the Baltic Sea as far as Germany, the UK, Italy and Portugal.

Keywords: "European projects", "cooperation projects", "local cultural policies", "cultural organisations", "cultural identity"

Evaluation of Aarhus as European Capital of Culture 2017

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In 2017 Aarhus was European Capitals of Culture, a cultural mega-event including a program of 628 events, 19 municipalities across the region and a budget of 461 mills DKK. The project was evaluated by rethinkIMPACTS 2017 in a partnership between Aarhus University and the Aarhus 2017 Foundation. The final report on the evaluation was presented in December 2018 (Degn et. al. 2018), but in this paper we focus on our approach to the evaluation from the development of evaluation criteria to research design and analysis and not on the evaluation results as such. The paper is thus more focused on evaluation method than on evaluation results, addressing questions relevant in a wider cultural policy research context in which the question of the impact of cultural policy and the value of arts and culture is a central question. In relation to this the role of the academic cultural policy researchers and the balance between stakeholder interests and academic independence is discussed.

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Keywords: Aarhus 2017, Evaluation, European Capital of Culture, Impact

Experiencing Poly-Space at Heritage Sites

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This study stems from experiences of short 'bizarre' moments that EUROHERIT research team felt when conducting ethnographic fieldwork at selected heritage sites that the EU has awarded with the European Heritage Label (EHL). These 'bizarre' moments occurred to us unexpectedly and outside our beforehand planned observation agenda, when our attention shifted to some secondary or minor details or trivial events, which suddenly became very meaningful for understanding better the world(s), people and life entangled with the heritage site. This presentation highlights the importance of such unexpected moments during ethnographic research for producing valuable insights and realizing something new about heritage sites and the idea of heritage itself. These experiences and the insights brought about by them may create a change in the ways we relate to heritage and understand its meanings.

To better understand these experiences, we propose that heritage sites can be approached as poly-space in the sense that they enable the existence of multiple moments and different spatial, temporal, affective, sensory and cognitive experiences in one physical place, i.e. the heritage site. Poly-space includes four distinct aspects that are in continuous flux, processual and interrelated: (1) social agency & interaction, (2) affect, emotion & empathy, (3) experience of bizarreness, and (4) an element of suddenness & surprise. Poly-space encourages (self-)reflection and enables to discuss the various temporal and spatial dimensions included both in the heritage narratives and practices and in individual experiences felt at the heritage site.

Keywords: experience, poly-space, ethnographic fieldwork, heritage

Finnish-Russian Cross-Border Neighbourship: Political Perspectives and Cultural Resilience

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The project explores the on-going neighbourhood activities between Finland and Russia in the context of the current political milieu. It aims to clarify how Finnish-Russian dialogue in the political, cultural, and practical spheres has changed, been transformed and continues to be maintained since 2012. In particular, it examines how the conservative turn in the Russian geopolitical agenda affected the implementation of the 'South-East Finland-Russia CBC 2014-2020'.

Since 2012, Russian foreign and domestic policies turned into a useful tool of bordering and socio-cultural separation from Europe. Establishing cultural borders between Russia and EU countries, on the one hand, and suturing Russian society around a 'single national identity', on the other, can be considered as a result of state policies in the spheres of economy, culture and foreign affairs. Numerous large EU-Russian programs of cooperation were suspended in line with the rising conservative trends in Russia. Despite mutual sanctions between Russia and the EU, their programs of cross-border cooperation continued to function after 2014.

Using methods associated with post-structural discourse theory (Laclau, Mouffe 2001; Howarth 2010), my project emphasizes different aspects of discourse order (e.g. statements and moments of the official rhetoric, chains of equivalences and discursive communities) in order to show how the object of cross-border cooperation was constituted and what role was assigned to culture. Hence, the research considers different strategies of cultural resilience applied in a programme performance within ongoing political and sociocultural contingency, questioning contemporary challenges and possible solutions.

Keywords: Cross-border cooperation, Russian conservatism, Finnish-Russian relations, Cultural resilience

Før fellesskapets beste – hvorfor mener forleggerne at de bør få statlig støtte til sin kommersielle drift? Forleggerens holdninger til innkjøpsordningen for litteratur.

Line Elise Holmboe

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Bakgrunn, problemstilling, intensjon:

Jeg vil presentere et mindre utdrag av doktoravhandlingen (publiseres høsten 2019) fokusert på forleggerens dypereliggende motivasjon for å utgi bøker og på deres legitimering av søking om økonomisk støtte til utgivelser gjennom innkjøpsordningen for litteratur. Jeg ser på hvorfor de selv mener de er berettiget statlig støtte til sin kommersielle forlagsdrift.

Teoretisk utgangspunkt: Paperet er skrevet med utgangspunkt i Theodor Schatzkis praksisteori. Kombinert med Luce Boltankis syv forståelsesverdener utgjør de et teoretisk rammeverk for å analysere forleggerens perspektiv på innkjøpsordningene. Studien bygger på den nye kultursosiologiske forskningen og legitimering av kulturforetak hvor blant andre Håkon Larsen har viktige bidrag.

Empiri og metode:

Studien bygger på dybdeintervjuer med forleggere og redaktører i ett stort og ett mindre norsk forlag utført i 2016 og 2017.

Resultater og konklusjon:

Studien belyser hvilke tanker forleggerne gjør seg om sin egen praksis rundt innkjøpsordningen. Den viser at det finnes en sterkt etablert tankegang blant forleggerne om at deres oppgave er å stille et behov for litteratur i den norske befolkningen. Ønsket om å bidra til fellesskapets beste overskygger personlige motiver om økonomisk vinning. Nødvendige økonomiske hensyn kommer i annen rekke og blir sett på som en nødvendighet snarere enn et mål i seg selv. Forleggerne forteller at innkjøpsordningen muliggjør mange utgivelser, men at du som forlegger ikke kan leve av den alene. Støtten fra innkjøpsordningen blir sett på som et spleiselag med kulturrådet, som forvalter innkjøpsordningen, og et samarbeid med dem om felles målsetninger for hele befolkningens beste.

Keywords: cultural practice, New Cultural Sociology, publishing, legitimacy

Gendered Heritage? The tale of Industrial Heritage in the town of Notodden, Norway

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In this paper I would like to discuss how places are gendered and look into what outcome this might have in an educational setting. For my PhD research I am studying the implementation process of a new local curriculum in the local schools and kindergartens of the town of Notodden, Telemark. This area was in 2015 granted the status of a UNESCO World Heritage site because of its invention of man made fertiliser, its hydro power stations and industry. Since then the local administration were given the permission to develop and implement a local curriculum (though in accordance with the nationally implemented curriculum) based on and focused around the area's World Heritage status stimulating a local identity. The implementation stage has now commenced and local schools and teachers are now encouraged to utilise it. One possible way for teachers to do so, is to make use of a program in the Norwegian school system called the Cultural Backpack (den Kulturelle skolesekken). The World Heritage Centre has developed several pedagogic cultural programs relating to the area's World Heritage status. I will use one of these programs as my case study and investigate the aspects of gender and generations in relation to place and identity, but also in relation the town's narrative of its World Heritage status. My question then is: How is gender generational differences communicated or not communicated in these programs, since Industrial Heritage is very much part of a masculine heritage?

Keywords: Cultural Heritage, Curriculum, Industrial Heritage, Gendered heritage, Education

Institutionalizing the culture of the others? Culture, space, and time in the Swedish Museum of World Culture

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The Swedish Museum of World Culture opened in Gothenburg in 2004, partially as a cultural policy response to increased immigration in the 1990's. This article analyses the political process which led to the establishment of the Museum of World Culture, and of the government agency for the Swedish Museums of World Culture; current exhibitions in the Museum of World Culture; and examples of public discourse around the Swedish Museums of World Culture. This analysis focuses on how the museum and its societal functions are understood, as well as on understandings of culture, space and time, in these contexts. The analysis is based on the perspective that national museums, and nationally protected heritage, institutionalize a public and authoritative image of national self-identity. The article is intended as a contribution to the analysis of current Nordic cultural politics, and of the roles played by cultural policy in it.

Keywords: multiculturalism, museums, Sweden, national museums, världskulturmuseet, world culture

Interreg Europe cultural projects – a stage for developing cultural policy in the (cultural political) periphery?

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Disparity between regions participating in Interreg Europe (IE) projects is often taken as an inherent characteristic, but it is nevertheless intriguing, from the viewpoint of project coordination, to weigh, to which extend the common goals set for the projects would appear as achievable in the comparatively peripheral circumstances.

Inscribing recommendations or measures of action in policy documents is one typical outcome also for IE projects (cf. Kraatari 2017). Making use of the notion of 'policy frame' (Goffman 1974; Laws & Rein 2003) I analyse in this paper the applicability of two IE projects' (FINCH and CLAY) goals in relation to the regional policy documents. Here, the perspective of cultural policy development in a peripheral region comes to play: Do the policy frames included in the IE projects match with the policy frames involved in the regional policy documents? Are there decisive gaps between them? Considering the regional policy frames, are there to be recognised "vulnerabilities" that would emerge from the "peripherality" and that should be taken into account? Or, does policy improvement work as a one-way street where the regional policy frames are to absorb and to align with the policy frames that the IE projects carry within (Barbieri 2015)?

While this analysis is a case study, it is relevant in creating knowledge about the EU funded, interregional cultural policy development projects and their applicability in the Nordic, comparatively peripheral regions. The paper opens up a possibility for a follow-up study that allows an in-depth analysis of projects' later development.

Keywords: Policy frame analysis, Regional cultural policy, EU Interreg Europe, Cultural policy and regional development

Kulturhuse i Danmark – skitse til et forskningsprojekt

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I dette paper vil jeg skitsere et forskningsprojekt, der kan belyse baggrunden for disse kulturhuses opståen med vægt på deres udgangspunkt i kulturpolitiske strategier (Skot-Hansen 1999).

I begyndelsen af 1960'erne opstod ideen om sk kulturcentre som en forlængelse af den rådende kulturpolitiske strategi om demokratisering af kulturen. I 1967 var den socialdemokratiske regering klar til at fremsætte et lovforslag, men tiden ikke var til nye, elitære statsinstitutioner.

I begyndelse af 1970'erne opstod der rundt om i landet en lang række 'huse' og medborgerhuse, nogle selvgroede og selvforvaltede, mens andre i højere grad kommunalt organiserede og støttede. Især de sidstnævnte tog udgangspunkt i strategien om kulturelt demokrati, der lagde vægt på initiativer, der voksede op nedefra frem for formidlingen af den mere etablerede kunst og kultur (Skot-Hansen 1984, 1998).

Endelig sås der med den stigende instrumentaliserings af kulturen, der har præget kulturpolitikken siden 1980'erne, opførelsen af en lang række kommunale kulturhuse i provinsbyer og forstæder, huse som på mange måder i højere grad lignede den oprindelige kulturcenter-tanke, men som samtidig skulle give byerne et nyt image med prægnant arkitektur og storbypræg (Skot-Hansen 2012).

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Keywords: demokratisering, kulturelt demokrati, kulturpolitiske strategier, kulturhuse, instrumentaliserings

Kunstnerkarrierer og kunstnerkår – 1999-2019

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Hvordan går det med unge kvinner og menn som tar kunstutdanning i Norge, og hvordan ser de tilbake på yrkeskarrieren 20 år etter at de tok utdanningen? I 1999 intervjuet vi 33 kunststudenter innenfor musikk, billedkunst og teater om deres yrkesplaner og deres framtid når de sto ved terskelen til en kunstnerisk karriere. I 2019 har vi intervjuet mange av de samme kunstnerne for å høre hvordan det har gått med deres karriereløp, økonomi, arbeidsforhold, nettverk og familieliv. I løpet av de 20 årene har det skjedd viktige generelle samfunnsendringer som kan ha påvirket de unge kunstneres yrkesvalg og karrierer (den digitale revolusjonen, kulturpolitiske endringer, økt internasjonal utveksling, økt mediemangfold, økt aksept for kommersielle kulturytringer og økt vekt på entreprenørskap og kreative næringer). Samtidig har de tidligere kunststudentene gått gjennom en avgjørende fase i livet der de kan ha stått overfor grunnleggende valg om familieetablering, barnefødsler eller boligetablering. I boka ønsker vi å gi et bilde av hvordan slike faktorer har virket inn på kunstneres livs- og karrierevalg. Vi legger stor vekt på at informantene selv skal komme til orde i dette prosjektet. Det er deres forventninger til, fortellinger om, og fortolkninger av yrkeskarrierer og levekår som skal utgjøre kjernen i boka. I tillegg vil boka inneholde supplerende analyser og kontekstualisering basert på foreliggende norsk og internasjonal kultursosiologisk forskning.

Keywords: kunstnerisk arbeid, levekår, kunstnerkarrierer, Kunstnere

Kvalitet i praksis. Profesjonelle leseres kvalitetsvurdering av litteratur.

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Ved å studere hvordan en gruppe bibliotekarer fra folkebiblioteket i Stavanger, Det litterære Råd i Den norske Forfatterforening og to vurderingsutvalg, henholdsvis for lyrikk og prosa, i Norsk kulturråd, utøver sin skjønnsutøvelse, ser artikkelen på samspillet mellom institusjonskontekst, verk og leser når litterær kvalitet forhandles. Biblioteket vurderer kvalitet i lys av sitt oppdrag som formidlere til konkrete lesere. Forfatterforeningens sakkyndige vurderer litteraturens kvalitet i lys av forfatterens etos, og Kulturrådets utvalg på bakgrunn av at de forvalter det litteraturpolitiske statlige innkjøpet av litteratur til biblioteket. Sentrale metaforer for skjønnsutøvelsen er henholdsvis den personlige fortellingen, forfatterskapsutvikling, og forvaltning av mulighetene verket rommer for lesere så vel som forfattere.

Artikkelen diskuterer praksiser for vurdering av litterær kvalitet som verken henfaller til individuelle smakpreferanser eller støtter seg på forhåndsgitte «objektive kriterier». For å undersøke hvordan kvalitet fremforhandles (Booth 1989) i dette spenningsfeltet anvendes et pragmatisk teoretisk rammeverk hvor skjønnsutøvelse forstås som håndverk (Sennet, 2008). Sentralt er forståelsen av kvalitet som estetisk erfaring (Dewey, 2008) i lys av lesernes emosjonelle og kognitive motivasjon og responser på litteratur (Felski, 2008).

Artikkelen analyserer forskjeller og likheter mellom hva de ulike lesegruppene vurderer som kvalitet og hvordan de artikulerer det: Hvilke kvalitetsforståelser og fagspråk anvendes og utvikles når kvalitet vurderes ut fra ulike hensikter og materielle betingelser? Hva er samspillet mellom kunst og håndverk, opplevelse og estetisk domfellelse, mellom gjenkjennelse og fremmedhet, i forståelsen av kvalitet?

Artikkelen bygger på en avhandling om kvalitetsvurdering av litteratur i praksis blant profesjonelle lesere (Oterholm, 2019).

Keywords: kulturpolitikk, kvalitet, estetikk, Skjønnsutøvelse

Mapping the geography of culture in Sweden: How to reach beyond traditional notions of centre and periphery

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A key objective in Swedish public cultural policy is that all citizens should have access to, and the possibility to actively engage in, art and culture of high quality, regardless of place of residence. It is well-documented, both in official statistics and in cultural policy research, that while the Swedish population is amongst the most active in the world, there are evident differences in participation relating not only to levels of education and income, but also to geographical location. From a primarily geographical perspective, this paper aims at reaching beyond existing knowledge about the relation between the infrastructure of cultural resources that public cultural policy provides on the one hand, and participation and engagement in the arts and culture on the other.

The paper is based on evaluation projects run by the Swedish Agency for Cultural Policy Analysis. More specifically, the paper explores the question of how more pertinent methodological tools, combining quantitative and qualitative perspectives, could be developed when wanting to reach beyond existing knowledge, as well as traditional notions of centre and periphery on the "cultural map" of Sweden. For example, existing knowledge neither makes explicit the relation between the geographical distribution of cultural resources and participation, nor the relation between the distribution generated by public policy and the distribution generated by the market and civil society. Existing knowledge thus tends to take policy-based categorizations for granted, generating a biased "cultural map" of Sweden. The paper discusses how a more substantiated understanding of this map could be achieved.

Keywords: distribution, cultural policy, participation, Sweden, methodological tools, geography

Multiscalar cores and peripheries in the EU cultural policy. Analysis of the European Heritage Label

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Our paper examines the most recent flagship heritage action of the EU cultural policy, the European Heritage Label (EHL). In it, the European Commission awards heritage sites from the EU countries based on the sites' so-called European significance. We approach the action as a geopolitical discourse that spatializes the EU cultural politics by representing 'Europe' as characterized by particular types of places, peoples, and dramas (cf. Ó Tuathail 1992). As a simultaneously local, regional, national, and European heritage, the EHL sites have tight connections and interrelations to practical geopolitics on local, national, and European scales. To analyze the EHL as a geopolitical discourse we combine two theoretical frameworks, critical geopolitics and critical heritage studies. As an empirical data we use interviews gathered during a wide ethnographic field research from eleven EHL sites in ten EU countries. The data consists of the interviews with both the site representatives and the visitors. On the basis of a close reading of the data we make an analytical distinction between geographical and hierarchical dimension in the EHL action. In these dimensions, multiscalar cores and peripheries are formed by entangled relations of superiority-inferiority (hierarchical) and expansionism-retrenchment (geographical). The data also shows controversies between the scales: for example, a national periphery can be a European center and vice versa.

Ó Tuathail, G. (1992). Geopolitics and discourse. Practical geopolitical reasoning in American foreign policy. *Political Geography* Vol 11, No 2, 190-204.

Keywords: European Heritage Label, European Union, cultural heritage, critical geopolitics

Negotiating a Kven heritage

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The point of departure for this presentation is the increased focus and expectations on the societal role of museums in Norway introduced by the White Paper (St.meld. nr. 49 (2008-2009)), and how it has impacted the representations of the Kven heritage in museums.

The Kvens hold the status as a national minority in Norway with explicit rights to express and develop their culture, language and identity. Part of their cultural heritage is preserved and represented in Vadsø museum – Ruija kvenmuseum, the museum that today holds the regional responsibility for the national minority. But the museum is also responsible for the general local history of the region, as well as the museum has been consolidated together with two other units into a new institution called Varanger museum.

As part of a larger institution, Vadsø museum – Ruija kvenmuseum have to navigate in a changing and challenging landscape to maintain their societal role and to meet the expectations from local, regional and national stakeholders.

This presentation aims to take a closer look on how the Norwegian cultural policies, regarding museums and national minorities, have impacted the management of the cultural heritage of the Kvens. I ask, what are the implications of the Norwegian cultural policies for the national minority of Kvens in a museum?

Keywords: museum policy, representations, national minority, societal role of museums

Non-governmental organisations in amateur arts as a case of participatory governance

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Participatory governance of cultural heritage (CH) is recently outlined in policy documents, many case studies have been explored in scholarly literature as well. E.g. in case of tangible CH participatory conservation has been discussed (Spiridon, Sandu, 2015), while for safeguarding intangible CH participation is perceived as integral part of heritage governance, which is possible only with the involvement of community (Blake, 2013). Because of the strong involvement of communities in the governance of ICH, the authors will discuss the role of NGOs in the amateur arts sector as a case of participatory practices in the governance.

The research question is: whether and how the NGOs in amateur arts are contributing to the development of participatory governance of ICH?

The methodological framework includes qualitative and quantitative methods. In-depth expert interviews with the representatives of amateur art NGOs and the Latvian National Centre for Culture (LNCC), as well as analysis of statistical data are applied.

Preliminary results of the research show that in 2017, approximately 13% of all the amateur art groups in Latvia have formed societies or foundations. However, the work of such organisations is largely periodic and dependent on the current needs, as well as on the participants' management and administration skills (Tjarve et al., 2017). The financial data (Lursoft, 2018) show that 8531; of these organisations has no financial activities in 2017.

As a good practice, authors can highlight the NGO aiming to take over from the LNCC the organisation of the Latvian Song and Dance Celebration.

Keywords: participatory governance, cultural policy, amateur art, participatory arts

Participation in a European Capital of Culture. Did Aarhus 2017 increase and widen the participation in culture amongst the citizens in the region?

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In 2017 Aarhus was European Capital of Culture, which means that during the year, an extensive programme of 628 events took place not just in Aarhus, but in the entire Central Denmark Region. This vast cultural has a total audience number of 3.3 mill. Audiences (Aarhus 2017, 2018). However, the research-based evaluation of Aarhus 2017 conducted by rethinkIMPACTS 2017 shows that the share of the regional population that regularly attends cultural activities was stable compared to the years ahead of 2017 (Degn et. al., 2018).

In the paper we discuss how this should be understood, supplementing with additional data from amongst other analysis of audience demographics, additional population data and national cultural statistics as well as data from cultural institutions in the region concerning audience numbers, target groups and audience development.

We analyse the relationship between increased participation (higher attendance rate and increased consumption) and widened participation (targeting new audiences and cultural consumption amongst low-attendance groups). The consequences of the analysis is discussed within a cultural policy framework addressing the central cultural policy questions of cultural democracy and how cultural mega-events can contribute to this.

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Keywords: Participation, European Capital of Culture, Cultural Democracy, Audience development, Cultural megaevent

Participation in the EU's cultural heritage policy

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The question of participation is at the core of cultural heritage when cultural heritage is understood as a social and discursive construct constantly created and shaped by various actors according to their political, economic and social interests. As cultural heritage is often used as a tool of producing identities and in/exclusions, it is not insignificant, who can participate in it and how. Several policy documents indicate that participation is on the agenda of the EU's cultural heritage policy (e.g. Council conclusions on participatory governance of cultural heritage, 2014; European Commission's Communication Towards an Integrated Approach to Cultural Heritage for Europe, 2014).

This paper therefore examines the conceptions of citizens' participation in the framework of the European Heritage Label (EHL), a recent flagship initiative in the EU's cultural heritage policy. The material consists of interviews with representatives (managers, curators, educators) of selected heritage sites that have received the label, made as part of a broad ethnographic fieldwork in 2017-2018. The meanings given to participation and the roles given to citizens are analysed through a conceptual approach, against a multidisciplinary theoretical background drawing from participatory governance research and critical heritage studies.

The paper explores who are allowed, invited, and expected to participate and in what contexts. Given the intrinsic dissonance and contestedness of heritage, the paper investigates to what extent there is space for the participants to define, construct and give meanings for cultural heritage. Which interpretations are dominant and which are marginal?

Keywords: ethnography, cultural policy, cultural heritage, participation, participatory governance, European Union

Pastoral Power as Cultural Policy. The clerical governance of the Sámi in Finland between 1500s and early 1900s.

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This paper concentrates on the practices through which Lutheran church, parishes and priests conducted the Sámi people and their cultures in Finland from 1500s until the Winter War.

The role of the church in the conduct of the moral of the population was powerful at the time. That took place through church services, bible reading circles, and mobile schools, for instance, but also church discipline and punishments played important role.

Before the mid-1800s clerical education concentrated on reading skills, religion and the morality of people. Especially in 1500s and 1600s the religious governance served also economic and political purposes. After the mid-1800s the idea of nationalism was introduced to these fundamentals and the ethno-cultural aspects became part of the conduct of the 'moral subject'.

The priests were also the main source of ethnographic knowledge on the minorities. They were not just the shepherds of the soul, body and mind of the minority subjects, but also important producers of the knowledge for the use of governance.

Methodologically this paper bases on Foucauldian genealogy and theoretical concepts (e.g. 'technology', 'rationality' and 'pastoral power'), as it studies the descending of pastoral governance and in what kind of social conditions it emerged, 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: Religion, Roma, Church, Sami, Finland, Cultural Policy

Politisk aktivism inom kulturpolitiken

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I såväl massmedia som i forskning har politiker som hotar kulturens autonomi genom politisk detaljstyrning, och därmed bryter mot principen om så kallat armlängds avstånd, uppmärksammas. I vår presentation avser vi i stället att problematisera företeelsen att offentligfinansierade kulturinstitutioner, bibliotek och organisationer – dvs. genomförarledet inom kulturpolitiken – sätter en ideologisk agenda och därmed bedriver politisk styrning. Frågan är om kulturens frihet och autonomi hotas av institutioner själva. Finns det en principiell skillnad om det är politikerna eller institutionerna och de som arbetar där, som agerar i strid med t.ex. Sveriges grundlagar?

Vi vill lyfta fram underforskade områden och problem inom kulturpolitikens fält.

På en teoretisk nivå använder vi oss av begreppet tjänstemannaaktivism för att fånga in när externt influerande föreställningar av ideologiska, politiska och moraliska ideal ställs i förgrunden för t.ex. bibliotekariers roll och agerande. Detta till skillnad traditionella professionsvärderingar som har sin grund i en etik som har formats internt hos professionen under årens lopp. Vårt paper är i denna mening av konceptuell art.

Vårt empiriska material består av exempel där svenska folkbibliotek har sagt nej till att köpa in eller fjärrlåna efterfrågade böcker, med motiveringen sådan litteratur har sagts vara främlingsfientlig och/eller brista i vederhäftighet och saklighet. Ett närliggande exempel som har uppmärksammat är att Svenska riksteatern dels producerat en film riktad mot Sverigedemokraterna (SD), dels turnerat med en föreställning där SD som parti kritiserats. Metodmässigt avser vi genomföra en kvalitativ textanalys av debattartiklar, offentliga dokument (riksdagstryck, Justitieombudsmannen) partimaterial samt organisationstryck.

Keywords: autonomi, bibliotek, politisk styrning, aktivism

Reaching the unreachable

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Participation is a cultural policy priority of all Nordic states. The concept often relates to equality in access to culture. If nations, regions, and municipalities publicly fund culture and the arts, numbers showing disparities in attendance are interpreted as a sign of failure; the cultural policy goal of equal access to culture has not been achieved. Policy makers and civil servants are therefore asking: how to reach those understood to be in the periphery – geographically, socially, and economically – those normally 'unreachable'?

This paper presents an ongoing research study of the cultural affairs administration in Gothenburg, Sweden, with the aim of highlighting two institutional attempts at widening the audience and achieve participation; a youth film festival held in 2017 by the municipal art gallery, and the temporary central library space 300m². *A third case study might come in question for exploration.*

The paper asks: how do these institutions interpret/make sense of the aim of reaching those they normally don't reach? What activities mirror this aim and when has the aim been 'fulfilled'?

Through these examples, the paper explores challenges and possibilities of the supposedly failed cultural policy goal of equal access to all, with the focus of the meaning-making processes of civil servants working in cultural institution to achieve cultural democratization through outreach.

Keywords: Cultural policy, participation, audience development, cultural democratization, outreach

Regional cultural policy in Telemark and the museum that never happened

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In this paper, I will present a recent article where I discuss the implementation of cultural policy on regional level. When invited to write an article on regional art museums in Norway, I decided to contribute with an original twist. My point of departure is "How come there are no regional art museum in Telemark?" Telemark is one of Norway's counties and the region has a special position in Norwegian art history. Many regions in Norway have a regional art museum, but Telemark does not. As it turned out, there have been several initiatives for establishing an art museum in Telemark, but the museum never happened. This led me into writing the story of this non-existent institution while analysing its absence through the political context. Based on archive studies and interviews, I examine the national policy concerning establishment of regional art museums and the different groups engaged in this subject in Telemark, and their arguments. On this background, I analyse why the museum never became a reality. To analyse the (chaotic) political processes concerning this case, I have used the so-called "Garbage Can Theory". This theory was originally developed within political science, but has later been used in other scholarly traditions. In my opinion, this theory is well suited for analysing and understanding regional policymaking.

Keywords: regional cultural policy, art policy, art management, museum

Royal Cultural Policy? The case of Norway

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In recent years, several members of the Norwegian royal family have become visible as initiative takers of different projects and activities in the Norwegian field of culture. By opening art exhibitions, presenting her own art collections and even her own art works, HRH Queen Sonja has become known as a clear spokesperson of Norwegian contemporary art. Lately she has also initiated a public discussion on the royal art collections and how best to preserve these for the future.

HRH Crown Princess Mette-Marit has become an active participant in the Norwegian literature field. This e.g. through touring Norway with her own "literature train". This is literary speaking a train filled with books and authors touring the Norwegian railway. Often the Crown Princess herself is on stage at events in local communities, discussing books and talking to authors.

In this paper, I analyze the cases of Sonja and Mette Marit. I discuss what their actions might mean in relation to cultural policy: Is it possible to identify a new royal cultural policy with some specific characteristics here? How does the appearance of the royals relate to traditional ideals of the Nordic model of cultural policy, such as the arm's length principle? Finally, how does the role of the royals of today relate to the roles of kings and queens in historical times when it comes down to promoting and presenting art?

The paper is based on a textual discourse analysis of the Norwegian debate surrounding the above-mentioned cases of Sonja and Mette-Marit.

Keywords: Arms' length principle, Literature, Royal family of Norway, Visual art, Nordic model of cultural policy

State Television as Cultural Mediator in the Swedish Welfare State

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My presentation will address how literature was mediated in the first decades of Swedish public service television (SVT), as e.g. book readings, author portraits, literary debates and discussions on literature.

At the very beginning of television broadcasts, there were hopes that the new medium of television would prove to be a great cultural and class equalizer. Television – state television as means of social engineering – would help make the entire (western) cultural canon readily available to the masses, leading to a radical democratization of culture, or so it was believed. During the public service monopoly on television broadcasts 1956–1987, televised book and poetry readings, with minimal production values, were an affordable way to live up to the rigorous demands on domestically produced television material. In fact, literature and mediation of literature were from the very beginning an integral part of Swedish television broadcasts. Television was credited with the important function of fostering "the good citizen", by providing public adult education and preserving national heritage. The culture department within SVT, established in the late 1950s, had its roots in the tradition of public adult education. This tradition, infused with the notion of citizenry and social mobility, was integral to the concept of "Folkhemmet", a key concept of Swedish social engineering. By contractual agreement, public service broadcasting was obliged to "provide knowledge and experiences, convey experiences, as well as to provide good entertainment". Parallels will be drawn with the literary mediation during the first decades of Icelandic state television.

Keywords: Mediation, Public Television, Cultural Policy, The Welfare State, Literature

Stedstilpasset og pragmatisk. Arbeid med kreativ næring i regionale kontekster.

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De siste to tiårene har kreativ næring blitt et gradvis tydeligere politisk satsingsområde i mange europeiske land, også i Norge. Den politiske retorikken er optimistisk, og antyder at kreativ næring har store potensialer både når det gjelder å sikre vår felles velferd gjennom å generere nye arbeidsplasser og økonomisk vekst, og når det gjelder å skape levende byer og distrikter som tiltrekker seg både nye innbyggere og turister.

Til tross for politiske ambisjoner er den kreative næringens omfang og vekst i Norge langt mindre enn i for eksempel Storbritannia. Statistikk viser også at en svært stor andel av det som finnes av kreativ næring i Norge er lokalisert til hovedstadsområdet, mens bildet ser ganske annerledes ut i øvrige deler av landet. Til tross for dette har det de siste årene blitt etablert mange ulike tiltak i kommuner og regioner over hele landet for å stimulere til vekst i kreativ næring.

I paperet stiller vi spørsmålene: Hva kjennetegner kreativ næring i Norge utenfor de største byområdene? Hvilke utfordringer og dilemmaer møter man på i lokalt og regionalt arbeid med å tilrettelegge for og støtte opp under kreativ næring? Og hvilke tilnærminger krever dette arbeidet?

Artikkelen er basert på et bredt empirisk materiale fra kvalitative intervjuer, deltakende observasjon og kvantitative data framskaffet gjennom et treårig forskningsprosjekt om kreativ næring i regionale kontekster i Norge. Vi har gjennomført empiriske kartlegginger av den kreative næringen i to spesifikke regioner og fulgt et utvalg lokale eller regionale stimulerings tiltak rettet mot ulike deler av kreativ næring.

Keywords: "mentoring", "samlokalisering", "kreativ næring", "regionalt næringsliv", "kulturpolitikk", "kulturelt entreprenørskap"

THE EFFECTIVENESS OF FINNISH ARTS AND CULTURAL FESTIVALS

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Festivals are key actors and platforms in the production, distribution and consumption of the current arts and culture setting. Multifaceted meanings in organising and consuming are pointed to them, with the expectancy of cultural, social, and economic effects both directly and indirectly. Resulting from this multidimensional essence, recent festival research is desired to demonstrate the measurable impacts and effectiveness and tools for evaluation at regional, national or even international levels.

From the cultural policy perspective, to complement ample economic impact studies, we need more holistic approach to understand the multidimensionality of the effectiveness resulted from the long-term impacts generated by the festival productions. This paper focusses on the Finnish arts field and we concentrate on 16 Finnish arts and cultural festivals. The selection of the case festivals is based on those which are partly funded by the Finnish Ministry of Education and Culture (MinEdC) in 2018. Positioning the festivals to their networked production context in their host regions, the purpose of this study is to sketch an idea how to examine the impacts and effectiveness of arts and cultural festivals in the context of cities and regions?

With the aim to contribute to the ongoing discourse of cultural policy and festival management, we apply the framework for analysis from the Strategy for Cultural Policy of the Ministry of Education and Culture. The study emphasise the self-evaluation generated by festival organisations from three viewpoints: creative work and production, inclusion and participation in arts and culture, and cultural basis and continuity.

Keywords: impacts, effectiveness, Finland, Arts festivals

The Cartesian Paradox in Cultural Policy

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The aim of this paper is to discuss what could be called the Cartesian paradox in cultural policy. Descartes' famous and immensely influential proposition «Cogito ergo sum» reflects the longstanding view of the mind and the body as a dichotomy where the mind is seen as that which defines humans as social beings. In the paper, I will argue that this view has also been crucial in cultural policy, especially in the idea of *bildung* as one of the main legitimations of the involvement of public authorities in cultural affairs. Consequently, the human body has been pushed out to the margins of our understanding of cultural policy. At the same time, experiences of and participation in art and cultural activities rely on our sensory apparatus. In this way, the human body represents an absent presence in cultural policy.

In the paper, I will first present an analysis of the absent presence of the body in a recent white paper on culture from the Norwegian government. Thereafter, I will discuss some possible implications the absent presence of the body in cultural policy may have. More specifically, I will discuss how it may have contributed to shape the hierarchy of art forms and the status of dance in cultural policy. I will also discuss how it may have contributed to shape some gender issues in cultural policy.

Keywords: Bildung, Cultural policy, The human body, Dance

The Dutch diaspora in the Nordic region

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The cultural relationship between the Netherlands and the Nordic countries has in some cases been laid down in cultural treaties or bilateral exchange programs, and in other cases has been part of the foreign or cultural policy of the respective nation states. This policy-led relationship focusses on the formalized cultural institutions, and on the exchange between cultural professionals, although much of the cultural exchange takes place outside formal programs.

Little research has been done into the Dutch communities abroad and their cultural ties to the Netherlands, nor to the Nordic community in the Netherlands. They also form part of that cultural relationship; actually for most people their idea of e.g. the Netherlands is based on their contact with a Dutchman. Hence for this paper I take a closer look at the Dutch communities in the Nordic region and vice versa. I explicitly use 'Nordic', because I am interested in how regional identity plays a role in this discourse and if the separate national diasporic communities join resources and/or feel connected. The Nordic countries have taken steps to join resources when presenting themselves abroad, and culture plays an important role in shaping or representing Nordic identity. I'm curious to see how the separate nationals connect within the Netherlands.

More specifically I will look at the formal and informal networks they maintain, at the way they connect to their motherland through traditions, cultural activities, etc. Through questionnaires I analyze their processes of identification, and when possible some in-depth interviews are carried out.

Keywords: networks, diaspora, international cultural policy, national culture

The Marginality of Social Responsibility in Cultural Policy

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The understanding of social responsibility and sustainability is important for all fields of society. The importance of Corporate Social Responsibility (CSR) within firms in profit sectors is well established (Bielak, et al, 2007; Porter and Kramer, 2006). Art and cultural organizations meet the same challenges as corporations and are not above CSR considerations (Colbert, 2009). Andreini et al. (2014) conceptualize the social responsibility within the non-profit context through two levels; first the organization's ability to fulfil its missions, what are the societal aims for its activities, such as art for citizens, or curing cancer. Second, the social responsibility viewed through the concept of CRS, the organization's ability to respond to other societal issues, such as ecological questions or equality (e.g. Cornelius et al., 2008, Marin and Ruiz, 2006). While the social responsibility and sustainability of non-profit sector of Estonia has been in focus for more than a decade (e.g. Estonian Human Development report 2001), the topic has not been analysed from the perspective of cultural organisations, their governance and policy.

This paper highlights different perspectives on the concepts of sustainability and responsibility in the context of cultural policy. The aim is to identify different understandings and perceptions on them. We argue that the concept of CSR needs to be adapted taking into account the special characteristic of arts organizations and cultural policies. This paper contributes to the theoretical and practical discussion with insight on how currently peripheral yet increasingly important, social responsibility and sustainability, can be conceptualized within cultural field.

Keywords: sustainability, cultural policy, conceptualization, social responsibility

The formal and informal economies of visual artists

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To ensure survival in the artistic professions and maintain their employability, many artists engage in a variety of informal or alternative labor practices. Such alternative labor practices involve non-monetary forms of exchange that are infused in relationships of friendship, kinship, solidarity and community, all of which necessitate close personalized and proximal relational ties.

The paper is based on data from a recent large-scale quantitative and qualitative study of the socio-economic conditions of the Danish visual artists. The qualitative data consists of in-depth individual interviews with 21 Danish visual artists. The quantitative dataset consists of a combination of register data from Statistics Denmark and data collected in a survey to 3,028 visual artists in Denmark. Based on the personal identification number the two datasets have been merged.

On the basis of this rich dataset, we outline a range of formal and informal economic and entrepreneurial practices resorted to by the visual artists in order to stay employable, compete and survive on the fiercely competitive and uncertainty-laden artistic labor markets. Drawing on the quantitative large-scale survey of visual artist we will specify the formal income and living conditions of the artists and based on the qualitative study we will ponder in more detail on the mixed economies of artistic labor, the informal, alternative labor practices as well as the reluctant entrepreneurialism of Danish visual artists.

We will discuss these results in relation to cultural policy concerning artists, like government grants and the laws on social benefits (unemployment benefits, sick-leave benefits, pensions etc.).

Keywords: artists' income, , informal economy, visual artists, artist policy

The joys of wiki work: Experiences of flow and self-externalization in a digital environment

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Wikipedia and other wiki platforms are enduring success stories, not least when it comes to their capacity to mobilize people into voluntary efforts. Wikipedia and other wiki platforms are dependent on voluntary work from a large number of users. What drives the engagement of these users, and how does the wiki format work to elicit engagement? While Wikipedia and wikis have been subject of much research, few studies have seriously considered these questions. Based on in-depth interviews with a group of users on lokalhistoriewiki.no (a publicly funded Norwegian wiki site devoted to writing and dissemination of local history material), we approach the questions of wiki users' engagement. Emerging from the interviews is an unequivocal message about the intrinsic rewards of writing for the wiki. To understand the engagement of wiki users, we argue, one must recognize that these activities is a form of unpaid intellectual work. One must also consider the users' craft orientation and dedication to get their writings "right" in accordance with the requirements of this specific encyclopedic genre. We highlight two processes that are drivers of wiki users' engagement: One, the wiki users experience flow from engaging in wiki work. Two, the users attain satisfaction from the self-externalization that is involved in wiki-work. These processes, we argue, can occur in all forms of writing practices, but the wikis are particularly conducive to bring them about.

Keywords: cultural heritage, voluntary work, digital media, local history, wiki

The new guidelines for Finnish arts and artist policy – margins viewed from the core

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In Finland, public support for art and culture has been under evaluation during the recent years. The state's subsidies system for theatres, museums and orchestras was under a discussion recently and will go through some changes in the near future. Moreover, in 2017 the Finnish ministry of culture launched a project called "The guidelines for arts and artist policy". The working committee for the project was formed to prepare propositions on how to enhance the preconditions for artistic activity in the society.

According to the ministry, the group of experts was supposed to concentrate for example on the livelihood of artists, the significance of education in developing the field, the distribution of art and the impacts of digitalization and internationalization. The aim of the whole project was to view the changes in art and its "operational environment" in order to consider how the support for art and artists should be adjusted.

Through the analysis of the materials produced and the discussion provoked by this project, the paper considers the following questions: What are the values, aspects and discourses that are on "the periphery" of Finnish cultural policy at the moment? What is considered being at the core of arts and artist policy and what – with respect to this – is more likely to stay in the margins? The paper is based on the analysis I have done for my doctoral dissertation in progress concerning the current valuations of culture and art in Finland.

Keywords: Finnish cultural policy, arts policy, guidelines, artist policy

The path finders. Cultural institution's importance and responsibilities in facing climate changes

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Climate change challenges are mainly left to politicians, with the hope of assistance from technological research and solutions. There are, however, a new awareness of man needing to yield to other life forms and wildlife, as well as altering behavior patterns and consume. Cultural strength forming and accepting new perceptions will be of utmost importance in the years to come, with language, archives, art, medias being our main tools for understanding past, present and future.

This presentation will focus on the importance of maintaining the institutions' stronghold of our cultural inheritance, in a time facing social instability, migration and extinction of a biological variety. Will cultural sustainability, dependant on economic sustainability, be upheld when budgets are being renegotiated due to climate changes?

We will also stress the responsibility of the cultural peripheries, within libraries and through cultural programs, to mirror and formulate man's impact on earth and possible solutions. How to keep our cultural institutions thriving whilst expressing our anxieties, visions and hopes for the future? Central and peripheral institutions have equal responsibilities of awareness of environmental changes, especially with the potential scenario of being regarded as superfluous in times of crisis. We will emphasize not only the relevance of cultural institutions and programs preserved and developed peripherically – both central and in the outskirts of the Nordic countries – but also stress the need for language institutions as path finders in dealing with future panoramas.

Keywords: "path finders", peripheral institutions", "cultural inheritance", "cultural institutions", "climate changes"

Til det beste for fellesskapet -forleggerens grunnleggende motivasjon og overordnede målsetning med sin praksis rundt innkjøpsordningen for litteratur

Line Elise Holmboe

OsloMet, Norway

Sammendrag:

Paperet utgjør en del av min avhandling om forleggenes perspektiv på innkjøpsordningen for litteratur. Jeg anlegger et pragmatisk perspektiv og bruker Schatzkis tre parametere for sosial praksis (Schatzki 2012, 2001) og Boltanski og Thévenots verdiverdener (Boltanski og Thévenot 2006) for å se nærmere på forleggerens praksis rundt innkjøpsordningen. Dybdeintervjuer med ansatte i forlag som har mange innkjøpte bøker danner det empiriske utgangspunktet for analysen. Paperet handler om hvilken mening forleggeren tillegger sin praksis, om deres legitimering av virksomheten og berettigelse til økonomisk støtte til utgivelsene fra innkjøpsordningen. Jeg avdekker en sterkt etablert tankegang blant forleggerne om at deres oppgave er å stille et behov for litteratur i den norske befolkningen. Jeg argumenterer for at ønsket om å bidra til fellesskapets beste overskygger personlige motiver om økonomisk vinning. Nødvendige økonomiske hensyn kommer i annen rekke og blir sett på som en nødvendighet snarere enn et mål i seg selv.

Keywords: innkjøpsordningen, legitimering, pragmatisme, sosial praksis, forlagsbransj

When Public Art Organizations seek re-thinking of their model of management: A Case Study of the Public Art Organizations in Helsinki, Finland

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Abstract

The arts organizations are influenced externally and directly, among other things, by the cultural policy model, which is defined by the instruments in which the model is operating. Further, the other major factor that externally influence the art organizations is the overall economic environment of the society, which facilitate or restrict the governmental support.

The author of the article is questioning the relationship between the model of management of the public art organizations and the existing cultural policy model, presenting the case study from Finland. How the Finish model of cultural policy, which provides secure and long-term governmental funding, influence on the arts organization's innovation, creativity and cooperation?

This article provides a critical overview of the public art organizations in Helsinki, Finland, their management models and their relationship toward the major external influences: cultural policy. It provides analyzes of 15 public art organizations from Helsinki and is indicating organization's capability and flexibility to cope or not with the challenges that occur on both: local and global level.

The author calls for re thinking of existing models of management but also about the existing cultural policy model and proposing some direction in which these cultural institutions could be re-structured.

Keywords: Models, Cultural Policy, Changing perspectives, Arts management