

University of Hildesheim
September 9 – 12, 2014

Berlin
September 12 – 13, 2014



Conference Reader

Edited by the Department of Cultural Policy of the University of Hildesheim



Cultural Policy: Explore. Discuss. Promote.

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The International Conference on Cultural Policy Research (ICCPR): The History

The main function of ICCPR (The International Conference on Cultural Policy Research) is to promote, in association with the International Journal of Cultural Policy, a biennial research conference of high academic standards in different parts of the world. The conference provides an opportunity for researchers to present papers that reflect on cultural policy from any relevant discipline, provided they make an original academic contribution to the field.

The *First International Conference on Cultural Policy Research* (ICCPR 1999) was held in Bergen, Norway on November 10th -12th 1999. The main goal of the conference was to establish a more stable international network for researchers within the field of Cultural Policy Research, and to secure the continuity of the network by introducing a biennial conference to be held in different parts of the world. The initiative to organise the ICCPR 1999 was taken by an international group of researchers in cooperation with the *International Journal of Cultural Policy*. About 140 researchers from 17 countries attended the conference. 60 papers (of 110 abstracts submitted) were presented. A selection of papers was subsequently published in the *International Journal of Cultural Policy* (Vol. 7, No 1 and Vol. 7, No 2).

The *Second International Conference on Cultural Policy Research* (ICCPR 2002) took place in Wellington, New Zealand, 23th – 26th January 2002. 192 researchers attended the conference. More than 100 papers were presented. A selection of papers was subsequently published in the *International Journal of Cultural Policy* (Vol. 8, No 2 and Vol. 9, No 1).

The Third International Conference on Cultural Policy Research was organized by François Colbert and the Carmelle and Rémi Marcoux Chair in Arts Management, HEC Montréal. Additional information about the ICCPR 2004 is available on:
<http://neumann.hec.ca/iccpr/>

The *Fourth International Conference on Cultural Policy Research* (ICCPR 2006) took place in Vienna, 12th – 16th July, 2006. About 400 researchers from 52 countries attended the conference. 195 papers were presented. A selection of papers was published in the *International Journal of Cultural policy* (Vol. 13, No 2 and 3).

The *Fifth International Conference on Cultural Policy Research* (ICCPR 2008) took place in Istanbul, 20th – 24th August, 2008. About 250 researchers from more than 40 countries attended the conference. 110 papers were presented.

The *Sixth International Conference on Cultural Policy Research* (ICCPR 2010) took place in Jyväskylä, Finland, 24 – 27 August, 2010. About 250 researchers attended the conference and 170 papers were presented. Additional information about ICCPR 2010 is available at: <https://www.jyu.fi/en/congress/iccpr2010>



The *Seventh International Conference on Cultural Policy Research* (ICCPR 2012) took place in Barcelona, Spain, 9-12 July, 2012. About 300 researchers from 44 countries attended the conference. More information about the conference is available at: <http://www.iccpr2012.org/>

Members of the ICCPR Scientific Committee

- Jeremy Ahearne, University of Warwick, UK
- Oliver Bennett, University of Warwick, UK (editor of *The International Journal of Cultural Policy*)
- Jennifer Craik, University of Canberra, Australia
- Peter Duelund, University of Copenhagen, Denmark
- Gonzalo Enríquez-Soltero, Universidad Nacional Autónoma de México (UNAM), ENES – León, Mexico
- Aysegül Guchan, Yeditepe University, Turkey
- Jenny Johannisson, University of Borås, Sweden (Chair of the Scientific Committee)
- Nobuko Kawashima, Doshisha University, Japan
- Sigrid Røyseng, BI: Norwegian Business School, Norway
- Diane Saint Pierre, University of Quebec, Canada
- Michael Wimmer, University of Vienna, Austria

Gabriele Heinen-Kljajić

Welcome address by Lower Saxony Minister for Science and Culture

One goal of cultural policy is to create ideal conditions for the emergence of culture. In Lower Saxony, we are guided by the basic idea of cultural participation for all citizens. Therefore, cultural education, socio-cultural and inter-cultural as well as cross-cultural work are particularly encouraged.

However, which tools and measures can achieve these goals? How is cultural policy shaped in other countries and what are the new approaches? These questions reveal the crucial role of the international discourse for successful cultural policy: Scientific knowledge can be developed through exchange and thereby stimulate the policy debate.

The eighth International Conference on Cultural Policy Research in September 2014 offers perfect conditions for a successful debate. It is hosted by the first and only chair of cultural policy in Germany, and it holds a UNESCO Chair with focus on Cultural Policy for the Arts in Development. Moreover, the conference takes place at a special venue, the Kulturcampus Domäne Marienburg. It is an inspirational environment and provides ideal working conditions in a unique and creative atmosphere. The city of Hildesheim, with its many historical and cultural highlights as well as two UNESCO World Heritage sites ensures a stimulating supplementary program.

I hereby invite you to participate at the ICCPR2014, to debate and to continue to explore cultural policy. We are looking forward to hosting the eighth International Conference on Cultural Policy Research in Hildesheim, and wish you a warm welcome in Lower Saxony.

Sincerely,

Dr. Gabriele Heinen-Kljajić



Wolfgang-Uwe Friedrich

Welcome address by the President of the University of Hildesheim

Ladies and gentlemen,

I'd like to wish you a warm welcome to the University of Hildesheim Foundation.

The work of the Kulturcampus Domäne Marienburg is driven by passion and a thirst for knowledge. This is thanks to the community of academics and students who give the campus its particular inspiration. The Kulturcampus is based on a medieval fortress which has had an eventful 650-year history – over the years it has had many owners, including the Church, Crown, state, farmers and the military. Today it is the property of the University of Hildesheim Foundation. Two thirds of the 1,100 students who come to Hildesheim in Lower Saxony to study Cultural Studies hail from other regions of Germany or from abroad. The Cultural Studies, Aesthetics and Applied Arts course was created in 1978, making it the oldest course in Germany that leads to a qualification in the field of the arts, cultural policy and management and culture mediation. Other courses such as Creative Writing, The Scenic Arts and Culture Mediation have subsequently been added; all under the aegis of the Department of Cultural Policy, which is still the only university department of cultural policy in Germany. This department also hosts the UNESCO Chair in Cultural Policy for the Arts in Development which brings together partners from regions such as the Mediterranean, Southern and Northern Africa to study the influence of the arts on the processes of social development.

The Kulturcampus was the site of the German UNESCO Commission's debate on the German Federal Government's first official report on the protection and promotion of the diversity of cultural expressions. It is also the place where our students organise a wide range of events and projects such as PROSANOVA, the largest festival for young German-speaking contemporary writers; the literary journal "Bella triste"; the Turkish-German Theatre, one of the longest-running free theatre projects; and the TRANSEUROPA European theatre festival. Part of this ensemble is also the Centre for World Music and its unique collection of music instruments and recordings. At the University of Hildesheim, artistic practice is an important part of research and teaching.

The University of Hildesheim is a Foundation University, one of the first of its kind in Germany. We receive most of our funding from the state, but we have a wide range of autonomous rights, for example recruiting professors, establishing new chairs, managing our facilities and electing our own board. The range of subjects cover courses in Educational Science and Social Sciences; Cultural Studies and Aesthetic Communication; Linguistics and Information Science; Mathematics, Natural Sciences, Economics and Computer Science. In cooperation with more than 250 partner schools, student teacher are enabled to



relate basic theory to practical experience early on in their studies onwards. The University of Hildesheim cooperates with more than 180 universities or institutions of tertiary education in about 50 countries and offers more than 400 student exchange places annually. Students appreciate the compact campus with approx. 6500 students and 450 academic staff members.

At ICCPR 2014, we will be tackling issues that affect every single person. What significance do culture and the arts have in our lives? How do they affect us? And most important: what is the role of cultural policy, what are its needs and tasks and consequently, what is the role of cultural policy research?

About 400 presenters and participants from over 60 countries will present topics from the wide field of cultural policy research thus addressing these issues. Moreover, these questions will also be addressed by experts from the University of Hildesheim's Department of Cultural Policy within the six semi-plenary sessions in the fields of cultural policy and processes of transformation, cultural policy and participation and cultural policy and arts education.

This gathering of academics and experts from around the world serves to consolidate the global network for cultural policy research. I am sure you will find the conference informative and will enjoy some wide-ranging discussions. I also hope the contacts that you make will have a lasting effect once the conference is over.

Yours,

Professor Dr. Wolfgang-Uwe Friedrich



Jenny Johannisson

Welcome address by the Chair of the Scientific Committee of the ICCPR

As chair of the Scientific Committee, I'm happy to welcome you to the eighth International Conference on Cultural Policy Research, ICCPR 2014.

The ICCPR takes place biennially and has previously been hosted in Bergen (1999), Wellington, New Zealand (2002), Montreal (2004), Vienna (2006), Istanbul (2008), Jyväskylä, Finland (2010), and Barcelona (2012). The Scientific Committee is very pleased that the ICCPR 2014 is hosted by the University of Hildesheim, a leading research and education environment in our field. My heartfelt gratitude is extended to Professor Wolfgang Schneider and his team at the University of Hildesheim. The existence of the ICCPR will always be based on the commitment of a local organizer who takes the main responsibility for all matters that are crucial to making the conference happen.

The main function of ICCPR is to promote, in association with the *International Journal of Cultural Policy*, a biennial research conference of high academic standards in different parts of the world. The conference provides an opportunity for researchers to present papers that reflect on cultural policy from any relevant discipline, provided they make an original academic contribution to the field. Proposals for papers are rigorously assessed by at least two members of the Scientific Committee. The committee has thoroughly enjoyed assessing proposals for the ICCPR 2014 in Hildesheim, knowing that the accepted papers represent a wide range of subjects as well as theoretical perspectives and methodological approaches. In particular, I'm happy that researchers from parts of the world that have previously not been well represented at the ICCPR— such as African countries and countries in the Middle-East – are attending the conference in Hildesheim. The inclusion of as many voices from as many perspectives as possible is vital for fulfilling the ambition of the ICCPR to be truly international. As chair, I wish to thank all researchers who have devoted time in their busy schedules to submit a paper, and for engaging in what I'm sure will be an intellectually as well as socially highly stimulating event.

I wish all participants a fruitful conference!

Dr. Associate Professor Jenny Johannisson

Wolfgang Schneider

Welcome address by the Director of the Department of Cultural Policy

Cultural policy could be social policy and, in fact, cultural policy research in Germany deals with issues concerning the democratization of culture, the social and economic situation of artists, and arts education. Objects of investigation include the cultural infrastructure, cultural management and foreign cultural policy, as well as the complex system of cultural support in the multi-level political system of Germany, where municipalities and federal states in particular are responsible for the implementation of cultural policies. In addition, civil society plays an important role – the German Cultural Council unites around 250 organizations, concerned, for example, with music, the performing arts, literature, film and community arts – private arts foundations as well as the cultural and creative industries are analysed, reflected and discussed in research and education.

Germany regards itself as a “Kulturstaat”, that is, as a state that actively supports culture (culture state). The freedom of the arts is protected by German law in article 5, paragraph 3. In the federal structure the arts are also protected, for example, the constitution of Lower Saxony, states that state, county and local governments have to protect and promote culture. Support for public culture is currently more than nine billion euros per year thus facilitating a diverse theatre, and a proliferation of museums and libraries albeit mostly in the cities.

Against this background, it is a great pleasure to host the International Conference on Cultural Policy Research, from 9th to the 12th September 2014 at Hildesheim, the only German university department of cultural policy. We are honoured by the decision of the Scientific Committee to allow us to host this important congress in Germany for the first time and we encourage you now to remember the date!

We welcome you to the Kulturcampus of our medieval castle in this world cultural heritage city which also hosts the office of the UNESCO Chair in Cultural Policy for the Arts in Development.

So please start making plans to join us now – perhaps even to present a paper or participate in a thematic session – and continue with us after the Hildesheim program of theoretical debate by accompanying us to Berlin on 12th to 13th September, where we can meet artists and cultural politicians in practice.

Welcome in Hildesheim!

Professor Dr. Wolfgang Schneider

UNESCO Chair in Cultural Policy for the Arts in Development

Wolfgang Schneider, Daniel Gad

Towards Cultural Governance

What is the role of art and artists in the transformation of society? What impact can cultural policy have on changes to government structures? It is not primarily about money, but social relevance; it is not about representation, but intervention. It is no longer just about local art education, regional support structures or national programmes for arts education. Now it is also about international exchange between artists, culture as a development factor and a comparative analysis of cultural management. Culture is viewed as a source for the development of society. Accordingly, the task of cultural policy is to create and support structures that mobilise people's creativity and thus ensure wellbeing, innovation and pluralism.

Over recent decades, these relationships have been discussed at UNESCO level. Within Germany and on the African continent, there has been an increase in experiences and initiatives aimed at putting discourse on cultural policies into practice. On the occasion of the awarding of the UNESCO Chair in Cultural Policy for the Arts in Development, the Department of Cultural Policy at the University of Hildesheim is asking questions about good governance concepts for cultural policy, defined as social policy. In particular, this view provides a comparison of perspectives from South and North.

Now we have to ask where some academic "deep drilling" is needed. In this respect, the research of the Hildesheim UNESCO Chair can be viewed as a starting point for further international exchange and drawing up academic curricula on cultural policy discourse. In this sense, we can be involved in shaping the cultural policymakers and cultural managers of the future. The Department of Cultural Policy provided a forum for exchanging cultural policy concepts as part of the discussion on good governance. It also formed part of the current discourse on cultural studies. The results were to identify the latest state of theory and practice within the concepts of good governance and cultural policy.

The debate about good governance includes the examination of control mechanisms with regard to desired objectives and the functioning of institutions, principles and structures. Concepts of good governance for cultural policy have received little attention in the past. So it is necessary to question the meaning of transparency and participation, efficiency, accountability, market economy, the rule of law and justice within and for cultural policy activity and within processes of democratic transformation. The key issues are the role of the arts and of individual artists in the development of society and the role of business enterprises within the framework of corporate social and cultural responsibility. We also need to clarify the freedoms and context that the arts need within social development and what role arts education plays in this respect. Discussion is needed about the connection between the protection and promotion of the diversity of cultural expression and the

role of the arts in the development of society; and about which links with the creative industries promote the role of the arts in social development. There should also be debate about which cultural policy structures are needed to enable the social role and function of the arts and how cultural policy should be reviewed in this respect.

It is also necessary to clarify which forms of cooperation and exchange between North and South and between South and South are needed in this context, and the existing demand for training for artists and cultural managers in developing countries. A discussion on sustainability that is oriented towards the arts and the integration of cultural policy activity is a particular challenge for the 21st century. When we think of good governance as providing a new basis for society, what is required to facilitate cultural governance? Let us use the term as a bridge that serves to advance interdisciplinary dialogue, linking discourse between disciplines and bringing together political science and cultural science. It requires the coordination and control of complex social systems and the organisation of cultural diversity and cultural participation. Cultural policy needs goals that could provide a basis for a successful life. Implementation of these goals requires strategies to be set for state and society. Concept-based good governance could play its part in this. How does society view cultural policy? Who are the actors, what infrastructure is required, and how is it created?

“The goals of cultural policy tend to be based on content rather than economics. Content, structure and processes are some of the dimensions of cultural policy. Governance particularly affects the structures and processes of this policy. Per se, it is neither a goal of cultural policy, nor a sphere of activity within cultural policy. Rather, it highlights which systems of management and control are actively involved in the attainment of cultural policy goals. Governance goes beyond cultural management, as it also focuses strongly on how such goals can be carved out and agreed by all the actors involved. As an administrative concept, and embedded in the idea of the activating state, it aims to involve civil society and its excellent problemsolving skills in order to overcome social challenges. It is not a question of competition, but rather of cooperation between governmental and non-governmental actors. Existing efforts and practical successes can be built upon and strengthened using the conceptual and strategic potential of governance.”

In their article “Zur Begründung von Cultural Governance” published in the magazine “Aus Politik und Zeitgeschichte” in 2009, Tobias J. Knoblich and Oliver Scheytt describe a concept of governance that is based on shared responsibility and responsible partnership. The state, the market and civil society are not set against each other, but linked together. The focus is on the cultural wellbeing of every single citizen. Because culture gives every single person the power for self-reflection. Culture allows us to recognise values and make decisions in our search for meaning. Culture is how people express themselves, gain self-awareness and create works that allow them to expand their limits.



So the aim is to use cultural policy to achieve a fundamental cultural competence and good governance.

The arts have a special role to play in this. When someone tackles the issue of the freedom and dignity of every individual and offers the symbolic forms in which they can be thought and, in particular, lived, this very often happens via the medium of the arts. Individuality and social bonding are illustrated by the arts. So the arts go far beyond artificial social communication and create a human determination of aims. Therefore we need a cultural policy that is understood as a social policy which enables, defends and organises art and culture.

In 2011, the Department of Cultural Policy at the University of Hildesheim and its Director were commissioned by UNESCO in Paris to establish the UNESCO Chair in Cultural Policy for the Arts in Development. Research and education in comparative cultural policy research with a focus on cultural diversity will be intensified within the framework of this UNESCO Chair. The Hildesheim approach to Arts, Aesthetics and Cultural Studies brings with it questions about social development processes within and via the arts. Based on the research assignment of the University of Hildesheim, the cultural policy structures and strategies within a German, European and international context are examined through research projects. In addition, the department provides advice and support to governmental, semi-governmental and civil society actors. The central aim is to integrate international research findings into the German debate on cultural policy, and vice versa.

These questions take on particular relevance when they are applied in, with and to world regions where debates on cultural policy are either very young or still very limited. The Hildesheim UNESCO Chair focuses particularly on Africa, including sub-Saharan regions and the countries bordering the Mediterranean. A range of initiatives have taken root here over recent years, such as the Arterial Network or the Arab Cultural Policy Group. Other networks such as the Observatory on Cultural Policy in Africa have been around even longer. Many experts and academics have already tackled the issues that are under the microscope here. The aim of the investigations carried out by the Hildesheim UNESCO Chair into cultural policy issues and conditions is to study and integrate this expertise in order to expand and deepen cultural policy concepts between Africa, the Mediterranean and Europe. The events of recent years in various corners of the African continent illustrate that culture plays a role in the development of societies and that culture can accompany the political processes of a society's transformation through civil society actors. The aim of the cultural policy research conducted by the Hildesheim UNESCO Chair is to grasp this opportunity to rethink and reshape cultural policy.

The Eighth International Conference on Cultural Policy Research 2014 in Hildesheim will be another step in connecting academics, from all over the world.



More about the subject:

“Good Governance for Cultural Policy. An African-European Research about Arts and Development” edited by Wolfgang Schneider and Daniel Gad. Peter Lang Verlag, Frankfurt am Main 2014.

Bernd M. Scherer

The Haus der Kulturen der Welt: An Innovative Space for the Arts and Discourse

The Haus der Kulturen der Welt is a cosmopolitan centre for international contemporary arts. The latest developments and discourse in the artistic and academic spheres are linked in an interdisciplinary forum that is unique in Europe. Building on its 25 years of experience of presenting global trends in the arts and academic discourse, over recent years the Haus der Kulturen der Welt has increasingly established itself as a space where innovative thinkers can grapple with the emerging issues that are relevant to today's society. By launching projects and reflecting on questions such as the new world order after 1989, globalisation, migration and the state of post-9/11 societies, the Haus der Kulturen der Welt is constantly opening up new perspectives on these issues within their political context. Artistic and curatorial approaches from the worlds of literature, the visual arts, film, music and the performing arts go hand-in-hand with discursive reflection.

The HKW – a cosmopolitan forum for Germany's migrant community

The mission of the Haus der Kulturen der Welt is to present Germany with top-quality international cultural actors, along with their particular issues and projects. In order to appropriately link together the discourse in Berlin, Germany and Europe, the HKW works with artists, curators and academics to develop globally relevant topics and connect them to local players, cultural trends and institutions. In this way and in the spirit of 'rooted cosmopolitanism', complex issues that not only affect the world as a whole but also our own society and that of other European countries are provided with a forum based in the migrant metropolis of Berlin. This forum is characterised by its openness to experimentation and transcultural exchange at an elevated artistic and intellectual level.

The HKW: knowledge production using the tools of arts and sciences

The work of the HKW increasingly revolves around linking together subject matter and working methods from two spheres: arts and sciences. In light of the world's growing complexity, it is important to take a transcultural and transdisciplinary approach. Since the Enlightenment, the arts and sciences have been divided into two distinct spheres with the establishment of separate academies. But now these two fields are once again moving closer together. This is largely due to the fact that contemporary phenomena such as globalisation, climate change and ongoing political, economic and social crises cannot be penetrated and dealt with by a single discipline. There is a need to bring together all areas of society to create new knowledge using new forms and formats.

The HKW as an international centre for artistic research

The Haus der Kulturen der Welt can look back over many years of cultural production and reflection at the interface between aesthetics and science, with projects such as *Animismus* (2012), *On Research* (2012), *Global Prayers* (2011-2013), *Call for Future* (2010-2012), *The Potosí Principle* (2010) and *In the Desert of Modernity* (2008). In this way, it has established itself as one of Germany's most renowned centres for rigorous theoretical and practical dialogue between the arts and sciences. This process is currently being driven forward by *The Anthropocene Project* (2013-2014). In this two-year project, HKW is working with the Max Planck Society, the Deutsches Museum and the Rachel Carson Center in Munich to explore new forms of artistic research and the cultural consolidation of scientific topics around the theory of an 'age of Man' that describes our current geological era.

The HKW as a place for lifelong learning

An important aspect of the work of the Haus der Kulturen der Welt is education. Every project includes educational programmes for every age group, including guided tours, workshops for kids and teens and a Knowledge Club, which tackles the many different subject areas in a way that is suitable for specific target groups. Young adults from the migrant community design their own media and art projects and adopt the instruments of aesthetic and political participation. The focus is on programmes that promote lifelong learning by and with other visitors and instructors. Through education and exchange, visitors gain new knowledge and have an opportunity to expand their perceptions of the world and current issues of local and global relevance.

The HKW creates academic programmes from the cultural sphere for students and researchers

In future, once or twice a year German and international students, researchers and cultural workers will also be invited to join in with a major HKW programme to discuss particular questions relating to the generation of knowledge and artistic production. This year, this was kicked off by the *Former West* programme. The more mature generation of artists and researchers will be involved in the work of the HKW via an "Akademie auf Zeit (AT)" [temporary academy], which is still in the planning stage. From 2014 and in conjunction with the Ernst Shering Foundation, international mid-career artists, curators and post-doctoral researchers will be invited to the HKW on a nine-month residency programme. In a colloquium, they will address current issues at the interface between art and science and will be involved in shaping future HKW programmes. These programmes are aimed at future opinion formers and emerging talents in Germany and around the world. With programmes



such as these, the Haus der Kulturen der Welt is constantly exploring new avenues and providing a host of opportunities for visitors and guests to become actively involved.

The HKW creates a network of knowledge and is expanding its programmes to the online sphere

The HKW can call on the networks of international artists, theorists and academic and cultural institutions that it has built up across all five continents in the course of its work since 1989. Since it reopened in 2007, the HKW has increasingly been working with partners in the cultural and academic spheres, both in Germany and around the world. The creation of online programmes and the use of social media have led to an explosion in the number of global recipients. With over 15,000 Facebook contacts, the HKW is one of Berlin's leading cultural organisations. The majority of these contacts are international. This shows how its programmes are followed online and how its relevance radiates far beyond the borders of Berlin and Germany. Thanks to over 40,000 contacts on the HKW's mailing list and other online and print PR activities relating to specific projects, the Haus der Kulturen der Welt attracts some 140,000 visitors every year.

Basma El Husseiny

Cultural Policies in the Arab Region

The term “cultural policies” is now widely used and known in the Arab region; although perhaps not always with the same meaning. Back in 2009, when we started the first program in the Arab region to survey cultural policies, the situation was different: the term was rarely used and it was, and still is, not easy to find researchers and scholars in this field. Another thing that has not changed is the fact that there are no or very few official cultural policies in any Arab country. In 2009, we surveyed the de facto cultural policies in eight Arab countries and published this research in English and Arabic. Following this, in 2010, we held the first regional conference on cultural policies in Beirut, then started a process of encouraging and supporting small groups of artists and intellectuals in different countries to analyze the de facto cultural policies and propose improvements. We also encouraged these groups to invite ministry of culture officials to be part of the process. This was supposed to be a difficult but useful effort; possibly leading to tangible positive results within two to four years.

In early 2011, waves of massive protest swept across five countries in the region, removing their heads of state, and causing repercussions across the rest of the region. A lot has been said about the causes of these uprisings and many international political analysts occupy themselves with writing about their consequences. Today, these waves have either been suppressed by forces belonging to the old regimes, or have been transformed into violent armed conflicts by regional and international powers, causing shocking destruction and death tolls. As I speak, the price the peoples of the region are paying for the mere chance of freedom is calculated in hundreds of human lives. The region that is connected by language, folk traditions, music, literature, architecture and cuisine is now also connected by similar sorrows.

It is not possible in my opinion to think and talk about cultural policies without considering the political contexts that encompass them, so please allow me to take a few moments to reflect on the political situation in the region, and in particular in Egypt. As in complicated and violent political situations in other parts of the world, there are many readings of reality. In Egypt, you could find some intellectuals who would argue that what we have now is a democratic regime headed by a democratically elected president. Subscribers to this argument go on to explain, that toppling the democratically elected president who belonged to the MB (and the following massacres, arrests and bizarre death sentences, all enacted by the leaders of the Mubarak regime), was inevitable and necessary to avoid the horrible, oppressive, and theocratic rule of the MB. My reading of the situation is different. I think that a popular and justified revolution started in January 2011 but was defeated by a counter revolution planned and led by the old regime. The MB and other Islam-



ic powers agreed to play along and take part in the counter revolution plan, with the hope that they can rule through an alliance with the remnants of the Mubarak regime. However, this alliance was doomed and ended with the atrocities that happened in July and August 2013. Now, the secular powers of the 2011 revolution are defeated and many of their leaders are in jail, but the regime's victory is neither complete nor final.

This is perhaps too much talking about politics; but as many of you who lived in fast changing political environments know, cultural policies become dependent on political developments in a way that cannot be avoided. In fact, among the many power battles between the old regime and the MB in Egypt, the one that marked the fall of the MB is the one around the position of the minister of culture. It was also the easiest to win for the old regime because of the fact that the vast majority of artists, writers and cultural practitioners were strongly opposed to the MB.

How does one think and talk about cultural policies in such a turbulent environment? Is it possible to propose, agree on and implement new cultural policies in countries where the political battles are still going on? I don't really have a straight answer to this question, but let me share with you some of the questions that are boiling in my head, maybe you can help me reach some answers.

These notes are to be seen within the work of Al Mawred Al Thaqafy and the Arab Cultural Policy Group.

Al Mawred Al Thaqafy (Culture Resource) is a regional, non-profit organization that seeks to support artistic creativity in the Arab region and to encourage cultural exchange between intellectuals and artists within this region and abroad. Culture Resource supports Arab artists, cultural organizations, and the growth of the independent cultural sector generally through a range of diverse services and programs. Founded in 2004, it seeks to change and improve the conditions for cultural expression, reinforce actors in the cultural sector, and strengthen the infrastructure for cultural development in the Arab region, Culture Resource launched in 2009 a regional program for the monitoring and development of cultural policies in the Arab region.

In accordance with the recommendations of the First Conference on Cultural Policies in the Arab Region, which was held in Beirut in June 2010, the establishment of national cultural policy groups started in September 2010 with the aim of monitoring, follow-up and analysis of existing cultural policies and drafting new cultural policies in some Arab countries: Algeria, Egypt, Jordan, Lebanon, Morocco, Mauritania, Palestine, Syria and Yemen. In April 2011, the Arab Cultural Policy Group was formed in order to give the opportunity to the national groups' coordinators in the different countries to exchange experiences and ideas and to discuss the reality of cultural work in the region. It has representatives from twelve Arab countries.

ICCPR 2014: General Timetable

The Program in Hildesheim

Tuesday, 9th September 2014

Hildesheim City Theatre (TfN)

6 pm	Welcome by the mayor of the city of Hildesheim Dr. Ingo Meyer, Dr. Ass. Prof. Jenny Johannisson, Chair of the Scientific Committee ICCPR, Prof. Dr. Wolfgang-Uwe Friedrich, president of the University of Hildesheim and Prof. Dr. Wolfgang Schneider, director of the Department of Cultural Policy. Opening speech by Prof. Dr. Bernd M. Scherer, director of the "Haus der Kulturen der Welt" (house of world cultures), Berlin and by Basma El Husseiny, Al Mawred Al Thaqafy, Cairo. Program with insights into the artistic practice of Cultural Studies of Hildesheim
8 pm – 10 pm	Reception in the foyer of the Theatre for Niedersachsen (Lower Saxony)

Wednesday, 10th September 2014

Kulturcampus Domäne Marienburg

9.00 am – 10.30 am	Paper Sessions parallel to Thematic Sessions
10.30 am – 11.00 am	Break
11.00 am – 1.00 pm	Semi-Plenary Sessions 1. Cultural Policy and Processes of Transformation 2. Cultural Policy and Participation 3. Cultural Policy and Arts Education
1.00 pm – 2.30 pm	Lunch
2.30 pm – 4.00 pm	Paper Sessions parallel to Thematic Sessions
4.00 pm – 4.30 pm	Break
4.30 pm – 6.00 pm	Paper Sessions parallel to Thematic Sessions
From 8.00 pm	Congress Dinner at Hotel Novotel Hildesheim



Thursday, 11th September 2014

Kulturcampus Domäne Marienburg

9.00 am – 10.30 am	Paper Sessions parallel to Thematic Sessions
10.30 am – 11.00 am	Break
11.00 am – 1.00 pm	Semi-Plenary Sessions <ol style="list-style-type: none"> 1. Cultural Policy and Processes of Transformation 2. Cultural Policy and Participation 3. Cultural Policy and Arts Education
1.00 pm – 2.30 pm	Lunch
2.30 pm – 4.00 pm	Paper Sessions parallel to Thematic Sessions
4.00 pm – 4.30 pm	Break
4.30 pm – 6.00 pm	Paper Sessions parallel to Thematic Sessions
From 8.15 pm	Congress Lounge at Roemer- und Pelizäus-Museum Hildesheim

Friday, 12th September 2014

Audimax, Main Campus, Marienburger Höhe

9.30 am – 11.00 am	The Observers' Panel: The main discursive threads and the scientific lines of development, with five experts: <ol style="list-style-type: none"> 1. Prof. Dr. Jonathan Vickery, Centre for Cultural Study, University of Warwick, United Kingdom 2. Prof. Dr. Mzo Sirayi, Tshwane University of Technology, Pretoria, South Africa 3. Prof. Dr. Vanessa Isabelle Reinwand-Weiss, Department of Cultural Policy, University of Hildesheim, Germany 4. Lazaro Israel Rodríguez Oliva, Cultural Diffusion Office, University of Colima, México 5. Rana Yazaji, Al Mawred Al Thaqafy (Culture Ressource), Cairo, Egypt
11.00 am – 11.30 am	Break



- 11.30 am – 12.30 pm Final panel discussion: Networking in Cultural Policy Research
- Prof. Dr. Arturo Rodríguez Morató, University of Barcelona, host of ICCPR 2012
- Prof. Dr. Wolfgang Schneider, University of Hildesheim, host of ICCPR 2014
- Moderation: Dr. Jenny Johannisson, Centre for Cultural Policy Research, Swedish School of Library and Information Science, University of Borås
- Concluding remarks by Prof. Dr. Per Mangset, Telemark University College, Norway, founder of ICCPR
- Lunch box for take away for all participants and cultural program
- Around 1.00 pm Departure to Berlin



The Program in Berlin

Friday, 12th September 2014

Lower Saxony State Chancellery in Berlin

- | | |
|--------------------|--|
| 1.00 pm | Departure to Berlin |
| 5.00 pm | Arrival in Berlin and city tour by bus |
| 6.30 pm – 10.00 pm | Theory meets practice. |

An evening with artists, cultural managers and cultural policy makers.

Welcome speeches by the Lower Saxon Minister for Science and Arts Dr. Gabriele Heinen-Kljajić, Berlin's new State Secretary for Cultural Affairs Mr. Tim Renner, State Secretary of Lower Saxony in Berlin Michael Rüter and executive director of the Cultural Policy Institute at University of Hildesheim as well as director of the UNESCO chair for Cultural Policy for the Arts in Development Prof. Dr. Wolfgang Schneider.

Round-table discussions on Berlin, German and European cultural policy.

Dinner with a view to Brandenburg Gate.

Party with the multi-faceted band Bukahara.

Saturday, 13th September 2014

City of Berlin

- | | |
|---------------------|--|
| 10.00 am – 12.00 pm | Excursion to three outstanding arts institutions with a remarkable relation to Cultural Policy. <ul style="list-style-type: none"> • Collection of classical antiquities, Berlin State Museums • Intercultural Theatre Maxim Gorki • Radialsystem & Holzmarkt |
| 1.00 pm | Official Goodbye-Gathering at riverside club Holzmarkt |
| 4.00 pm | Optional: Tour of the Konzerthaus Berlin |
| 4.30 pm | Optional: Visit of the Reichstag/Bundestag (German Parliament building) |
| 7.00 pm | Optional: Concert visit of the Berliner Philharmoniker |

ICCPR 2014: Timetable for Hildesheim

Wednesday, 10th Sept: 9 am – 10.30 am

Paper Sessions

Cultural Policy and Artist careers		Room: ICCPR_10
Chair:	Per Mangset	Discussant:
Takahashi, Kaori (Waseda University, Japan): How do young non-professional young actresses in Tokyo continue with their theatrical activities?		Wesner, Simone
Wesner, Simone (University of London, UK): Artists' Voices in Cultural Policy: career developments of older visual artists in Eastern Germany since unification		Praznik, Katja
Praznik, Katja (University at Buffalo, USA): (Neo)liberalization of Cultural Policies for Artistic Labor: The Continuity of Market Measures from Socialism to the Post-Socialist Era		Takahashi, Kaori

Historiographies of Cultural Policy		Room: ICCPR_9
Chair:	Oliver Bennett	Discussant:
Mulcahy, Kevin (Louisiana State University, USA): Command Cultures: Ideology and Aesthetics-Aryan Romanticism and Socialist Realism		Hajibabae, Majid
Hajibabae, Majid (Arak University, Iran): A historical and comparative approach to cultural policy in Iran (from 1925 to 1997)		Regner, Erika
Regner, Erika (Universität Wien, Austria): Hungarian cultural politics in the short 20th century – Literary prizes as indicators of changing cultural policy concepts		Mulcahy, Kevin

Cultural Policy for Cultural Diversity		Room: ICCPR_13
Chair:	Pasi Saukkonen	Discussant:
Tomka, Goran (Educons University, Serbia): Managing cultural diversity – tactics vs. strategies		Urrutiaguer, Daniel
Urrutiaguer, Daniel (Université Sorbonne Nouvelle Paris 3, France): Cultural diversity and the diversification of the supply of cultural heritage institutions in Paris and Marseille		Islam, Zahirul
Islam, Zahirul (Early Concern Society for Childhood Research & Development, and Culture and Science for Humanity/CSU, Bangladesh): Liberatory Praxis of Cultural Diversity in a Postcolonial Era: A field research of cultural policies in Bangladesh		Tomka, Goran

Target Groups of Cultural Policy		Room: ICCPR_6
Chair:	Sarah Kuschel	Discussant:
Eriksson, Catarina (Swedish School of Library and Information Science, Sweden): "Children's culture" in national cultural policy initiatives: for, with or by...? A comparison between Sweden, Norway and England		Primorac, Jaka / Obuljen, Nina / Aleksandra Uzelac



Primorac, Jaka / Obuljen, Nina / Uzelac, Aleksandra (Institute for Development and International Relations (IRMO), Croatia): Moving towards explicit policies: Access to culture in Croatian cultural policy	Weigl, Aron
Weigl, Aron (University of Hildesheim, Germany): Foreign Cultural Policy for Children	Eriksson, Catarina

Globalized Cultural Policy	Room: ICCPR_11
Chair: Lebogang Lancelot Nawa	Discussant:
Švob-Đokić, Nada (Institute for Development and International Relations, Croatia): Cultural stratifications and cultural policies: perspectives of globalism	Buijze, Renate
Buijze, Renate (Erasmus University Rotterdam, Netherlands): Tax incentives as a measure to support the arts in a globalizing world	Lipphardt, Anna
Lipphardt, Anna (Albert-Ludwigs-Universität Freiburg, Germany): What is the relevance of the "creative class" in context of the emerging field of Mobility's' Studies	Švob-Đokić, Nada

International Cultural Policy: Trends and Challenges	Room: ICCPR_7
Chair: Svetlana Hristova	Discussant:
Zamorano, Mariano / Rius Ulldemolins, Joaquim (CECUPS / University of Barcelona, Spain): Spain's nation branding project Marca España and its cultural policy: the economic and political instrumentalization of a homogeneous and simplified cultural image	Berge, Ola K.
Berge, Ola K. (Telemark Research Institute, Norway): L'exception culturelle: cultural protection or trade protectionism? Cultural policy & the Transatlantic Trade and Investment Partnership (TTIP) negotiations	Mai, Stephanie
Mai, Stephanie (University of Hildesheim, Germany): Cultural compromising on the edge: The EU's and Russia's cultural cooperation from 2000-2012.	Zamorano, Mariano / Rius Ulldemolins, Joaquim

Cultural Industries: Trends and Challenges	Room: ICCPR_12
Chair: Christiaan De Beukelaer	Discussant:
Shao, Li (Ohio State University, USA): "Warm Winter" in a bitter winter: the struggle of grassroots arts districts in an era of cultural industries in China	Schlesinger, Philip
Schlesinger, Philip (University of Glasgow, UK): Researching a moving target: a study of Scotland's Cultural Enterprise Office	Vecco, Marilena / Munoz, Paola A.
Vecco, Marilena / Munoz, Paola A. (Erasmus University, Rotterdam, Netherlands): A Perspective on Cultural Policies by Theatre Directors in Cali	Shao, Li

Symbols, Narratives and Cultural Policy	Room: ICCPR_8
Chair: Gonzalo Enriquez-Soltero	Discussant:
Song, Junmin (University of Warwick, UK): Diversity VS Authenticity in Creative Placemaking Strategy: The case of Seoul Digital Media City (DMC)	Miguel, Paula



Miguel, Paula (University of Buenos Aires, Argentina): Designing fashion, fashioning a city: symbolic production and cultural policies	Anderson, Paul
Anderson, Paul (University of Toronto, Canada): Imagining Istanbul as a Global Capital of Culture: Competing Cosmopolitan Discourses and the Obscuring of Minority Narratives	Song, Junmin

Cultural Policy and Cultural Exchange		Room: ICCPR_16
Chair:	Gerd-Ulrich Bauer	Discussant:
Köppen, Grit (Bayreuth Graduate School of African Studies, Germany): In-between Space(s): Challenges of Collaborations within Foreign Cultural Policy		Wei, Chun-Ying
Wei, Chun-Ying (Goldsmiths, University of London, UK): From Propaganda to Cultural Exchange—the organizational change in Taiwan's cultural diplomacy strategy		de Almeida Meroz, Joana Ozorio
de Almeida Meroz, Joana Ozorio (VU University Amsterdam, Netherlands): Domesticating the Transnational: Dutch Conceptual Design, International Cultural Policy and Conceptual Art		Köppen, Grit

Culture Policy, Usage and Behavior		Room: ICCPR_14
Chair:	Nina Stoffers	Discussant:
Amsellem, Rebecca (Université Paris Panthéon, France): International strategies in the museum field and economic models that increase earned incomes for museums		Kiki, Roch Alfred Amour Gbénahou
Kiki, Roch Alfred Amour Gbénahou / Danvoehou, Laurent Amour Nounag (Cultural Mediation Consultant at Adjara Museum, Benin): Porto-Novo, a city like no other		Puigarnau, Alfons
Puigarnau, Alfons (International University of Catalonia Barcelona, Spain): The Theme Park of Barcelona Gothic Quarter		Amsellem, Rebecca

Thematic Sessions

ENCATC: Cultural Policy Research and Professionalization of Cultural Sector		Room: ICCPR_1
Chair:	Annick Schramme, University of Antwerpen, Belgium	
Milena Dragičević Šešić, University of Arts in Belgrad, Serbia Jerry C. Y. Liu, National Taiwan University of Arts, Taiwan Carla Figueira, Goldsmiths University of London, UK Marcin Poprawski, Adam Mickiewicz University in Poznan, Poland		

Who will lay down their life for art? A Research Agenda in support of Artists as Change Agents		Room: ICCPR_2
Chair:	Mary Ann de Vlieg, freeDimensional	
An interactive discussion welcoming all who attend the session, including a number of key people such as Polly Stupples, Massey University, New Zealand; Aimee Fullman, Meaningful Engagement, Canada/USA/UK; Christine Merkel, German Commission for UNESCO; Annamari Laaksonen, IFACCA; Kiley K. Arroyo, Cultural Strategies Council / UC Berkeley, USA and representatives from the Arterial Network (tba)		



Developing Cultural Diversity Competencies in Professionalization of Arts Education	Room: ICCPR_3
Chair: Susanne Keuchel, Akademie Remscheid, Germany	
Dr. Ronit Land, Akademie Remscheid, Germany/Israel Teunis IJdens, LKCA Netherlands Dr. Ernst Wagner, UNESCO Chair Arts Education, Germany Rolf Witte, German Federation for Arts Education and Cultural Learning, Germany (tbc)	

Wednesday, 10th Sept: 2.30 pm – 4 pm

Paper Sessions

Theatre Policy	Room: ICCPR_16
Chair: Ofonime Inyang	Discussant:
Hylland, Ole Marius / Mangset, Per (Telemark Research Institute, Norway): Power structures in the theatre sector	Neumann, Hannah
Neumann, Hannah (Universität zu Köln, Germany): Afghan Theatre on European Stages	Bille, Trine
Bille, Trine (Copenhagen Business School, Denmark): Quality and demand for theatre performances	Hylland, Ole Marius / Mangset, Per

Cultural Policy as Welfare Policy	Room: ICCPR_6
Chair: Jenny Johannisson	Discussant:
Feder, Tal (University of Haifa, Israel): Arts Policy and Arts Consumption: Evidence from the US	Kim, Sehun
Kim, Sehun (Sookmyung Women's University, South Korea): culture and government: Tensions between cultural orientation and governmental concerns - A case of Cultural Welfare Policy in Korea	Seo, U-Seok
Seo, U-Seok (University of Seoul, South Korea): The Emerging Demand-side 'Cultural Welfare' Policy in South Korea	Feder, Tal

Cultural Diplomacy	Room: ICCPR_12
Chair: Yuki Akino	Discussant:
Noh, Anna Seonglim (University of Warwick, UK): North Korean Christian Diplomacy between 1970s and 1980s: A Mixture of Lights and Shades	Vuletic, Dean
Vuletic, Dean (University of Vienna, Austria): Cultural Diplomacy at the Eurovision Song Contest	Tite Amougui, Apollinaire
Tite Amougui, Apollinaire (University of Yaoundé, Kamerun): New Charta of cultural diplomacy	Noh, Anna Seonglim

Cultural Policy and Artist Careers	Room: ICCPR_13
Chair: Jo Caust	Discussant:
Zanti, Niki (University of London, UK): Visual artists in Cyprus: A study on their living and working situation	Lindström, Sofia



Lindström, Sofia (Linköping University, Sweden): The bread, the butter and the cream – visual artists and multiple job holding.	Noda, Kunihiro
Noda, Kunihiro (Tottori University, Japan): Do Artists and Government Share the Same Dream? Contemporary Art and Regional Regeneration in Modern Japan	Zanti, Niki

Regional Cultural Policy: Trends and Challenges		Room: ICCPR_4
Chair:	Toine Minnaert	Discussant:
Chung, Hsiao-Ling (National Cheng Kung University, Taiwan): Examining the Network Approach of the CCI Policies – The Cases of the Five Municipalities in Taiwan		Rêgo Leal, Ana Regina
Rêgo Leal, Ana Regina (Universidade Federal Do Piauí, Brazil): The Vibrant Culture Programme and how they live the Culture Points in Piauí – Brazil		Blomgren, Roger / Johannisson, Jenny
Blomgren, Roger / Johannisson, Jenny (University of Borås, Sweden): Regional Cultural Policy in Sweden: Empirical Results, Theoretical Understandings and Consequences for Cultural Policy Research		Chung, Hsiao-Ling

Cultural Management and Cultural Policy		Room: ICCPR_1
Chair:	Doreen Götzky	Discussant:
Birnkrant, Gesa (University of applied sciences Osnabrueck, Germany): Knowledge Management in Cultural Institutions		Tabrizi, Sirous
Tabrizi, Sirous (University of Windsor, Canada): A Comparative Research: MBI and Western Leadership		Wu, Chieh-Hsiang
Wu, Chieh-Hsiang (National Changhua University of Education, Taiwan): A Study on Legal Issues and the Sustainability of Art Authentication		Birnkrant, Gesa

International Cultural Policy: Trends and Challenges		Room: ICCPR_8
Chair:	Clive Gray	Discussant:
Wimmer, Michael (EDUCULT, Austria): Investigations on Major Trends in Culture and Culture Policy in Europe		Toyo, Malaika
Toyo, Malaika (Arterial Network, Nigeria): The potential of culture to respond to future challenges: The African Perspective		Hussain, Mazhar
Hussain, Mazhar (JAWAHARLAL NEHRU UNIVERSITY, New Delhi, INDIA): Modernist Cultural Project in Colonial India: the Case of Aligarh Movement.		Wimmer, Michael

Audience Development as Cultural Policy		Room: ICCPR_2
Chair:	Louise Ejgod Hansen	Discussant:
Barrett, Maria (University of Warwick, UK): Exploring 'class' in the field of theatergoing		Novak-Leonard, Jennifer
Novak-Leonard, Jennifer (University of Chicago, USA): Immigrants, Arts Participation, and the Shifting Cultural Landscape in the US: An Empirical Analysis		Louise Ejgod Hansen



Allmanritter, Vera (Pädagogische Hochschule Ludwigsburg, Germany): Intercultural Audience development – visitors of cultural institutions in Germany with migration background	Barrett, Maria
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International Cultural Policy: Trends and Challenges	Room: ICCPR_7
Chair: Nanna Kann-Rasmussen	Discussant:
Bauer, Gerd Ulrich (Universität Bayreuth, Germany): Caught between Foreign Cultural and Development Policies: What are the Perspectives of German Studies and German as a Foreign Language in Africa?	von Maltzahn, Nadia
von Maltzahn, Nadia (Orient - Institut Beirut, Lebanon): Cultural Institutions between State, Society and Cultural Relations: The Case of the Lebanese National Library	Cho, Mihye / Goto, Kazuko
Cho, Mihye / Goto, Kazuko (Singapore University of Technology and Design, Singapore; Setsunan University, Japan): Public Digital Libraries and Cultural Policy: A Case Study of “Singapore Memory Project”	Bauer, Gerd Ulrich

Actors of Cultural Policy: Trends and Challenges	Room: ICCPR_3
Chair: Aysegul Guchan	Discussant:
Lowies, Jean-Gilles (Université de Liège, Belgium): The New Status of the Artist in Belgium: is that Evidence-Based Governance?	Hadjiathanasiou, Maria
Hadjiathanasiou, Maria (University of Bristol, UK): The representation of Cyprus at the 1924 British Empire Exhibition, Wembley-London.	Takaku, Aya
Takaku, Aya (Kyushu National Museum, Japan): Museum Policy and Classification Systems of Museum Collection —Through the Introduction of Museum Systems into Japan	Lowies, Jean-Gilles

Thematic Sessions

Knowledge and strategy: Cultural policy research and its impact on long-term policy planning	Room: ICCPR_14
Chair: Sarah Gardner, executive director, IFACCA	
Randy Cohen, VP of Research & Policy, Americans for the Arts, USA Richard Russell, Director, Policy & Research, Arts Council England, UK Sharon Chang, Deputy Director Strategic Planning, National Arts Council Singapore (tbc) Matias Zurita, Head of Research, National Council for Culture and the Arts, Chile Annamari Laaksonen, Research Manager, IFACCA	

Breaking the frame: expanding our understanding of artistic agency beyond the frameworks of development policy	Room: ICCPR_9
Chair: Mary Ann de Vlieg, freeDimensional	
Polly Stupples, Massey University, New Zealand Iolanda Pensa, University of Applied Sciences and Arts of Southern Switzerland (SUPSI), Switzerland Mary Ann de Vlieg, freeDimensional Daniel Gad, University of Hildesheim, Germany	
Crossing borders: Cultural Policy Research and the Politics of	Room: ICCPR_10



Development	
Chair:	Jonathan Vickery, University of Warwick, UK
Milena Dragičević Šešić, University of Arts Belgrade, Serbia Serhan Ada, Istanbul Bilgi University, Turkey Marcin Poprawski, Adam Mickiewicz University of Poznan, Poland Wolfgang Schneider, University of Hildesheim, Germany	

Cultural Policy in East Asia		Room: ICCPR_11
Chair:	Lorraine Lim, Birkbeck, University of London, UK	
Hye-Kyung Lee, King's College, University of London Nobuko Kawashima, Doshisha University, Japan Hsiao-Ling Chung, National Cheng Kung University, Taiwan Discussant: Simone Wesner, Birkbeck, University of London, UK		

Wednesday, 10th Sept: 4.30 pm – 6 pm

Paper Sessions

Participation in Cultural Policy		Room: ICCPR_13
Chair:	Thomas Renz	
Lüüs, Birgit (Estonian Chamber of Culture, Estonia): Cultural participation in Estonia- a tentative inter-sectorality approach		Haugsevje, Åsne Dahl
Haugsevje, Åsne Dahl (Telemark Research Institute, Norway): Transforming "non-users" into "users". Cultural participation among kids in a Norwegian multicultural suburb.		Brook, Orian
Brook, Orian (University of St Andrews, UK): Is cultural participation influenced by the opportunities to participate offered by the places that people live?		Lüüs, Birgit

Audience Development as Cultural Policy		Room: ICCPR_14
Chair:	Anna Punke	
Sorjonen, Hilppa (Cupore – Foundation for Cultural Policy Research, Finland): Co-creation and other types of audience development in arts and cultural organizations		Szokol, Peter
Szokol, Peter (EDUCULT, Austria): Access to Culture – a policy analysis in Europe		Mandiola, Simón Palominos
Mandiola, Simón Palominos (Alberto Hurtado University, Chile): Paradigms of participation in post-dictatorship Chilean public cultural policy: the case of the National Council for Culture and Arts		Sorjonen, Hilppa



Cultural Industries and Cultural Policy		Room: ICCPR_11
Chair:	Birgit Mandel	Discussant:
An, Chairin (The University of Warwick, UK): Proposing a Conceptual Framework of Creative Autonomy: An empirical investigation from a TV PD's Perspective in South Korea		Mäe, Rene
Mäe, Rene (Tallinn University, Estonia): Reflections on the creative industries discourse in contemporary postsocialist Estonia: A discourse-theoretical approach		Røyseng, Sigrid
Røyseng, Sigrid (BI Norwegian Business School, Norway): The Social Contract of Artists in the Era of Cultural Industries		An, Chairin

Cultural Policy, Religion and Secularism		Room: ICCPR_1
Chair:	Jeremy Ahearne	Discussant:
Finger, Anja (University of Aberdeen, UK): 'Post-Secular' Cultural Policies? Revisiting Religion and the Public Sphere in the UK and Germany		Harding, Tobias
Harding, Tobias (University of Jyväskylä, Finland): The Dawn of the Secular State? Positions in Swedish Church and State Debates 1920-1939		Mehregan, Abbas
Mehregan, Abbas (University of Cologne, Germany): Cultural Policy in Islamic Countries: the Desirability and Feasibility of a Secular Cultural Policy in Islamic Countries		Finger, Anja

Cultural Policy for Cultural Cities		Room: ICCPR_12
Chair:	Antonia Blau	Discussant:
Garcia, Beatriz (University of Liverpool, UK): Urban Myths? Generating A City Image Renaissance Via The Media Representation Of Cultural Events		González, Miguel Anxo Rodríguez
González, Miguel Anxo Rodríguez (Universidade de Santiago de Compostela, Spain): Santiago de Compostela and Porto. Two European Cities of Culture between spectacle and crisis		da Nobrega, Juliana
da Nobrega, Juliana (Otto-von-Guericke University Magdeburg, Germany): A Study of Cultural Change in the Community Santa Marta, Rio de Janeiro, Brazil, after the Installation of the Police Pacification Unit		Garcia, Beatriz

Cultural Policy for Collaborations and Partnerships		Room: ICCPR_6
Chair:	Ole Marius Hylland	Discussant:
Kawamura, Yoko (Seikei University, Japan): Methodological Duality and Conceptual Plurality of Culture in International Relations: Towards Collaboration of Cultural Policy Research and International Relations		Minnaert, Toine / Lelieveldt, Philomeen
Minnaert, Toine / Lelieveldt, Philomeen (Utrecht University, Netherlands): Changing times and paradigms: difficult times for the Dutch Council for Culture		Song, Anna / Kim, Sae June
Song, Anna / Kim, Sae June (Sookmyung Women's University, South Korea): Changing Images of Korea by Cultural Partnership Initiative's Participants		Kawamura, Yoko



Cultural Policy and the Market of Art and Labor		Room: ICCPR_7
Chair:	Julia Speckmann	Discussant:
Ilczuk, Dorota (University of Social Sciences and Humanities, Warsaw, Poland): SOSART. Labor market of artists and creators in Poland		Hausmann, Andrea
Hausmann, Andrea (European University Viadrina, Germany): Employer Branding. Dimensions of Attractiveness for Arts Organizations		Dervisoglu Okandan, Gokce
Dervisoglu Okandan, Gokce (Istanbul Bilgi University, Turkey): Challenges for being a "Creative Entrepreneur" in Turkey. A Comparative Analysis of Cultural Policy Development in the Field of Cultural- Creative Entrepreneurship		Ilczuk, Dorota

Structural Changes in Cultural Policy		Room: ICCPR_16
Chair:	Nobuko Kawashima	Discussant:
Kann-Rasmussen, Nanna et al. (University of Copenhagen, Denmark): Where's my Fence? Comparing Scottish and Danish problem representations in cultural policy		Henningsen, Erik / Håkonsen, Lars / Løyland, Knut
Henningsen, Erik / Håkonsen, Lars / Løyland, Knut (Telemark Research Institute, Norway): From Institutions to Events – Structural Change in Norwegian Local Cultural Policy		Jancovich, Leila
Jancovich, Leila (Leeds Metropolitan University, UK): The Participation Myth		Kann-Rasmussen, Nanna et al.

Cultural Policy and Cultural Changes		Room: ICCPR_2
Chair:	Thomas Demmelhuber	Discussant:
Varga, Tünde (Hungarian University of Fine Art, Hungary): Art education and the role of artistic activism in the light of recent changes in art policy and art institutions in Hungary		Malafaia, Pedro Henrique dos Santos
Malafaia, Pedro Henrique dos Santos (Universidade de São Paulo, Brazil): National Culture System and Cultural Federalism in Brazil - critical approach from the perspective of the quality of democracy		Ji Young, Lee
Ji Young, Lee (The University of Tokyo, Japan): Total War versus Creative Expression: Drama Regulation Policy in Colonial Korea in the early 1940s		Varga, Tünde



Thematic Sessions

Cultural diplomacy, cultural cooperation and cultural connectedness between countries – towards a cultural policy research agenda relevant for emerging international relations in 2030	Room: ICCPR_10
Chair: Christine M. Merkel, German Commission for UNESCO	
Nadia von Maltzahn, Orient-Institut, Beirut, Lebanon Nina Obuljen Korzinek, Institute for Development and International Relations (IRMO), Croatia Discussant: Serhan Ada, İstanbul Bilgi University, Turkey	
Developments in cultural policy during times of political crisis: perspectives from the Arab region- protecting expression and building institutions	Room: ICCPR_8
Chair: Khaled Al Khamissi, Arab Cultural Policy Group, Lebanon	
Toleen Touq, Arab Cultural Policy Group, Jordan: Cultural support systems and new forms of artistic expression Hossam Fazalla, Association for Freedom of Thought and Expression, Egypt: Legal frameworks for freedom of artistic expression Liwaa Yazji, Arab Cultural Policy Group, Syria: Cultural civil society organizations as a new player Discussant: Rana Yazaji, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Syria	
The 2005 Convention in Practice – Catch me if you can	Room: ICCPR_9
Chair: Anna Steinkamp, German Commission for UNESCO	
Heritiana Ranaivoson, iMinds-SMIT-Vrije Universiteit Brussel, Belgium Antonios Vlassis, CEFIR/Université de Liège; Belgium Christiaan de Beukelaer, University of Leeds, UK Lázaro Israel Rodríguez, Independent Consultant, Cuba/Mexico/El Salvador Véronique Guèvremont, Laval University, Canada Discussant: Alejo Campos, Youth Orchestra Central Americans (OJCA), Central America	
Towards a Research Agenda on Culture and Cultural Policies for Poverty Reduction in Africa. A Concept Note	Room: ICCPR_3
Chair: Lupwishi Mbuyamba, Observatory on Cultural Policy in Africa, Mozambique	
Amina Haraj-Touzani, University Mohammed V in Rabat, Morocco Augustine Hatar, Errol Barrow Centre for Creative Imagination, University of the West Indies, Barbados	

Thursday, 11th Sept: 9 am – 10.30 am

Paper Sessions

Cultural Policy and Public Spaces	Room: ICCPR_2
Chair: Linnéa Lindsköld	Discussant:
Skot-Hansen, Dorte (University of Copenhagen, Denmark): Towards a Cultural Policy 3.0 - Performative Space in the Public Library	Benneghrouzi, Fatima Zohra



Benneghrouzi, Fatima Zohra (Abdelhamid Ibn Badis University, Algeria): The Disempowerment of Women through the Genderizing of Space/Place in the City of Mostaganem, Algeria	Çankaya, Ipek / Kaya, Ayşe
Çankaya, Ipek / Kaya, Ayşe (Yeditepe University, Turkey): Politics of Public Sphere and Art as a Form of Social Solidarity in Turkey: Gezi Protests 2013	Skot-Hansen, Dorte

Cultural Diplomacy: Trends and Challenges		Room: ICCPR_7
Chair:	Jennifer Emmrich	Discussant:
Akino, Yuki (Tokyo University, Japan): An empirical analysis of the 'German image' of Japanese youth as seen through public diplomacy: Reconciling the interest gap between domestic and foreign cultural policies		Ichikawa, Hiroko
Ichikawa, Hiroko (Waseda University, Japan): The US Public Diplomacy toward China during the Cold War		Jurkiewicz-Eckert, Dorota
Jurkiewicz-Eckert, Dorota (University of Warsaw, Poland): Poland. Polska. POLSKA Brand. Challenges and Determinants of Poland's Cultural Diplomacy in the Context of Building Polska Brand in the World		Akino, Yuki

Cultural Management and Cultural Policy		Room: ICCPR_6
Chair:	Michael Wimmer	Discussant:
Cecchi, Luis Emilio (Universidad Torcuato Di Tella, Argentina): New Models of Cultural Management in Latin America: A comparative analysis (2000- 2010)		Vestheim, Geir / Schramme, Annick
Vestheim, Geir / Schramme, Annick (Telemark University College/Antwerp University, Belgium): Cultural Policy and Cultural Management – Opposites or Kindred Fields of Practice and Research		Heidelberg, Brea
Heidelberg, Brea (Rider University, USA): The Evolving Rhetoric and Practice of Cultural Management and Cultural Policy Education		Cecchi, Luis Emilio

Recent Cultural Policy: Trends and Challenges		Room: ICCPR_1
Chair:	Arturo Rodríguez Morató	Discussant:
Meyer-Clement, Elena (University of Tuebingen, Germany): The Evolution of Chinese Cultural Policy: How to adapt an instrument for hegemonic rule to commercialization		Cunningham, Sarah Bainter
Cunningham, Sarah Bainter (Virginia Commonwealth University, USA): The Silence of Barack Obama: Presidential Power and Cultural Policy from 2008-2014		Bezerra, Laura
Bezerra, Laura (Universidade Federal da Bahia, Brazil): 2003-2010: a strong shift in Brazil's cultural policies		Meyer-Clement, Elena

Narratives and Cultural Policy		Room: ICCPR_8
Chair:	Julia Speckmann	Discussant:
Ahearne, Jeremy (University of Warwick, UK): Cultural policy through the prism of fiction (Michel Houellebecq)		Chibici-Revneanu, Claudia
Chibici-Revneanu, Claudia (UNAM, ENES León, Mexico): The cult of artistic vocation – An implicit cultural policy?		DeVereaux, Constance



DeVereaux, Constance (Colorado State University, USA): Once Upon an Arts Policy: The Use of Narrative Frameworks in Cultural Policy Analysis	Ahearne, Jeremy
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Impacts of Arts and Cultural Policy	Room: ICCPR_9
Chair: Trine Bille	Discussant:
Jyrämä, Annukka / Hjorth-Röntynen, Anna (University of Jyväskylä, Finland): The role of social capital, relational capital and legitimacy in the art field	Srakar, Andrej / Čopič, Vesna
Srakar, Andrej / Čopič, Vesna (University of Ljubljana, Slovenia): Driver of Economic Growth: Which Culture?	Gibson, Mark
Gibson, Mark (Monash University, Australia): Fringe to Famous: Contemporary Australian Culture as an Innovation System	Jyrämä, Annukka and Anna Hjorth-Röntynen

Cultural Policy and its Implication in the Field	Room: ICCPR_12
Chair: Christiaan De Beukelaer	Discussant:
Lang, Siglinde (University of Salzburg/Mozarteum Salzburg, Austria): Welcome Polyphony!	Inyang, Ofonime
Inyang, Ofonime (Tshwane University of Technology, South Africa): Cultural Policy Imperatives in Theatre for Development Practice in Sub-Saharan Africa and Its Implication in the Field	De Beukelaer, Christiaan
De Beukelaer, Christiaan (University of Leeds, UK): "There are no cultural industries here!" Conceptual divergence and strategic adoption of the creative economy discourse Burkina Faso, Ghana, and Niger	Lang, Siglinde

Museum Policy	Room: ICCPR_3
Chair: Nicola Scherer	Discussant:
Schindler, Johanna / Tröndle, Martin (Zeppelin University, Germany): The Potential of Cooperation as a Survival Strategy for Fine Arts Museums	Kouri, Maria
Kouri, Maria (University of the Peloponnese, Greece): "The newest thing in ancient history": implicit cultural policies of a national ethnic museum	Arellano, Fabiola
Arellano, Fabiola (Ludwig Maximilians University Munich, Germany): Memorial Museums in South America as vehicles of official commemoration of the past. A comparative approach between Peru and Chile	Schindler, Johanna / Tröndle, Martin

Digital Cultural Policy and Media	Room: ICCPR_13
Chair: Lazaro Rodriguez	Discussant:
Valtysson, Bjarki (University of Copenhagen, Denmark): Regulating online participatory cultures: Cross-media communication, user-generated content & the Digital agenda for Europe	Enriquez Soltero, Gonzalo
Enriquez Soltero, Gonzalo (UNAM, ENES León, Mexico): Heading with beheadings. Politics, media texts and implicit cultural policy in Mexico 2007-2012	Schad, Anke



Schad, Anke (EDUCULT – Institute for Cultural Policy and Management, Austria): Expertise, authority and practical knowledge in participative local cultural governance	Valtysson, Bjarki
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Instruments of Cultural Policy	Room: ICCPR_14
Chair: Sigrid Røyseng	Discussant:
Hadley, Steven (Queen's University Belfast, UK): Means to an end, or an end to meaning? Cultural policy and hyper-instrumentalism	Catelli, Rosana Elisa
Catelli, Rosana Elisa (Universidade Estadual de Campinas (UNICAMP) and Researcher at the Centre for Research and Training in the SESC São Paulo, Brazil): UNESCO and cultural policies for audiovisual	Horsti, Karina
Horsti, Karina (University of Jyväskylä, Finland): The politics of a multicultural mission: Finland's YLE in a changing society	Hadley, Steven

Thematic Sessions

Measuring and Monitoring Arts and Culture on the African Continent. Towards the Arterial Network African Arts and Culture Index (AACI)	Room: ICCPR_10
Chair: Nadia Nkwaya, Arterial Network, Rwanda	
Jenny Mbaye, University of Cape Town, South Africa William Codjo, independent consultant, Benin Avril Joffe, ARterial Network, South Africa Florence Mukanga-Majachani, University of Zimbabwe, Zimbabwe	

Culture and Sustainable Development of European Cities: Imagining Europolis	Room: ICCPR_16
Chair: Svetlana Hristova, Faculty of Arts, South-West University, Bulgaria	
Svetlana Hristova, Faculty of Arts, South-West University, Bulgaria Michael Hoelscher, University of Heidelberg, Germany Elisabete Caldeira Neto Tomaz, University Institute of Lisbon, Portugal Milena Dragičević Šešić / Julija Matejić, University of Arts, Serbia Aleksandar Brkic, Lasalle College of the Arts, Singapore Discussant: David Stevenson, Queen Margaret University, Scotland	

Neglected aspects in European Cultural Policy Research: analyzing structures, actors and discourses	Room: ICCPR_11
Chair: Odila Triebel, Institute for Foreign Cultural Relations, Germany	
Cornelia Bruell, University of Music and Performing Arts Vienna, Austria Carla Figueira, Goldsmiths, University of London, UK Hanna Schuehle, University of Gothenburg, Sweden	



Thursday, 11th Sept: 2.30 pm – 4 pm

Paper Sessions

International Cultural Policy: Trends and Challenges		Room: ICCPR_1
Chair:	Usa Beer	Discussant:
Khan, Rimi (University of Melbourne, Australia): Multiculturalism and Governance: Evaluating Arts Policies and Engaging Cultural Citizenship		Tsega, Sewalem/ Gdey, Nguse
Tsega, Sewalem / Gdey, Nguse (Addis Ababa University, Ethiopia): Cultural Policy and Disability in Ethiopia		Insun, Chung
Insun, Chung (University of Tokyo, Japan): What Required the “Diversity Films” Policy in Korea?: The Formation and Development of the ‘Diversity’ Concept in Korean Film Policy		Khan, Rimi

Cultural Policy, Usage, Behavior, Heritage		Room: ICCPR_2
Chair:	Melissa Nisbett	Discussant:
Caust, Jo (University of Melbourne, Australia): Does UNESCO’s World Heritage approach protect or undermine cultural heritage?		Makowka, Vivian
Makowka, Vivian (Istanbul Bilgi University, Turkey): The Goethe-Institut as Culture Mediator – An empiric research on culture usage behavior of the German course participants at the Goethe-Institut Istanbul.		Johansson, Marit
Johansson, Marit (Telemark University College/Linköpings University, Norway): World Heritage clearly attracts tourists or ...? The State of Tourism and Mediation in the World Heritage City Angra do Heroísmo in the Azores		Caust, Jo

Cultural Policy and Development		Room: ICCPR_9
Chair:	Diane St-Pierre	Discussant:
Vila Seoane, Maximiliano (Zentrum für Entwicklungsforschung (ZEF), Germany): Creative industries contested in Latin America: Living community culture and Buen Vivir as alternative approaches		Kobayashi, Rune
Kobayashi, Rune (Kobe University, Japan): The role of art projects for the aging society of Japan in the context of rural regeneration		Benzita, Abdelhadi
Benzita, Abdelhadi (ADRAR University, Algeria): culture as a factor in human well-being		Vila Seoane, Maximiliano

Cultural Political Agenda		Room: ICCPR_7
Chair:	Ulrike Blumenreich	Discussant:
Steigerwald, Claudia / Tröndle, Martin (Zeppelin University, Germany): How Discourses Emerge in Cultural Policy. A field study on German Agenda Setting		Lindsköld, Linnéa
Lindsköld, Linnéa (University of Borås, Sweden): Contradicting Cultural Policy: A comparative study of the cultural policy of the Nordic radical right		Delfin, Mauricio
Delfin, Mauricio (McGill University, Canada): Emerging political agendas and social movements in the field of arts and culture in Latin America		Steigerwald, Claudia / Tröndle, Martin



Transformation and Cultural Policy		Room: ICCPR_10
Chair:	Katharina Schröck	Discussant:
Dragičević Šešić, Milena / Čopič, Vesna (University of Arts, Belgrade, Serbia): Challenges of public-civil society relations in cultural policy of Cambodia: research in progress		Inglis, Rachel
Inglis, Rachel (Edith Cowan University, Australia): Changing spaces changes places: Sustainability and regeneration through adaptive reuse and the arts.		Hansen, Ejgod
Hansen, Ejgod (Aarhus University, Denmark): From applicant to designated. Developing visions and strategies for Aarhus as European Capital of Culture		Dragičević Šešić, Milena / Čopič, Vesna

Definition of Cultural Policies		Room: ICCPR_12
Chair:	Dorte Skot-Hansen	Discussant:
Ortollado, Pablo / Piazzon Barbosa Lima, Luciana (Universidade de São Paulo, Brazil): What are cultural policies? A critical review of the forms of State action in the cultural field		
Gray, Clive (University of Warwick, UK): Ambiguity and Cultural Policy		Frenander, Anders
Frenander, Anders (University of Borås, Sweden): Is there anything special about cultural policy?		Gray, Clive

Cultural Policy and Arts Education		Room: ICCPR_11
Chair:	Annick Schramme	Discussant:
Szokol, Peter (EDUCULT, Austria): Outcome-oriented Management in selected Austrian State Museums		Lim, Lorraine / Hope, Sophie
Lim, Lorraine / Hope, Sophie (Birkbeck, University of London, UK): Nice Work If You Can Get It: Towards a Critical Arts Education		Slaatta, Tore
Slaatta, Tore (University of Oslo, Norway): How peer panelists think and work		Szokol, Peter

Cultural Policy, Value and Impacts		Room: ICCPR_6
Chair:	Roger Blomgren	Discussant:
Elbeshausen, Hans (Royal School of Library and Information Science, Denmark): The greater sense of involvement - literary festivals and cultural entrepreneurship		Campbell, Peter and Tamsin Cox
Campbell, Peter / Cox, Tamsin (The University of Liverpool, UK): Cultural value and urban regeneration: aims, applications and limitations in the creation of 'evidence'		Newsinger, Jack / Green, William
Newsinger, Jack / Green, William (University of Leicester, UK): Cultural practitioners and the politics of 'impact'		Elbeshausen, Hans

Cultural Policies in Comparison		Room: ICCPR_8
Chair:	Tobias Fink	Discussant:
Guchan, Aysegul (Yeditepe University, Turkey): The Role Academy of Arts Played in the Formulation and Implementation of Turkish Cultural Policy		DeVereaux, Constance



DeVereaux, Constance (Colorado State University, USA): The Mythical and Mystical Origins of American Arts Policy	Marx, Lisa
Marx, Lisa (University of Geneva, Switzerland): Elites in the field of cultural policy-making: evidence from the Swiss case	Guchan, Aysegul

Thematic Sessions

Activism in the creative city: when cultural workers fight against urban cultural policies	Room: ICCPR_14
Chair: Marianna d'Ovidio, University of Milano-Bicocca, Italy	
Thomas Borèn, Stockholm University, Sweden Alberto Cossu, University of Milan, Italy Craig Young, Manchester Metropolitan University, UK Marc Pradel Miquel, Universitat de Barcelona, Spain María Victoria Sánchez Belando, Universidad de Barcelona, Spain Discussant: Arturo Rodríguez Morató, Universitat de Barcelona, Spain	

Beyond the Creative City: Cultural (Policy) Pathways towards Sustainable Urban Development	Room: ICCPR_13
Chair: Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal	
Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal - European Cities as Cultural Projects: Where is Culture in Urban Sustainability Policy? David Stevenson, Queen Margaret University, Scotland - The Town is the Venue: A Case Study of Huntly, One of Scotland's 'Creative Places' Anita Kangas and Sakarias Sokka, University of Jyväskylä, Finland – Access and Activation: Cultural Participation in Local Communities Elizabeth Auclair, Cergy-Pontoise University, France - Culture, Art and Heritage as "Commons", a New Paradigm for Cultural Policies? Discussant: Jenny Johannisson, University of Borås, Sweden	

Participation: The new cultural policy and communication agenda	Room: ICCPR_3
Chair: Anne Scott Sørensen, University of Southern Denmark, Denmark	
Mette Thobo-Carlsen, University of Southern Denmark, Denmark Hjørdis Brandrup Kortbek, University of Southern Denmark, Denmark Bjarki Valtýsson, University of Copenhagen, Denmark Discussant: Louise Ejgod Hansen, University of Aarhus, Denmark	

Cultural Policy Reviews in South Africa: A Critical Appraisal	Room: ICCPR_16
Chair: Mzo Sirayi, Tshwane University of Technology, South Africa	
Patrick Ebewo, Tshwane University of Technology, South Africa Lebogang Lance Nawa, Tshwane University of Technology, South Africa Ofonime Inyang, Tshwane University of Technology, South Africa	


Thursday, 11th Sept: 4:30 pm – 6 pm
Paper Sessions

Cultural Policy for Heritage		Room: ICCPR_14
Chair:	Vanessa-Isabelle Reinwand-Weiss	Discussant:
Nisbett, Melissa (King's College, UK): 'The Past is the Future': Heritage Policy in the UK and the Popularisation of the Historic Environment		Barrera Fernández, Daniel / Hiriart Pardo, Carlos Alberto
Barrera Fernández, Daniel (University of Malaga, Spain) / Hiriart Pardo, Carlos Alberto (Michoacan University of San Nicolas de Hidalgo, Mexico): Comparative study on protection and management of heritage assets in British and Spanish cities		Kisic, Visnja
Kisic, Visnja (University of Belgrade, Serbia): Cultural policies for heritage dissonance – towards a definition of the concept of dissonant heritage in cultural policy research		Nisbett, Melissa

Music Policy		Room: ICCPR_1
Chair:	Nina Stoffers	Discussant:
Gaupp, Lisa (Hannover University of Music, Drama and Media, Germany): Music Mediation and Cultural Diversity in European and German Cultural Policies		Tazaki, Naomi
Tazaki, Naomi (Ochanomizu University, Japan): The music policy in the City of Paris during the German occupation (1940–44): Public concerts organized by the Inspection Générale des Beaux-Arts de la Ville de Paris (IGBA)		Stavrum, Heidi / Kvalbein, Astrid
Stavrum, Heidi / Kvalbein, Astrid (Telemark Research Institute, Norway): The social logic of artistic selection. On power relations in the field of music in Norway		Gaupp, Lisa

Cultural Policy and Cultural Infrastructure		Room: ICCPR_13
Chair:	Beatriz Garcia	Discussant:
Arroyo, Kiley / Dietz, Nathan / McGill, Lawrence (Harvard University, USA): Birth and Mortality Rates of Arts and Cultural Organizations (ACOs), 1990-2010		Jordan, Jennie
Jordan, Jennie (De Montfort University, UK): Festival Policy: a typology of local urban festivals and their policy implications		Arroyo, Kiley / Dietz, Nathan / McGill, Lawrence

Cultural Policy and the Third Sector		Room: ICCPR_12
Chair:	Tobias Harding	Discussant:
Kiitsak-Prikk, Kaari (Estonian Academy of Music and Theatre, Estonia): Public Cultural Organization into Foundation: Consequences to the Social Impact, Estonian case		Ruusuvirta, Minna
Ruusuvirta, Minna (University of Jyväskylä, Finland): Marketization in the Cultural Third Sector: A Theoretical Perspective		Walmsley, Ben
Walmsley, Ben (University of Leeds, UK): Experiencing the arts together: An anthropological approach to cultural value		Kiitsak-Prikk, Kaari



Cultural Policy for Heritage		Room: ICCPR_7
Chair:	Aron Weigl	Discussant:
Kojima, Ryu (Kyushu University, Japan): The Role of "Author's Right" in Landscape Design		Veldpaus, Loes
Veldpaus, Loes (Eindhoven University of Technology, Netherlands): Amsterdam as a Historic Urban Landscape		Løkka, Nanna
Løkka, Nanna (University College of Telemark, Norway): Who is entitled to define the past? Current tendencies in the production and politics of cultural heritage		Kojima, Ryu

Comparative Cultural Policy: Trends and Challenges		Room: ICCPR_9
Chair:	Peter Duelund	Discussant:
Burkhard, Claudia (Universität Bonn, Germany): Regional transformation processes through cultural policy? – A comparison of German and Italian concepts and strategies		Srakar, Andrej / Čopič, Vesna
Srakar, Andrej / Čopič, Vesna (University of Ljubljana, Slovenia): Cultural Policy Index – A New Tool to Estimate Similarities and Differences in Cultural Policy Models		Bennett, Oliver
Bennett, Oliver (University of Warwick, UK): Optimism at Work: The Cultural Policies of Human Resource Management		Burkhard, Claudia

Cultural Policies in Comparison: Trends and Challenges		Room: ICCPR_6
Chair:	Geir Vestheim	Discussant:
Kulbok-Lattik, Egge (University of Jyväskylä, Finland): The Sovietization of Estonian Community Houses (RAHVAMAJA): Soviet Cultural Policy, System of Cultural Education and Institutionalized Resistance		Tsegmid, Tsendpurev
Tsegmid, Tsendpurev (Director of VANJIL Arts Centre, Ulaanbaatar, Mongolia): The cultural policy of Mongolia after 1990s: The systematic issues affecting the existence of independent visual arts organizations		Redaelli, Eleonora
Redaelli, Eleonora (University of Oregon, USA): Perspectives on the Creative City from Antiquity: Enhancing Access to the Arts		Kulbok-Lattik, Egge

Cultural Policy, Comparative Analysis and Diversity		Room: ICCPR_3
Chair:	Corinna Bethge	Discussant:
Partal, Adriana / Dunphy, Kim (RMIT University, Australia): Cultural impact assessment: a literature review of current practice around the world		Kleppe, Bård
Kleppe, Bård (Telemark Research Institute, Norway): Risk management and cultural policy - A comparative analysis of theatre policy in Norway, England and The Netherlands		Partal, Adriana / Dunphy, Kim

Critical Reflection on Cultural Policy		Room: ICCPR_10
Chair:	Anders Frenander	Discussant:
Canedo, Daniele Pereira (Universidade Federal de Sergipe, Brazil): The Mercosur Audiovisual Policy ten years later: What should we be celebrating? A critical evaluation		



Lemasson, Gaëlle (University of Warwick , UK): In Search of Legitimacy for State Intervention in Cultural Matters: The Case of Québec	Stevenson, David
Stevenson, David (Queen Margaret University, Edinburgh, UK): Tartan and Tantrums: Critical Reflections on the Creative Scotland "stooshie"	Lemasson, Gaëlle

Local Policy	Room: ICCPR_4
Chair: Dorothea Lübbe	Discussant:
Sirayi, Mzo / Nawa, Lebogang Lance (Tshwane University of Technology, Pretoria, South Africa): Local cultural policy: tool for rural and urban development plus regeneration	Komusińska, Jagoda
Komusińska, Jagoda (Cracow University of Economics, Poland): The Role of municipal arts policy in creating contemporary art market. Case of Krakow, Poland	Badan, Phool
Badan, Phool (Jawaharlal Nehru University, India): Jadid Movement in Central Asia	Sirayi, Mzo / Nawa, Lebogang Lance

Thematic Sessions

Art and Sustainability in Cities	Room: ICCPR_11
Chair: Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal	
Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal - Culturalizing Sustainable Cities Kiley K. Arroyo, Harvard University, USA - Flexible Urbanism: Adaptive Cultural Policy and Planning for Contemporary Cities Nelly van der Geest, Utrecht University of the Arts, The Netherlands - Can Art Education Contribute to a More Sustainable City? Emma Arnold, University of Oslo, Norway - Graffiti and Street Art in Norway: Linking Policy to Urban Aesthetics in Bergen, Oslo, and Stavanger Discussant: Goran Tomka, Educons University, Serbia	

Academic perspectives on a new Agenda 21 for culture	Room: ICCPR_8
Chair: Catherine Cullen, United Cities and Local Governments	
Elizabeth Auclair, Cergy-Pontoise University, France Serhan Ada, Istanbul Bilgi University, Turkey Jonathan Vickery, University of Warwick, UK	

Citizen participation in decision-making process of local cultural policy	Room: ICCPR_16
Chair: Mari Kobayashi, the University of Tokyo, Tokyo, Japan	
Miho Nakamura, Shizuoka University of Art and Culture, Japan Yukiko Nagashima, Waseda University, Japan Ayumi Takata, the University of Tokyo, Japan Discussant: Iwen Chang, National Taiwan University, Taiwan	



Developments in cultural policy during times of political crisis: perspectives from the Arab region – restructuring and public funding	Room: ICCPR_2
Chair:	Amine Moumine, Hassan II Mohammedia-Casablanca University, Morocco
<p>Cyrine Gannoun, Arab Cultural Policy Group, Tunisia: Cultural strategies at transitional times, the case of Tunisia</p> <p>Ammar Kessab, Arab Cultural Policy Group, Algeria: Public funding of culture in Algeria, Egypt, Morocco and Tunisia: current state and perspectives</p> <p>Basma El Husseiny, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Egypt: Restructuring of ministries of culture: tools and processes, the case of Egypt</p> <p>Discussant: Milena Dragičević Šešić, University of Arts Belgrade, Serbia</p>	

Semi-Plenary Sessions

Wolfgang Schneider, Daniel Gad, Annika Hampel

Cultural Policy and Processes of Transformation

“Cultural Policy for the Arts in Development” looks at how to build frameworks to support the arts so that they can contribute to society’s development.

The link between cultural policy and the processes of transformation is related to a specific understanding of cultural policy and the question of the necessary infrastructure.

Wednesday, 10th September 2014

11 am – 1 pm

Session A: Understanding Concepts – The Activating Culture State

How to define cultural policy if it is seen as social policy and as policy of and for society? What role do artists and the arts play in this context? What role is played by civil society and government institutions?

How can the German concept be used as a model for cultural policy action elsewhere? When are cultural policy concepts less transferable to other countries because of their different local contexts?

It is the task of academic research to reveal areas of mutual understanding and difference and debate the strategic way forward.

Three theories about the German understanding of cultural policy will be discussed using a selection of examples from different countries.

The Enquête Commission's concluding report on "Culture in Germany", commissioned by the German Bundestag in 2007, provides a broad analysis of the German understanding of cultural policy in line with the concept of an activating culture state. Since then, the debate has revolved around concepts for a cultural policy of the future, which will primarily focus on social developments, demographic changes at home and the processes of transformation around the globe. How should cultural policy be defined if it is considered to be social policy – a policy of and for society? Which roles are played by artists and the arts in this context? Which roles are played by civil society and which by public institutions? How does the German concept of cultural policy compare with that of other regions as a model for cultural policy actions? How should the transferability of cultural policy concepts be questioned in terms of different local contexts?



These and other questions relating to the German concept of cultural policy will be discussed with the help of examples from other countries. This comparative view will encourage debate about the role of cultural policy research and throw up a range of opinions on how the arts and culture can contribute to the social development of different societies.

Moderation: Jonathan Vickery, University of Warwick, UK

Introduction: Wolfgang Schneider, UNESCO Chair "Cultural Policy for the Arts in Development", University of Hildesheim

Panel:

- Lupwishi Mbuyamba, Observatory on Cultural Policy in Africa, Maputo, Mozambique
- El Amine Moumine, from Hassan II University, Casablanca, Morocco
- Christine M Merkel, German Commission for UNESCO, Bonn, Germany

Thursday, 11th September 2014

11 am – 1 pm

Session B: Understanding Structures – Designing Cultural Policy Frameworks

The structure of cultural frameworks determines the freedom of artistic creation. How should cultural infrastructures be defined and how do we identify their needs? What degree of infrastructure is necessary in order to achieve the aims of cultural policy? How should it be created? How much infrastructure is useful? How should it be established? What are the obstacles? How should initiatives, projects and programmes be supported? What cultural policy research is needed in this respect?

The introduction will be accompanied by debate among experts from the academic and practical spheres.

Moderation: Jonathan Vickery, University of Warwick, UK

Introduction: Daniel Gad, UNESCO Chair "Cultural Policy for the Arts in Development", University of Hildesheim

Panel:

- Mzo Sirayi, Tshwane University of Technology, Pretoria, South Africa
- Rana Yazaji, Al Mawred Al Thaqafy, Cairo, Egypt
- Ulrike Blumenreich, Institute for Cultural Policy, Bonn, Germany

Vanessa-Isabelle Reinwand-Weiss, Tobias Fink, Nina Stoffers

Cultural Policy and Arts Education

Wednesday September 10th 2014

11 am – 1 pm

Session A: Art for Art's Sake?! Debate on different patterns of legitimising arts education and consequences for cultural policy

In this semi-plenary session, we will be focusing on patterns of legitimising arts education in different countries: Which patterns are used in political and academic debates and what are the consequences for cultural policy? Should we support the arts because it is a human right, because of positive social implications, because of personal interests or because of its impact on economic growth and its potential for creativity?

Together with our invited experts from different countries, we will be discussing the patterns of legitimisation that exist in each country, the official statements or claims that can be found on this subject and how these are being implemented by cultural policy. Is the general idea of arts education being mirrored within cultural programmes and policy or is there a gap between political aims and political action?

Invited experts:

- Stéphan Vincent-Lancrin, author of “Art for Art's Sake? The Impact of Arts Education” and senior analyst at the OECD Centre for Educational Research and Innovation (CERI)
- Sigrid Røyseng, Professor at the Department of Communication and Culture at the Norwegian Business School
- Clive Gray, Associate Professor in Cultural Policy Studies at the University of Warwick, UK

Thursday September 11th 2014,

11 am to 1 pm

Session B: Partnerships between schools and the professional arts sector. International Perspectives

Can the arts become a part of everyday life for all young people? This question has been discussed in Germany and several other countries for many years. Schools in particular are seen as a possible channel for reaching all young people. There have been a number



of programmes aimed at fostering partnerships between cultural institutions/artists and schools.

In this semi-plenary session we will be discussing the characteristics of the various programmes. We will also be seeking ways of enhancing these partnerships and benefiting from evaluations carried out on these programmes.

Invited experts:

- Fianne Konings (University of Groningen, Netherland): Cultural institutions and an integrated curriculum for culture education. An analysis tool.
- Dr. Tobias Fink (University of Hildesheim, Germany): Cultural Agents for creative schools (Kulturagenten für kreative Schulen)
- Dr. Michael Wimmer and Anke Schad (educult, Vienna, Austria): Sponsorship of arts education programmes from the public purse (Förderung von Modellprojekten Kultureller Bildung)
- Prof. Pat Thomson PSM PhD (University of Nottingham, UK): A meta-analysis of Creative Partnerships research projects

Birgit Mandel, Doreen Götzky, Thomas Renz

Cultural Policy and Participation

Wednesday September 10th 2014

11 am – 1 pm

Session A: Audience Development and Participation in Developing Arts Institutions

Audience Development has recently become a key issue in many European countries. In Germany, for example, one of the biggest challenges for cultural policy is to make the arts sector – which receives large public subsidies – more representative of society as a whole and not only of the (mostly academic) ‘frequent’ arts consumers. It needs to find ways of developing the arts sector to meet the needs of a changing society that is becoming increasingly culturally diverse.

Which cultural participation goals form part of the policy concepts of different countries? Which countries use nationwide surveys, concepts, funding strategies and campaigns to involve people from different milieus and social groups in (publicly-financed) cultural institutions and cultural life (such as the New Audiences Programme run by Arts Council England from 2000 – 2004)?

What are the results of these strategies? Is it enough to involve people as visitors?

Introduction by Prof. Dr. Birgit Mandel and Thomas Renz; Co-moderation: Dr. Doreen Götzky

Short input:

- Hilppa Sorjonen, Finland
- Dr. Rimi Khan, Australia

Thursday September 11th 2014,

11 am to 1 pm

Session B: Participation in Cultural Planning and Cultural Community Development

Strategic cultural policy decisions are becoming increasingly important as a way of meeting the various challenges faced by cultural policy. A key instrument in this context is cultural development planning. This session discusses a range of possible approaches, different methods of collaborative planning that include input and involvement from all cultural scenes and sectors, and potential pitfalls when ‘planning culture’. Key questions include:



What is the relevance of cultural development planning in different countries? What are the main topics and challenges faced by cultural development planning in different countries?

What are contemporary methods of creating cultural development strategies? What is the role of participatory methods? Which are the main problems encountered during cultural planning processes, and which can be solved through more participation? How can participation be organised? What problems can be caused by participation in planning processes?

What research exists on the subject of cultural planning and participation?

What role does cultural management play in the cultural planning processes of a community, city or region?

Introduction by Doreen Götzky and Patrick Föhl; Co-moderation: Prof. Dr. Birgit Mandel and Thomas Renz

Short Input:

- Dr. Marcin Poprawsky, Poznan/Poland
- Dr. Patrica Dewey Lamberts, Oregon/USA

Paper Sessions: Abstracts

Local cultural policy: tool for rural and urban development plus regeneration	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_4
Presenter: Mzo Sirayi, Lebogang Lance Nawa	
Tshwane University of Technology, Pretoria, South Africa	
<p>This paper examines the feasibility of local cultural policy as a tool for rural development and urban regeneration in South Africa. While the South African government has introduced the notion of Integrated Development Planning (IDP), role players such as politicians, town planners, developers, economists, tourism agencies, and environmentalists continue to adopt their subjective approaches to urban development. These approaches lead to physical and culturally fragmented spatial landscapes and infrastructure networks such as city slums, racially exclusive residential enclaves, and underdeveloped rural areas. The paper argues that local cultural policy has value as a tool to reconstruct decaying cities and to develop new integrated spatial infrastructural networks in rural and urban areas, promote social cohesion, and create conditions favourable for vibrant economic activities. The paper advocates the review of current legislation that perpetuates a development approach that does not consider culture as a vital component.</p>	

Modernist Cultural Project in Colonial India: the Case of Aligarh Movement	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Mazhar Hussain	
Jawaharlal Nehru University, New Dehli, India	
<p>My paper proposes to study a modernist cultural project, popularly known as the Aligarh movement, initiated by one industrious individual Sir Syed Ahmed and joined and actively supported by a host of likeminded Muslim elite in post Rebellion colonial India. The Rebellion was ruthlessly suppressed and the participants were immeasurably persecuted which steered the Muslim intellectuals to a belief that (i) the Muslims as a religious group had suffered the most of all the participant religious communities and that (ii) the British victory offered a definitive proof of colonial cultural superiority and that of decadent Indian culture. Moreover, Sir Syed Ahmed's first hand observation of developed material culture of the British nation during his stay in England only strengthened the intellectuals' faith in the cultural superiority of the colonial ruling class.</p> <p>Aligarh movement initiated a modernist cultural project which encompassed all the facets of social and cultural life of the Muslim in colonial India. However, its highest manifestation was in the field of education, the educational institution and the cultural life of the students of the institution.</p> <p>My paper proposes to examine the cultural project designed to inculcate the colonial modernity in the various facets of Muslim culture and the Muslim way of life by studying the writings, reports, letters, memoirs, biographies, autobiographies, curriculums and other documents. My paper also attempts to answer some of the questions as to how the actors of the movement sought to negotiate (i) with colonial policymakers perceivably antagonistic to the community and generally disinclined to undertake any reformist measure in the aftermath of the 1857 Rebellion and (ii) with leaders of the 'pre-modern' society opposed to colonial modernity and bring them around to supporting that cultural project.</p>	



A Comparative Research: MBI and Western Leadership	Wednesday, 10th Sept: 2.30pm - 4pm
Authors: Sirous Tabrizi, Mohammad Kabirnejat	Room: ICCPR_1
Presenter: Sirous Tabrizi	
University of Windsor, London, GB	
<p>The world is moving toward a more globally connected and integrated society. In such a society, it is necessary to have theories of motivation that are applicable at a global level and in vastly different social, cultural, and economic contexts. For this end, this paper will discuss several theories of motivation from the field of leadership and management. In addition, the strengths and weaknesses of some of these theories will be examined in a typical Western context, and their application in an Islamic context will also be discussed. In both cases this additional analysis and discussion will include its application for the people who will be motivated and for those who will use the theories to motivate others.</p>	

Ambiguity and Cultural Policy	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_12
Presenter: PhD Clive Gray	
The University of Warwick, Coventry, GB	
<p>Cultural policy presents many difficulties for policy-makers – including poorly-defined and confused policies that are not amenable to effective evaluation – as a result of the essentially-contested nature of its core concept. This is identified as a problem of policy ambiguity, with this being endemic to the sector. This is expressed in multiple ways in terms of policy contents, expectations, outputs, outcomes, and mechanisms, serving to produce political disagreements, policy inconsistencies and evaluation confusions. Differences between ambiguity as a deliberate choice and ambiguity as a consequential effect of structural characteristics of the sector are identified. The results of these for the policy forms that are generated, and the creation of dissent about these – and the rationality and legitimacy of cultural policies – are also identified, as are the results of ambiguity in terms of expectations, contestation, implementation effectiveness and the control of policy.</p>	

Contradicting Cultural Policy: a comparative study of the cultural policy of the Nordic radical right	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_7
Presenter: PhD Linnéa Lindsköld	
University of Borås, Göteborg, SE	
<p>Culture is a central concept for the Nordic radical right parties, but little research has been done on the cultural policy of the parties. This paper is a comparative overview of the party programs of four Nordic radical right parties during the latest decade. It relates the cultural policies of the radical right to the predominantly welfare-based corporatist cultural policy of the Nordic countries. Through a discursive policy analysis two problem representations are found: That multiculturalism is seen as a threat against national culture and that public funding is seen as a threat against freedom. The parties share a common understanding of cultural policy, with minor differences. There is an underlying conflict in the discourse: While the parties argue that the political governance of culture needs to be limited, they are, at the same time, deeply involved in how cultural expressions and cultural life should be defined.</p>	

2003-2010: a strong shift in Brazil's cultural policies	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_1
Presenter: Prof. Laura Bezerra	
Universidade Federal do Recôncavo da Bahia, Salvador, BR	
<p>Brazilian cultural policy, initiated in the 1930s, is characterized by three "sad traditions": authoritarianism, absences and discontinuity. During the two tenures of President Lula (2003-2010), the Ministry of Culture held a strong shift in the country's cultural policies. When assuming the Ministry in 2003, Gilberto Gil proposed radical changes, such as restoring an active state role in the formulation and implementation of cultural policies, the use of an expanded concept of culture as well as the idea of a public policy focused on society as a whole and not only on the artists. From then on it was an active ministry that made an effort to improve institutional strengthening, the introduction of mechanisms for democratic participation and territorial decentralization of cultural policies. Despite indisputable progress, this is still a contradictory process. The question analyzed is to what extent the "sad traditions" have been overcome during this period.</p>	

Visual Ethnography of Ceylon: Ideological Perspectives of Travelogues in Colonial Era	No presentation
Presenter: Nalaka Wijewardhane	
Sri Palee Campus, University of Colombo, Horana, LK	
<p>A travelogue is an early type of travel documentary, serving as an exploratory ethnographic film. Travelogues were used to provide the way of life of people of different cultures of different countries since the late 19th century. Travelogues have long been recognized as a useful resource for destination image creation and promotion, geography learning, and tourism education. In this paper investigate the ideological perspectives of travelogue producers in colonial era. Three travelogues were descriptively analyzed the content of those travelogues by which the producers' involvement of creating the scenes and interpreting those characters were discussed. This analysis demonstrates these three travelogues were produced with a capitalistic ideology. The travelogues depict the local peasant as uncivilized, non-authoritative and simple minded and they are attributed stereotypical characteristics. Therefore, these travelogues produced by European directors and the visual were captured with the European philosophical ideological phenomenon.</p>	

The Vibrant Culture Programme and how they live the Culture Points in Piauí-Brazil	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_4
Presenter: PhD Ana Regina Rêgo Leal	
Federal University of Piauí-Brazil, Teresina, BR	
<p>The research is based on the scope of federal cultural policy implemented in Brazil from the government of President Lula. The main focus is the Living Culture Program and its Points of Culture whose implementation began in the middle of the last decade and have served as an example for the development of policies for participatory democracy in the Latin American continent, with replication of the program in countries like Argentina. The analytical process of present research focuses on the impact of the program mentioned in the state of Piauí, located in Northeastern Brazil. 113 culture points that span 89 counties, with 97 tied to the Cultural Foundation of the State of Piauí and 16 linked directly to the Ministry of Culture will be analyzed.</p>	



Knowledge Management in Cultural Institutions	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_1
Presenter: Prof. Gesa Birnkraut	
Hochschule Osnabrück, Osnabrück, DE	
<p>This research project focuses on the management of knowledge in cultural institutions, which presents a challenge to these organizations due to frequent turnover in personnel. The state of current research, including established strategies and instruments, are outlined, and this is supplemented with a survey of several cultural institutions regarding certain aspects of knowledge management in practice. The resulting recommendations assist practitioners in confronting knowledge problems and in securing knowledge in the organization for the long-term.</p>	

Command Cultures: Ideology and Aesthetics-Aryan Romanticism and Socialist Realism	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_9
Presenter: Prof. Kevin Mulcahy	
Louisiana State University, USA, Baton Rouge, US	
<p>The paper investigates the use of cultural policies in the hands of totalitarian regimes and what this implies for the formation of cultural policy. The paper coins the term “Command Culture” to refer to a culture in which art is determined by political ideology. This paper compares Nazi Germany under Hitler’s control and Soviet Russia under Stalin in their (strikingly similar) manipulation of aesthetics and cultural policies in order to implement an “official culture” that is one regulated exclusively by government. This paper compares the similarities and differences between these two regimes in the study of cultural policy. “Command Cultures” thoroughly discusses the aesthetics of each regime, the different manifestations of cultural policy (visual arts, theater, music, architecture), and the implementation of policy fueled by ideology. The paper draws attention to the similarities in both regimes use of cultural policy, while pointing out the differences in aesthetics and societal goals.</p>	

Quality and demand for theatre performances	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_16
Presenter: Prof. Trine Bille	
Copenhagen Business School, Frederiksberg, DK	
<p>The purpose of this paper is to analyze how audiences choose between different theatre performances and how they try to evaluate the quality beforehand. The audience may use different quality indicators to evaluate the quality beforehand. These quality indicators can be either objective facts or subjective quality indicators such as professional reviews or friends and relatives evaluations (word-of-mouth mechanisms). The paper is based on econometric analysis using a unique dataset. The importance of these different quality indicators will be analyzed by using data from the Royal Danish National Theatre (offering theatre, opera and ballet). During the period 2004/05 to 2013/14 data has been systematically collected covering: the professional reviewer’s evaluation of the performances and the audiences’ evaluation of the performances. The paper will provide new and original research about the importance of mediators (professional reviewers) compared to word-of-mouth mechanism on demand for theatre performances.</p>	

The bread, the butter and the cream – visual artists and multiple job holding	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_13
Presenter: Sofia Lindström	
Linköping University, Norrköping, SE	
<p>Artists are known to manage low income and labour market insecurity by holding multiple jobs. Although teaching is known as a common bread and butter job for artists, most secondary jobs are mainly in sectors with a history of low pay and poor benefits, such as sales, health care or service jobs. Through analysis of interview data, this study explores narrative constructions around multiple job holding among 20 visual artists in Sweden. In the analysis, two main categories were constructed on a continuum for understanding experiences and attitudes towards multiple job holding: the other job as symbiotic or parasitic to the individual's identity, health and ability to work as an artist. This paper adds to the existing knowledge on artistic labour markets by highlighting complex beneficial and detrimental aspects of the other job, how we can understand them, and what it means to cultural policy.</p>	

"Children's culture" in national cultural policy initiatives: for, with or by ...? A comparison between Sweden, Norway and England	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_6
Presenter: Catarina Eriksson	
University of Borås, Sweden, BORÅS, SE	
<p>The aim of this study is to create knowledge on national cultural policies directed at children. The research questions are about standpoints and arguments in national cultural policies directed at children in Sweden, Norway and England, and identified similarities and differences among these standpoints. The focus is on rhetorics of national cultural policy. A comparative method is applied and the empirical material consists of a small selection of governmental documents. The analysis reveals some variations in standpoints and arguments on national cultural policies directed at children. One example is different approaches to national identity in the documents; in this respect Sweden differs from both other Nordic countries and from England in not claiming any national identity. The approaches to childhood are also different according to the empirical documents. Finally policy for children's culture as politics of recognition is shortly discussed.</p>	

Optimism at Work: The Cultural Policies of Human Resource Management	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_9
Presenter: Prof. Oliver Bennett	
The University of Warwick, Coventry, GB	
<p>This paper is derived from a chapter in a forthcoming book, which explores the institutional promotion of optimism across different domains: democratic politics, work, the family, religion and the psychotherapy industry. These institutional actions are conceptualised as forms of 'implicit' cultural policy, producing 'cultures of optimism' in diverse environments. The paper takes one of these domains – work – and focuses on the promotion of optimism through both the theory and practice of 'human resource management' (HRM). It addresses four main questions. First, how and why did HRM come to be concerned with the psychological and emotional attributes of the workforce? Secondly, what led to the theory and practice of 'positive organisational behaviour' and, in particular, the promotion of optimism as a strategic HRM tool? Thirdly, how are 'cultures of optimism' promoted in</p>	



the workplace and to what end? Fourthly, what values and institutional tensions are reflected in these policies?

Culture and local development: possibilities from the outskirts of São Paulo and Mexico City	No presentation
Presenter: Maria Carolina Vasconcelos Oliveira	
São Paulo, BR	
<p>This article discuss the possibilities of interconnection between culture and local development, based on the example of two cultural initiatives established in the outskirts of large cities in developing countries. They are projects with very different governance structures: one, a program of cultural centers implemented in the outskirts of Mexico City's by municipal government, the Faros (Fábricas de Artes y Ofícios). The other one, led by civil society itself, Agência Popular Solano Trindade (APST), a network of collective services and means to art/culture production in the outskirts of São Paulo (Brazil). Through different ways, the projects achieve similar impacts, which imply, firstly, in redefining meanings for peripheral territories, usually associated with insecurity and violence. Secondly, they involve redefining the relationship between population and territory. Finally, they trigger an expansion of possibilities for expression and action for residents of the cities' outskirts.</p>	

UNESCO and cultural policies for audiovisual	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_14
Presenter: Prof. Rosana Catelli	
SESC, São Paulo, BR	
<p>Analysis of UNESCO's policies between 1945 and 1975, for the audiovisual, especially cinema. The survey was conducted in UNESCO documents relating to the promotion of the audiovisual in Latin America, Asia and Africa. The study of policies implemented by UNESCO for the film is constituted as observation point on the international debates about audiovisual, on the circulation and cultural exchanges. We analyze the extent to which this institution was an important actor in cultural policies related to audiovisual in the countries considered at the time of the third world.</p>	

Does UNESCO's World Heritage approach protect or undermine cultural heritage?	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_2
Presenter: Prof. Jo Caust	
University of Melbourne, Melbourne, AU	
<p>To both acknowledge and protect many cultural heritage expressions, sites and practices, UNESCO has instituted three protocols; Tangible Heritage, Intangible Heritage and Diversity of Cultural Expression. If a site or practice receives this UNESCO badge it is an acknowledgment of its universal cultural value as well as recognition of the need to protect it from harm. However the UNESCO badge is an important marketing tool in world tourism and its presence ensures many more visitors. Many more people are travelling each decade and increasing numbers of visitors can have a major impact on a site/practice and on the local culture and integrity of a region, particularly in developing countries. In some cases this impact is beneficial, in others it is detrimental, so is the UNESCO recognition a blessing or burden? This paper addresses some cultural heritage challenges in developing countries that ensue from the UNESCO protocols.</p>	

Tartan and Tantrums: Critical Reflections on the Creative Scotland "stooshie"	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_10
Presenter: David Stevenson	
Queen Margaret University, Edinburgh, Edinburgh, GB	
<p>On the 1st of July 2010 a new cultural development body for Scotland was established. However by 2013 the organisation was embroiled in a very public dispute. This short paper considers this 'crisis' as a discursive event, and informed by a discourse analysis of various texts, it identifies the core narrative as being one in which a distinguishable body of 'artists' are resisting a dangerous ideological power-grab by 'non-artist' bureaucrats. It proposes that this discursive event relies upon the discursive knot of the instrumental versus the intrinsic and facilitates a continuing obscuration of the power relationships within the network of publicly subsidised culture in Scotland. It argues that in its discursive focus on the relationship between an imagined egalitarian 'cultural community' and Creative Scotland, the narrative of the dispute overlooks the extent to which both Creative Scotland and the majority of organisations it funds are primarily tools of governance.</p>	

The Town is the Venue: 'Place-making' at the heart of cultural policy	No presentation
Presenter: David Stevenson	
Queen Margaret University, Edinburgh, Edinburgh, GB	
<p>This brief paper considers a specific example of successful 'place-making' through offering a rich case study of one of the winners of Creative Scotland's Creative Place Awards. In doing so it questions the degree to which 'place-making' is an appropriate description of what has been occurring through reflecting on the extent to which successful cultural interventions often rely on the indigenous, vernacular culture of the particular place. It concludes that policymakers may need to stop asking how 'culture' might be used to create a 'sustainable community' and instead start looking at how communities have sustained their culture and how policy might best support this going forward.</p>	

World Heritage clearly attracts tourists or ...? The State of Tourism and Mediation in the World Heritage City Angra do Heroísmo in the Azores	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_2
Presenter: Marit Johansson	
Telemark University College, Bø i Telemark, NO	
<p>My ongoing PhD research project investigates the local effects of the World Heritage Status which the city Angra do Heroísmo, situated in the Azores archipelago, obtained in 1983. The study mainly attends to the implications of living in a classified city center and the predicaments which lies in managing a World Heritage City. One part of this research examines the present state of tourism in Angra, as well as it investigates the branding and mediation of the its World Heritage Status. Thus, this paper aims to present the results of the investigation undertaken in regards to tourism and mediation in the World Heritage City Angra do Heroísmo.</p>	



Beyond the predicted: exploring alternative forms of creative agency in international development through practice and policy	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_9
Presenter: Junior professor Polly Stupples	
Massey University, Palmerston North, NZ	
<p>This paper analyses the framing of creative agency within the field of international development before going on to challenge some of the limitations of that framing. The critique is informed by research undertaken with artist-led initiatives in Central America between 2006 and 2010 that reveals some of the political implications of that framing and, at the same time, points to alternative forms of creative agency at work. The paper highlights the approaches of a number of international donors whose policies appear able to support more expansive conceptions of agency for artists and artist-led initiatives in development, and makes a claim for the political importance of such policy platforms, despite some on-going limitations.</p>	

The Disempowerment of Women through the Gendering of Space/Place in the City of Mostaganem, Algeria	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_2
Presenter: Junior professor Benneghrouzi Fatima Zohra	
Abdelhamid Ibn Badis University, Mostaganem, DZ	
<p>My paper probes these questions: 1) to what extent do the conceptualisation and implementation of space express and sustain certain hegemonic hierarchies that normalise socio-cultural divisions in Arab Algerian environment of Mostaganem City? 2) What tools are utilised as means of space exclusion? 3) Is there a possibility of recreating new spaces for women, by making them occupy existing men' spaces or revalorise unexploited spaces? (4) And ultimately, how much (dis)empowering space is for women? The research tools employed in the present study are: üA semi-structured observation describing the kernel architecture of Mostaganem spaces through the lens of the socio-cultural enterprise at work within this town; this comes to reveal an irretrievably underlying gendered base. üA questionnaire allotted to 35 females ranging between 20 to 45 years old as regards their personal experiences with space/place alienation. Key terms: gender; culture; (dis)empowerment; Mostaganem; space/ place exclusion; hegemony; harassment.</p>	

From Institutions to Events – Structural Change in Norwegian Local Cultural Policy	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Erik Henningsen, Knut Løyland, PhD Lars Håkonsen	Room: ICCPR_16
Presenter: Erik Henningsen	
Telemark Research Institute, Bø i Telemark, NO	
<p>In this paper we discuss an ongoing restructuring of local cultural policy in Norway. Since the 1990s, we argue, the local cultural sector has been undergoing a structural change as public resources granted to cultural institutions, such as libraries and culture schools, is decreasing while there is a rise in resources granted to cultural events and culture houses. We explain this shift of balance from institutions to events in local cultural policy with reference to three types of mechanisms: First, we point to the “flexibilisation” of the cultural sector, that ensue from its sensitivity to conjectural changes in the local government economy. Second, new forms of earmarked state funding schemes pull local resources in the direction of festivals and cultural events. A third mechanism that explains the shift from institutions to events is local policy makers' adoption of theories of culture as a</p>	



source of urban and regional regeneration.
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Public Cultural Organization Into Foundation: Consequences to the Social Impact, Estonian case	Thursday, 11th Sept: 4:30pm – 6pm
Authors: Kaari Kiitsak-Prikk, Kristina Kuznetsova-Bogdanoviš	Room: ICCPR_12
Presenter: Kaari Kiitsak-Prikk	
Estonian Academy of Music and Theatre, Tallinn, EE	
<p>Transformation of legal status of public cultural organizations has been an issue in many European countries, including Estonia. This paper explores how the legal status can affect organization's practices, aims and values with a specific focus on its role in society. The paper clarifies how the chosen organizational form affects the engagement with society and outlines the connections between different types of legitimacy. The paper contributes to the theoretical discussions on neo-institutional theory, cultural management and cultural policy by creating a modified conceptual map of the institutional elements, cultural values and legitimacy. To illustrate the theoretical considerations a pilot case study on Russian Theatre in Estonia is included. It occurs that management attempts to balance the value triangle and dealing with lack of cognitive legitimacy are crucial and might lead over time to rearrangement of forces in the whole framework.</p>	

Creative industries contested in Latin America: Living community culture and Buen Vivir as alternative approaches	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_9
Presenter: PhD Maximiliano Vila Seoane	
Bonn, DE	
<p>The "Living Culture" program in Brazil pioneered a regional movement in South America that connects community culture with social inclusion and right livelihood aims. This approach can be ideally described as: valuing cultural diversity and seeing culture as a process; favoring commons and collective creativity; including as main actors a diversity of NGOs that understand culture in 3 dimensions (symbolic, citizenship and economic). As such it challenges the idea of the creative economy, with the creative industries at its heart that expanded to the region during the last decades. The aim of this work is to characterize the main features and challenges of this living community culture approach, by using the cases of Brazil and Argentina.</p>	

The music policy in the City of Paris during the German occupation (1940–44): Public concerts organized by the Inspection Générale des Beaux-Arts de la Ville de Paris (IGBA)	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_1
Presenter: PhD Naomi Tazaki	
Ochanomizu University, Kawasaki, JP	
<p>Artistic issues in the City of Paris during the German occupation (1940–44) were within the jurisdiction of the Inspection Générale des Beaux-Arts de la Ville de Paris (IGBA) that thoroughly took the initiative to organize and patronage regular public concerts as its most important music policy from January 1942 to March 1944. The extra budget from the government for the unemployment policy in 1942 enabled the IGBA to organize and realize its original policies without direct intervention or control of the Vichy government. These projects at first had some elements of a welfare policy in addressing unemployment and education, but they gradually attached greater importance to promoting the vitality of the</p>	



French musical heritage, which could support national pride. The musical policy of the IGBA was in line with the artistic cultural approach of the Vichy government, but the latter retained its low estimation of IGBA activities.

Do Artists and Government Share the Same Dream? Contemporary Art and Regional Regeneration in Modern Japan	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_13
Presenter: Prof. Kunihiro Noda Tottori University, Tottori, JP	
<p>This paper traces the historical development of contemporary art events such as bien-nales, triennales, and art projects, which have recently gained popularity in Japan, and presents overviews of the exemplary cases of the Aichi Triennale and Setouchi International Art Festival (Setouchi Triennale). The paper also examines the reception of these art projects by local residents, based on the results of subsequent surveys. Many of these events aim for regional regeneration as “locally-orientated art projects.” This paper considers how these events should be evaluated from the standpoint of organizers, artists, and local residents.</p>	

Norwegian artists' attitudes to their work and living conditions	No presentation
Presenter: PhD Mari Torvik Heian Telemark Research Institute, Bø, NO	
<p>The purpose of the paper is to explore artists' attitudes to a range of aspects in their work and income situation. By multiple correspondence analysis (MCA) we construct what we can call a room of artists' attitudes based on three axes: 1) perception of the artists' own economy, 2) degree of artistic appreciation and 3) degree of dedication to their work. Further, by using Cluster Analysis, we identify five clusters of artists with different positions in the space of attitudes: 1) classic suffering artists 2) artistic and economic successful artists, 3) satisfied artists, 4) unsatisfied pessimists and 5) indifferent artists. Our analysis reflects the findings of skewed income distribution, the valuation of artistic work and economic risk taking in earlier studies. At the same time we argue that our analysis supplements previous research and gives a more nuanced view of various artists' work and living conditions.</p>	

Regulating online participatory cultures: Cross-media communication, user-generated content & the Digital agenda for Europe	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_13
Presenter: Bjarki Valtysson University of Copenhagen, Copenhagen, DK	
<p>The aim of this paper is to detect what kind of environments are constituted within regulatory frameworks that relate to production, consumption and distribution in online environments with EU's Digital Agenda for Europe as case. More concretely, the purpose is to inspect how processes of convergence and cross-media communications affect regulation and how users in digital participatory cultures are staged within these regulations. The notion of user-generated content receives particular attention as this paper scrutinizes how this is treated from the macro-perspective of the Digital Agenda, how this is manifested on a meso-level in two vital Directives contained within the Digital Agenda, and</p>	



finally, how this relates to users and user-generated content from a micro-perspective. Methodologically, critical discourse analysis is conducted on the European Commission's Communication on the Digital Agenda for Europe and how this document was received and discussed in other relevant EU institutions.

The Participation Myth	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_16
Presenter: Leila Jancovich	
Leeds Metropolitan University, Leeds, GB	
<p>Policy rhetoric around strategies to and the value of increasing participation in the arts has been well documented internationally over more than a decade. But in the UK, which is the focus for this paper, targets to increase participation and engagement have been consistently missed and there remains a direct correlation between those taking part in cultural activity and their socio-economic status. This paper therefore examines the barriers to increasing participation in the arts and question the way that such policy has been implemented within the English context. What is demonstrated is that policy implementation is too often influenced by vested interest of those in receipt of funding and that a narrow range of voices are involved in the decision making in the arts. The paper makes a case for widening the range of voices heard in decision making in order to support both artistic practice and public engagement.</p>	

How peer panelists think and work	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_11
Presenter: Prof. Tore Slaatta	
University of Oslo, Oslo, NO	
<p>Our research project focus on the work and role of peer panels in the hybrid system of public funding of art production in Norway: how do they actually work, understand their role as peers, and make sense of arts policies and funding schemes. Also how does organisational structures and administrative routines influence the processes of selection and choice. At the heart of the peer panel institution lies two particularly interesting phenomena that connect to wider policy issues on peer panels in cultural policies: first, how peer panelist justify the panels within a wider policy framework and understand their particular role as selected peer. Second, how peer panelist reach collective judgements that are seen as fair, and how different views on art within the panel thus are negotiated. The project is part of ongoing research project Art! Power! Selection and negotiation in contemporary art in Norway, funded by the Norwegian Research Council.</p>	

How do young non-professional young actresses in Tokyo continue with their theatrical activities?	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_10
Presenter: PhD Kaori Takahashi	
Waseda University, Shinjuku, JP	
<p>This paper describes and analyses the lives and careers of young non-professional actresses who join small theatre companies for full-time working women in Tokyo. Due to the nature of the performing arts industry, succeeding as a professional actor or actress can prove so difficult that some give up completely, while others continue as non-professionals. Much of the research examining artists (in fine art, music, or acting), though, tends to focus exclusively on professional artists (Becker, 1982; Bourdieu, 1983;</p>	



Menger, 1999). However, the narratives in this paper reveal that non-professional actresses have unique characters and obtain particular rewards as an amateur. In addition, non-professional actresses face time management problems in their daily life. These findings will help policy-makers analyse the situations that artists face and develop appropriate artistic policies.

Proposing a Conceptual Framework of Creative Autonomy: an empirical investigation from a TV PD's Perspective in South Korea	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_11
Presenter: Chairin An	
The University of Warwick, Coventry, GB	
Creative autonomy is accepted to be one of the most crucial characteristics of creative work, especially in the production process. Yet due to the lack of a universally agreed systemic framework, the concept of creative autonomy has become blurred and ambiguous. This paper seeks to establish a working definition of creative autonomy that embraces three different statuses of creative labourer: creative individual; employed creative labourer; and creative professional. The first part of the paper therefore proposes a new definitional framework of creative autonomy that embraces the complex structural relationships in cultural production processes and reflects the three statuses of creative labourers and the associated autonomies (individual, organisational, and professional). The second part examines this proposed framework by analysing in-depth interviews with current television PDs in the light entertainment genre in South Korea.	

Marketization in the Cultural Third Sector: a Theoretical Perspective	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_12
Presenter: Minna Ruusuvirta	
Foundation for Cultural Policy Research Cupore, Helsinki, FI	
This paper contributes to a better understanding of cultural third sector marketization. The main research questions are: What means marketization in the context of cultural third sector? What are the dimensions and forms of marketization? What are the effects of marketization? The paper provides a theoretical perspective, based on research conducted in the fields of social sciences and economy. As a starting point, the paper draws from the theoretical models of separate sectors of society with their own logics and roles. These sectors - public, market, third - comprise grounds for many normative roles, structures and processes in society. However, during the last decades the boundaries between the sectors have been becoming blurred. A great number of hybrid organizations operate in more than one sector only and hence combine different sources of income, different values and cultures and different modes of governance, for example.	

L'exception culturelle: cultural protection or trade protectionism? Cultural policy & the Transatlantic Trade and Investment Partnership (TTIP) negotiations	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_7
Presenter: Ola K. Berge	
Telemark Research Institute, Bø i Telemark, NO	
The paper, empirically departing from the ongoing TTIP negotiations between the EU and the US and the French claim for an exception for cultural goods from a treaty, discusses how internal cultural policy interacts with foreign policy affairs. It holds that, due to tech-	



nology developments and globalization effects, foreign and cultural policy is undergoing a noticeable transformation. The paper argues that the cultural exception claim as well as its rejection, is closely connected to respective internal cultural policy traditions, in particular distinct attitudes towards centralism, market regulation and universalism. It is a play over cultural policy measures to protect national (predominately French) cultural heritage from being ran over by more competitive (predominately American) market players. It further holds that both positions are construed to have both internal and external policy effects, most prominently the one of soft power.

The Evolution of Chinese Cultural Policy: how to adapt an instrument for hegemonic rule to commercialization		Thursday, 11th Sept: 9am – 10.30am
		Room: ICCPR_1
Presenter:	PhD Elena Meyer-Clement	
Tübingen University, Tübingen, DE		
<p>Since the 1990s, the Chinese political leadership has embraced the commercialization of the cultural sector and has turned the liberalization of entertainment consumption into a strategy to generate legitimacy. This paper traces the evolution of Chinese cultural policy from its Communist origins until today and reveals that the Chinese Communist Party (CCP), at the same time, never desisted from using culture for establishing hegemony in a Gramscian sense, and that these efforts have even been intensified again over the last decade. In the second part, the paper takes Chinese film policy as a case study for scrutinizing how the CCP’s mechanisms of control and ideological guidance have been adapted to commercialization and how they work to make even the private sector of film production participate in maintaining CCP hegemony.</p>		

Changing spaces changes places: sustainability and regeneration through adaptive reuse and the arts		Thursday, 11th Sept: 2.30pm – 4pm
		Room: ICCPR_10
Presenter:	Rachel Inglis	
Perth, AU		
<p>Adaptive reuse is gaining popularity as a sustainable development strategy. The application of adaptive reuse for arts venues is of particular merit as it boosts the economic and social elements of sustainability beyond those of other reuse projects. This paper draws on the existing literature to identify how adaptive reuse for the arts supports the three tenets of sustainability: environmental, economic and social. Further to this, the paper explores the roles of adaptive reuse, arts venues, and even artists themselves in urban regeneration, which further supports the three tenets of sustainability through reduced urban sprawl, improved quality of life and increased property values.</p>		

Regional transformation processes through cultural policy? – A comparison of German and Italian concepts and strategies		Thursday, 11th Sept: 4:30pm – 6pm
		Room: ICCPR_9
Presenter:	Claudia Burkhard	
University of Bonn, Bonn, DE		
<p>The paper aims at identifying the differences of cultural policy in Germany and Italy from a historical, structural and ideological perspective. The overall question is to which extent cultural policy can contribute to a process of structural development and regional transformation that goes beyond basic cultural maintenance. For the very first time the German and the Italian system of organising cultural policy are confronted. The research is based</p>		



on a thorough examination of existing cultural policy research in both countries. This is flanked by two case studies based on guideline-based expert interviews conducted in the cities of Essen, Germany, and Turin, Italy, and included the establishment of current data aimed at breaking down the theoretical approach to a practical level. The paper addresses the results of this analysis with the aim to add new perspectives to cultural policy implementation and related activities in both countries through a comparative approach.

Festival Policy: a typology of local urban festivals and their policy implications	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_13
Presenter: Jennie Jordan	
De Montfort University, Leicester, GB	
<p>This paper proposes a framework for understanding the relationship between a festival's values, its production processes and its potential integration into local urban policies by identifying three types of festival: aesthetic, commercial and civic. By exploring the differences between festivals, better understanding of their potential to achieve different economic or social impacts is possible. After decades of neglect, the festivalisation of city policies is a growing area and this is, therefore, an opportune time to ensure that the variety of festival types is clarified and their potential within various policy domains more clearly defined. Given the complexity of the urban policy environment, it is unsurprising that there is a lack of understanding about the potential of different festivals to achieve non-cultural policy objectives. The festival types identified aim to help local authorities to integrate festivals more successfully into their policies by distinguishing their potential economic and social effects.</p>	

Cultural policy through the prism of fiction (Michel Houellebecq)	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_8
Presenter: Prof. Jeremy Ahearne	
University of Warwick, Coventry, GB	
<p>Cultural policy studies tends to talk about fiction without actually using it. A typical move is to place it in an aesthetic realm to be protected, situated or critiqued. This is an eminently worthwhile activity. However, this paper explores ways in which works of fiction may, following their own dynamic, yield significant perspectives upon the world of cultural policy itself. In what ways do fictional works offer us prisms through which to reappraise the worlds of cultural policy? What are the effects of the reconfigurative imaginative play to which they subject the institutions of that world? How are the discourses of cultural policy reframed when redeployed by novelists within free indirect style or internal monologue? The article begins by distinguishing four broad modes in which fictional works refract the world of cultural policy, and then analyses in more fine-grained detail two novels by the leading French writer Michel Houellebecq.</p>	

The role of social capital, relational capital and legitimacy in the art field	Thursday, 11th Sept: 9am – 10.30am
Authors: Prof. Annukka Jyrämä, PhD Anna Hjorth-Röntynen	Room: ICCPR_9
Presenter: Prof. Annukka Jyrämä	
Estonian Academy of Music and Theatre, Tallinn, EE	
<p>This paper will respond to the gap in the art market studies by elaborating the role of intangible capital in the art field and discuss the impact of social and relational capital on art field practices. We focus on these components of intangible capital in the relationship with</p>	

legitimacy – in broader setting of institutional fields, networks and building competences. The analysis in this qualitative study is based on previous research and literature together with data obtained from two sets of interviews with art market stakeholders and material from eclectic sources. Results show that social capital's role is manifold and closely linked to legitimacy; relational capital linked to socio-political legitimacy, and knowledge to cognitive legitimacy. Yet, they are intertwined and one type cannot be acquired without the other. The policy implications of the results suggest that social capital is necessary prerequisite for experts in their value assessment and building legitimacy.

Cultural participation in Estonia – a tentative inter-sectorality approach	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_13
Presenter: Birgit Lüüs	
Tallinn, EE	
Cultural participation is a concept that is very broadly used but at the same time rather lightly and in the literature rarely thoroughly explained and conceptualized. The paper aims to bring out different conceptualisations of cultural participation and contextualise it in Estonia by using inter-sectorality approach. Secondly, the paper focuses on findings from the substantive document analyse of national strategic document Directions of Cultural Policy 2014-2020 to analyse how the social phenomena of cultural participation has been recognised and conceptualised in the document and what are the main means that aim to facilitate active cultural participation. Additionally, the author compares the findings from the latest sociological research that characterises individuals who have participated in the traditional Song and Dance Festivals with means offered by the state in the strategic guidelines to facilitate active participation to see the connections between them.	

Santiago de Compostela and Porto. Two European Cities of Culture between spectacle and crisis	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_12
Presenter: Junior professor Miguel Anxo Rodríguez González	
Universidade de Santiago de Compostela, Santiago de Compostela	
This research aims to find out the effects of the celebration of the European City of Culture status in two cities in the Euroregion Galicia - North of Portugal. Santiago de Compostela celebrated in 2000 its capital status, along with 15 other cities, and in 2001 was Porto, along with Rotterdam. Although we have plentiful data on the levels of attendance of the performances, there has been no in-depth evaluation of the effect of these events on the local cultural sector. This study aims to investigate the consequences of these celebrations in the medium term on the contexts and cultural habits. We believe it is of particular interest that in a few years moved from having plenty of budgets for cultural programs and infrastructure to suffer a drastic reduction because of the economic crisis.	

Artists' Voices in Cultural Policy: career developments of older visual artists in Eastern Germany since unification	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_10
Presenter: PhD Simone Wesner	
Birkbeck, University of London, London, GB	
This study investigates how older visual artists adapt to major political, social and cultural changes such as German unification over time and what kind of motivations, values and beliefs are associated with this behaviour. It applies a comparative approach, building on	



an older data set collected in 1996-2001 and a new data set compiled from the same cohort of interviewees in 2013. 'Grounded theory' has been used to develop and analyse both data sets, with an added comparative element acknowledging the longitudinal approach. Results show that artists continue to be ambivalent towards and critical of the arts market and that achieving the highest artistic quality is prioritized. Artist's motivations, cultural values and beliefs remain stable, influencing their understanding of identity and of cultural policy decision making post German unification. The paper suggests discussing artist's professional identity as a potential step to informing a cultural policy for artists.

Is there anything special about cultural policy?	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_12
Presenter: Prof. Anders Frenander	
University of Borås, Göteborg, SE	
<p>This paper aims to reflect on the special character of the cultural field in relation to the political system. Is there anything special about this political area as compared to other areas, like economic policy? It seems so. At least in the Swedish case cultural policy appears to contain a special inertia, making it hard to change. In the profound ideological change politics all over the world (and in Sweden) has undergone during the last decades, cultural policy lags behind. Why is that? Is there any intrinsic matter which makes the area so troublesome to handle? I think there are three interconnected and sometimes contradictory aspects which are crucial to analyse here: autonomy, quality and democracy. In this paper I try and shed some light on these aspects, and my conclusion is that the combination of the three makes the cultural policy more recalcitrant and unmanageable than other political areas.</p>	

Cultural practitioners and the politics of 'impact'	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_6
Presenter: PhD Jack Newsinger	
University of Leicester, Leicester, GB	
<p>This paper reports on the preliminary findings of a research project into the values placed upon cultural practice by practitioners themselves in four participatory arts organisations in the East Midlands, UK. The project seeks to investigate three primary questions: 1. How do cultural practitioners formally and informally value the work that they do? 2. How well do these values fit with the measurement methodologies used by funders, policy-makers and the market? 3. How can their values be operationalized within digital technology to aid the better evidencing of impact by cultural organisations? This paper will report on answers to the first two questions, and discuss the third as part of our ongoing programme of work. It argues that the values of cultural practitioners provide the basis for a more egalitarian and progressive model of cultural value than currently available to arts organisations in the UK.</p>	

The cult of artistic vocation – An implicit cultural policy?	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_8
Presenter: Prof. Claudia Chibici-Revneanu	
UNAM, Leon, MX	
<p>This paper analyses the way artistic vocation – the idea that artists receive a metaphysical calling to follow their path – can be understood as an implicit cultural policy, among</p>	



other functions deepening the connection between art and spirituality, as well as regulating gender access to creative production. The question will be addressed generally and with reference to two specific case-studies: the musical era of German Romanticism and contemporary Mexican indigenous groups, both of which display reliance on narratives of vocation.

Paradigms of participation in post-dictatorship Chilean public cultural policy: the case of the National Council for Culture and Arts	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_14
Presenter: Prof. Simón Palominos Mandiola	
Alberto Hurtado University, Santiago, CL	
<p>The National Council for Culture and Arts is the public institution responsible for the design, implementation and evaluation of cultural policies in Chile. It was created in 2003 as part of a series of public organisms designed to promote democracy in post-dictatorship Chile, and has as objectives the promotion of the arts, protection of the cultural heritage, and the encouragement of citizen participation in the national culture. After ten years of existence, considering the unequal distribution of wealth and cultural capital in Chilean society, and without opposing in exclusionary ways the different perspectives proposed nor expecting to exhaust the idea of cultural participation, this paper aims to systematize the approaches, reach and limits of different paradigms and mechanisms that have been developed by the National Council for Culture and Arts related with the promotion of citizen participation in Chilean cultural field.</p>	

Foreign Cultural Policy for Children	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_6
Presenter: Aron Weigl	
University of Hildesheim, DE	
<p>The United Nations Convention on the Rights of the Child drafted in 1989 declares that children have the right to participate freely and fully in culture and arts. Within the national cultural policy of Germany, this right is in the process of being implemented through arts education concepts and “culture for children” programs. Integrating new target groups and new ways of cooperation, Germany’s foreign cultural policy is currently on the move as well. This analysis takes these changes into consideration and deals with arts education in the field of cultural exchange programs. There is a wide variety of involved organisations in addition to the governmental responsibility. By presenting projects of a mediator organisation, a federal foundation and a municipal music school it is illustrated how important it is to establish networks and coproductions, to initiate artistic-aesthetical learning processes, and to include children in the conceptions of foreign cultural policy.</p>	

A Study of Cultural Change in the Community Santa Marta, Rio de Janeiro, Brazil, after the Installation of the Police Pacification Unit	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_12
Presenter: Juliana Vianna da Nobrega	
Universität Otto-von-Guericke Magdeburg, Rio de Janeiro, BR	
<p>The purpose of this paper is to examine implicit cultural policy in the context of governmental policies for slums in Rio de Janeiro city, particularly the public security policy that introduced the Police Pacification Units (UPPs). Based on fieldwork conducted in the</p>	



slum Santa Marta, this research presents an analysis of the cultural change in this community, located close to the tourist centers in the southern zone of Rio de Janeiro, after the installation of the Police Pacification Unit in 2008. It was the first community in the city to receive a UPP, which was created to regain territorial control of the slums. This paper demonstrates the cultural side-effects of various kinds of policy in this slum. The ultimate goal is to reflect on how to integrate this unique kind of environment into the formal city. Key words: cultural, security, slum, UPP

Nice Work If You Can Get It: Towards a Critical Arts Education	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_11
Presenter: PhD Lorraine Lim, PhD Sophie Hope	
Birkbeck, University of London, London, GB	
<p>Permanent jobs in the cultural sector have always been scarce. In the UK, a confluence of factors such as a stagnating economy and funding cuts has impacted upon the number of permanent jobs available to graduates within this sector. Changes to higher education funding in the UK also mean that students carry increasing debt to 'train' for careers in a sector where jobs are often underpaid, precarious and inequitable. However, this current situation has not deterred students who often view such a career as liberating, autonomous and creative. Drawing on two practical examples we have developed: an ethical contract for credited work placements and a taught programme developed by industry partners and students to prepare final year undergraduate students for work in the cultural sector, this paper examines the relationship between a critical arts education and cultural labour so as to create possibilities in engendering change within the cultural landscape.</p>	

Cultural Policy in East Asia	Wednesday, 10th Sept: 2.30 pm – 4 pm
	Room: ICCPR_11
Presenter: PhD Lorraine Lim, PhD Hye-Kyung Lee, Prof. Nobuko Kawashima, Prof. Hsiao-Ling Chung	
Birkbeck, University of London, London, GB	
<p>Contemporary cultural policy research in Anglophone and European countries began relatively earlier than other parts of the world; as a result the majority of research has focused on key concerns within this area of the world. This panel this aims to enrich current theoretical frameworks and analytical tools of cultural policy research by bringing in international and comparative perspectives by drawing attention to cultural policies in East Asia. Within this panel, East Asia will consist of China, Japan, Singapore, South Korea and Taiwan. This panel will provide a broad historical, social and political outlook of cultural policies in East Asian countries in an attempt to highlight how cultural policy is created and implemented in nations where the role of culture is envisioned in a different way from Anglophone and European countries and the relationships between the state, culture and the market is closely integrated.</p>	

Culture, arts and heritage as "commons", a new paradigm for cultural policies	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_13
Presenter: Prof. Elizabeth Auclair	
University Of Cergy Pontoise, Cergy, FR	
<p>In many countries, the culture sector is experiencing a severe crisis related to financial difficulties but also to ideological and philosophical questions. A current trend is to con-</p>	



sider culture merely as a tool for economic development and urban planning, but this instrumentalism of culture has many limits. Consequently several concepts and approaches have been developed in recent years for promoting human values and for enhancing human dignity, emancipation, collective responsibility and social wellbeing. Among the different frameworks proposed, the concept of “Commons” could appear as a way to promote key values such as community, sharing, governance, inhabitant’s participation, opposed to enclosure, privatization, exploitation. Using the concept of Commons could therefore help to enhance a new ideological structure as well as a frame for action for cultural policies, in a position between market and private concerns, and centralized public institutions which impose top down decisions

Tax incentives as a measure to support the arts in a globalizing world	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_11
Presenter: Renate Buijze	
Erasmus University Rotterdam, Rotterdam, NL	
<p>Potential donors of arts organizations have expanded across countries, providing fundraising opportunities outside the organization’s country of residence. The notion of common goods can help explain how globalization caused a geographical expansion of donors. Although this provides opportunities for the arts to raise funds abroad, governments often have not anticipated to this. In many countries government support for the arts remains a domestic issue. By only granting tax incentives in a domestic situation governments can discourage their taxpayers to contribute to an arts organization resident abroad, hindering cross-border fundraising activities of arts organizations. This article puts forward the new fundraising opportunity for the arts that occurs due to globalization, as well as how this opportunity is hindered by tax barriers. An overview is provided of the current existing private- and state solutions to overcome these tax barriers. The solutions are illustrated by means of examples derived from the Netherlands.</p>	

Total War versus Creative Expression: Drama Regulation Policy in Colonial Korea in the early 1940s	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_2
Presenter: Jiyoung Lee	
Tokyo, JP	
<p>This paper studies the drama regulation policy in Colonial Korea in the early 1940s. The majority of studies on cultural regulation policies in Colonial Korea have focused on speeches and novels. Researchers have not paid much attention to performing arts including drama. This study examines the cultural regulation policy using primary sources, such as papers of the Office of Governor-General of Korea published as official papers and articles on newspapers and journals, and relevant secondary sources. There were three phases in the development of drama regulation policy in Colonial Korea: policing of theaters with the stress on sanitation and public morals; censorship before and during performances; and direct control by the state. This research concludes that there was an increased need for state control of dramas because Japan launched policies to promote total war effort in the early 1940s.</p>	



Kiezkulturnetz vs. Kreativequarier: social innovation and economic development in two neighbourhoods of Berlin	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_14
Presenter: PhD Marc Pradel Miquel	
Universidad de Barcelona, Barcelona, ES	
<p>This article analyses innovative practices oriented to the economic development and social inclusion in the city of Berlin, taking attention to its link with local governance. Departing from a wide vision that takes into account not only economic sphere but the whole social life, the paper aims to focus in the relations between social innovation and governance. Social innovation is understood here as a way to fight social exclusion providing resources and empowerment to communities, and promoting new ways of participation. The paper analyses two neighbourhoods in the districts of Wedding and Kreuzberg in Berlin, showing how in this areas, rather than 'early gentrifiers' artists become involved in socially innovative processes with whole neighbourhood trying to empower the whole community, fighting against gentrification and stopping large projects. This role is better understood if we take into consideration the local governance system and the long history of counter-culture of Berlin.</p>	

Secular Cultural Policy in Islamic Countries: Desirability and Feasibility	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_1
Presenter: PhD Abbas Mehregan	
Bonn, DE	
<p>Secular Cultural Policy in Islamic Countries: Desirability and Feasibility Abbas Mehregan Abstract Secularism in Islamic countries is a hotly-debated topic which produces dramatic sociopolitical consequences on the one hand, and wide-ranging academic controversy on the other. The real social potential of secularism among Muslim populations is an issue that is not always estimated properly. The present paper first reviews some historical examples of secular cultural policy in Islamic countries. Subsequently, using data from the WVS, it compares empirically the desirability of a public role for religion in 18 Islamic and Western countries. Furthermore, it examines the acceptability of Western secular culture in 6 countries in the Muslim world. Bearing in mind Casanova's analytical approach to the theory of secularization, it comes to the conclusion that a democratic application of a secular cultural policy in Islamic countries is neither desirable nor feasible. Keywords: Secularism, Islamic Countries, Cultural Policy</p>	

Reflections on the creative industries discourse in contemporary postsocialist Estonia: a discourse-theoretical approach	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_11
Presenter: Rene Mäe	
Tallinn University, Tallinn, EE	
<p>Research on the relationships between creative industries, cultural policy and economic policy largely concentrates on Western countries such as the UK and the USA. Although other regions and places such as Asia and China have recently been put into focus, there is still a significant lack of critical academic research on the cultural and creative industries in the Eastern-European context. The first aim of this paper is to examine the emergence and reception of the concept of Creative Industries in a particular former socialist country – Estonia – and relate the creative industries discourse with debates of post-</p>	



socialist transition more generally. The second aim is to explore how Laclauian post-marxist discourse theory might open up some new ways of conceptualizing creative industries within the Eastern-European context and elsewhere.

Risk management and cultural policy – a comparative analysis of theatre policy in Norway, England and The Netherlands	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_3
Presenter: PhD Bård Kleppe	
Telemark University College, Bø i Telemark, NO	
<p>This paper examines how risk management for artist are reflected in cultural policies in three different countries (England, The Netherlands and Norway), with a special focus on theatre policy and the artistic work in theatres. The paper also presents a discussion of possible consequences the present cultural policy of the three countries might have in relation to such issues. Methodologically, this paper is based on studies of existing literature and policy-papers from the three countries In addition to relevant statistical material. Analytically, the paper examine risk management in the light of welfare-policy using the models of welfare states developed by Esping Andersen. The concepts of risk is analysed through the theory of e.g. Ulrich Beck and Anthony Giddens. Keywords: Theatre policy, comparative analyses, labor market, artists working conditions.</p>	

Transforming "non-users" into "users". Cultural participation among kids in a Norwegian multicultural suburb.	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Aasne Dahl Haugsevje, Heidi Stavrum	Room: ICCPR_13
Presenter: Åsne Dahl Haugsevje	
Telemark University College, Bø i Telemark, NO	
<p>This paper is about cultural participation among children who are not common users of cultural institutions. The paper gives a description of a public short term initiative where an entire group of six years olds are taking part in music, dance, new circus and visual arts activities. The activities are organized in the school context as part of the compulsory programme, but intends to recruit the children into further cultural participation in their leisure time. The paper asks what is needed to increase the cultural participation of groups of children who traditionally do not take part, what barriers there are for such increased participation, and whether it is possible to reduce them.</p>	

European cities as cultural projects: Where is culture in urban sustainability policy?	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_13
Presenter: PhD Nancy Duxbury	
Centre for Social Studies, University of Coimbra, Coimbra, PT	
<p>Culture plays a driving role in urban redevelopment, economic/branding strategies, and social inclusion initiatives in many European cities – but how strong is the link between culture and urban sustainability? This paper examines European urban sustainability planning/policy frameworks and investigates how cultural considerations are incorporated (or not) in them. Analysis of key messages from European cities, national ministers for urban development, and the European Commission since the mid-1990s shows that culture is recognized politically as an important but marginalized dimension of sustainable urban development, within a growing emphasis on integrated strategies and planning frameworks to encourage and enable this integration. Three cultural dimensions are em-</p>	



phasized: the built environment; culture as social activities; and culture as a social quality (cultural diversity). The frameworks lack an overarching conceptual model to bring together these three dimensions and operational guidance on how to include culture in an integrated approach to urban sustainability planning.

Regional Cultural Policy in Sweden: Empirical Results, Theoretical Understandings and Consequences for Cultural Policy Research	Wednesday, 10th Sept: 2.30pm – 4pm
Authors: Junior professor Jenny Johannisson, Junior professor Roger Blomgren	Room: ICCPR_4
Presenter: Junior professor Jenny Johannisson	
University of Borås, Borås, SE	
<p>With this paper, we aim to instigate a discussion on the relevance of existing models and classifications in cultural policy research when wanting to explore regional cultural policy in Sweden. We assess the models and classifications that we deem to be most influential in English-speaking cultural policy research and find that although they have many benefits, they are not fully adequate when wanting to understand place-specific aspects and variation in regional cultural policy. We then move on to presenting findings from our own studies on Swedish regional cultural policy that make this critique relevant. We conclude with identifying the need not only for middle-range theories that are more apt when exploring local variation, but also for more empirical studies that from a comparative perspective can contribute to in-depth knowledge of the internal power structures of the cultural policy field.</p>	

Citizen participation in the decision-making processes of local cultural policy	Thursday, 11th Sept: 4:30pm – 6pm
Authors: Prof. Mari Kobayashi, Miho Nakamura,, Yukiko Nagashima, Ayumi Takata, Iwen Chang	Room: ICCPR_16
Presenter: Prof. Mari Kobayashi	
The University of Tokyo, Tokyo, JP	
<p>How can we design a citizen-oriented local cultural policy? This research presents an empirical study of recent practices in Japan. The focus is on citizen participation in the decision-making processes of local cultural policy. The objective is to point out the issues that have to be considered for the practice of local cultural policy by citizens themselves. Local cultural policies that reflect the citizens' will and the local characteristics should contribute to original ways of developing local communities. This research consists of empirical studies of two cities that are planning (or have planned) local cultural policies with citizen participation: Koganei City (Tokyo), Fujimi City (Saitama). Analysis of these examples will provide some idea of the actual vitality of Japanese civil society in the cultural field. This research contributes to developing methods of citizen participation in decision-making processes in practice at a local cultural policy level.</p>	

Session abstract "Culture and Sustainable Development of European Cities: Imagining Europolis"	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_16
Presenter: Prof. Svetlana Hristova	
South-West University, Sofia, BG	
<p>With the proposed session we intend to deepen our understanding about the reciprocal relationship of culture and sustainability and to discussing alternative theoretical perspectives on the question of cultural sustainability of small and medium-sized cities (Anheir & Hoelscher); additionally, a case-study of Bulgarian cities will reveal the difficulties which cities might face in their fight for sustainability, (Hristova); furthermore, we shall contribute</p>	



to a wider and more nuanced comprehension about the stated above questions through a comparative North-South and East-West in-depth analysis of the culture-based development strategies and initiatives carried out by small and medium-sized cities in Finland, Portugal, Czech Republic, and England (Tomaz), and finally, special attention will be paid on the changing concept of public arts in a post-industrial context, outside the borders of conventional cultural institutions, which might play a vital role in the social life of urban communities and their regeneration (Dragisevic-Sesic et al).

Participation: the new cultural policy and communication agenda	Thursday, 11th Sept: 2.30pm – 4pm
Authors: Prof. Anne Scott Sørensen, PhD Mette Thobo-Carlsen, PhD Herdis Brandrup Kortbek, Junior professor Bjarki Valtýsson	Room: ICCPR_3
Presenter: Prof. Anne Scott Sørensen	
University of Southern Denmark, Odense M, DK	
<p>In this panel, we address the current shift in cultural policies in late modern welfare states towards “participation”, taking the Nordic and in particular Danish national context as our example. On the ground of theories of government, democracy and participation we address the participatory agenda as it is spelled out at various levels of cultural policy and practiced in and across various types of institutions (museums, archives, libraries, media) and institutional settings (the Regions of Culture and the Digitization of Heritage Project). The address starts with an introduction to the overall approach, applied on Danish Cultural Policy since the 1960ies to be followed by three case studies A) The Exhibition of "The Model" at Arken Museum of Modern Art; B) The project "Places in Ishøj, places in me" as part of CultureMetropolisOeresund; C) The portal "Digital Cultural Heritage", hosted by the public service broadcasting institution DR.</p>	

Cultural Access and Activation: Civic Participation in Local Sustainable Communities	Thursday, 11th Sept: 2.30pm – 4pm
Authors: Prof. Anita Kangas, Prof. Anita Kangas, PhD Sakarias Sokka	Room: ICCPR_13
Presenter: Prof. Anita Kangas, PhD Sakarias Sokka	
University of Jyväskylä, Jyväskylä, FI	
<p>Cultural sustainability requires the recognition of local cultural values, equal rights and the cultural logic of the respective communities in policy planning and decision-making. Cultural participation can prevent social displacement and produce feelings of togetherness that are significant for the welfare of a community and personally experienced quality of life. Community-based and participatory approaches can strengthen the empowerment of local inhabitants and make it possible to increase access not just in local cultural life but also in local level policy. Our article emphasizes the interconnectedness of cultural, social and economic sustainable development; sustainability implies an integration of economic efficiency, essential resource preservation and the continuation of social and cultural identity.</p>	

The Social Contract of Artists in the Era of Cultural Industries	Wednesday, 10th Sept: 4.30pm - 6pm
	Room: ICCPR_11
Presenter: Prof. Sigrid Røyseng	
BI Norwegian Business School, Oslo, NO	
<p>In this paper, I will analyse how the growing emphasis in cultural policy on the concepts of experience economy, cultural industries and creative industries in relation to the artistic profession can be seen as ways to negotiate the social contract of artists. How is the artistic profession’s contribution to society constructed by the recent uses of the above</p>	



mentioned concepts? How is the professional autonomy of artists constructed by the use of these concepts?

Who is entitled to define the past? Current tendencies in the production and politics of cultural heritage	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_7
Presenter: PhD Nanna Løkka	
Høgskolen i Telemark, Akkerhaugen, NO	
<p>This paper will provide a critical perspective on the democratization of cultural heritage. In projects such as those examined here, institutions involved in heritage management delegate the power to define cultural heritage to non-professional actors. This has resultant implications for whether professional expertise and skilled knowledge will remain the foremost goal in public heritage production. Through the entrance of local amateurs into public heritage management, scholarly ideals may increasingly find themselves competing with patriotism, commercial interests, etc. In this paper I describe and discuss this development by tracing the production of one specific heritage site through four current heritage projects run by the professional management in Norway. The methodological approach involves the study of official documents, as well as case studies of four projects and related entries for one specific heritage site.</p>	

The social logic of artistic selection. On power relations in the field of music in Norway	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_1
Presenter: Heidi Stavrum	
Telemark Research Institute, Bø in Telemark, NO	
<p>The aim of this paper is to examine the social logic of artistic selection in the field of music in Norway. The paper is based on two case studies on selection processes in 1) the field of popular music and 2) the field of contemporary music. The paper discusses how popular musicians and contemporary composers are being selected to getting their music played at the case venues; a radio station for popular music and a contemporary music festival. Who are in charge of the selection of music and artists? What kind of criteria needs to be fulfilled in order to be selected? And finally; what are the similarities and differences between the selection processes in the fields of popular music and contemporary music? The paper is based on data from qualitative interviews and participant observation.</p>	

ReOrient Cultural Policy: Cultural Statecraft and Cultural Governance in Taiwan and China	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_1
Presenter: PhD Jerry C. Y. Liu	
National Taiwan University of Arts, New Taipei City, TW	
<p>Under the modern Western tradition of cultural policy, a particular version of discourse that emphasizes the logics of “interest” and “power” permeates. Conforming to such discourses, modern concept of “cultural governance” means to govern, to police, to manage or to administer culture. Cultural policy formation under such logics concerns mainly the allocation of resources, and maximization of capital and power in the sphere of arts and culture. The paper asks if it is possible to envision a localized discourse of cultural governance in Taiwan and China. By examining the historic works of Chinese cultural statecraft (the jingshi concept in the Collected Essays on Royal Ming Statecraft of the 14th to 17th century), it explores the possibilities and limitations of applying Oriental values such</p>	

as humanness, benevolence, virtuous rule and moral integrity to cultural policy in Taiwan and China today.

Neglected aspects in European Cultural Policy Research: analysing structures, actors and discourses	Thursday, 11th Sept: 9am - 10.30am
	Room: ICCPR_11
Presenter: PhD Cornelia Bruell, PhD Carla Figueira, PhD Hanna Schuehle	
ifa (Institut für Auslandsbeziehungen), Stuttgart, DE	
<p>New discursive patterns are emerging in EU cultural policy and new strategic approaches to culture in European external relations are being envisaged and developed. The thematic session sheds light into the role of artists and cultural professionals in European cultural foreign policy. It analyses networks, such as EUNIC, their functioning and contribution to European external cultural relations, and points on the methodological research gap of discourse analysis in European cultural policy research. The analysis of the European Commission's public declarations indicates that the new strategy on the role of culture in the EU's external relations could be strongly influenced by a top-down governmental approach. At the same time, the EUNIC clusters analysed in the paper rather coordinate among the different institutes than realise European cooperation projects. In addition, the cultural discourse of the European Commission is changing, which will have an enormous effect on European external cultural relations.</p>	

Moving towards explicit policies: Access to culture in Croatian cultural policy	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_6
Presenter: PhD Jaka Primorac, PhD Nina Obuljen Koržinek, PhD Aleksandra Uzelac	
IRMO – Institute for Development and INternational Relations, Zagreb, HR	
<p>'Access to culture' has been one of priorities on EU cultural policy agenda in recent years and it proves to be a complex issue tackled at EU and at national levels. In this paper we firstly analyse policies and instruments aimed at promoting 'access to culture' in Croatian cultural policy, and secondly, practices of specific cultural organizations. Although it was noted that Croatian society has entered its 'postransitional phase' or 'mature transition', when discussing complexity of transition processes, parallel processes of continuity and discontinuity of the former systems have to be taken into account. Similarly our analysis shows that on the one hand policies regarding access to culture remain mostly implicit and revolve around traditional models connected to instruments dating back to socialism; on the other selected cultural institutions develop instruments for fostering it. However, this subject still remains relatively neglected in cultural policy (research) on national and local level.</p>	

Experiencing the arts together: an anthropological approach to cultural value	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_12
Presenter: Prof. Ben Walmsley	
University of Leeds, Leeds, GB	
<p>This paper presents the findings of a project conducted by five researchers at the University of Leeds, who engaged in a process of 'deep hanging out' with five participants at Leeds' LoveArts festival in 2013. The project's aim was to produce a rich, poly-vocal and complex account of cultural value. Findings indicated that both the methods and purpose of knowing impact significantly on any exploration of cultural experience and revealed the apparent paradox that we know, and yet don't seem to know, the value of the arts. Field-</p>	



work suggested that this paradox stemmed from a misplaced prioritisation of knowledge over feelings and experience. Participants confirmed perceptions of the arts as a vehicle for developing self-expression and for living a better life. The Cultural Value debate should be reframed from a futile epistemological obsession into a complex phenomenological enquiry, which requires a re-conceptualisation of the relationship between arts organisations and audiences.

New Models of Cultural Centers – Case of Croatia	No presentation
Presenter: PhD Dea Vidovic	
Kultura Nova Foundation, Zagreb, HR	
<p>This paper deals with the new role of cultural centers in Croatia and presents the research on emerging centers, defined as shared spaces for independent culture set up by civil society organizations in the field of contemporary culture which self-manage abandoned buildings in the cities where they organize cultural and social activities, and experiment with the new management models of cultural centers that could be used not by one, but by many users. The research focuses on their ideas of solidarity and sharing, democratic and participatory management of resources which are based on the tradition of commons. The paper analyses some of the examples of such emerging institutional regimes in Croatia. Case studies are compared, the typology of their use are identified and the internal decision-making models are explored. Comparative analysis shows local specificities in creative use of public spatial resources that serve as an open-access to creative spaces.</p>	

Towards an african arts and culture index: analytical framework	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_10
Presenter: Florence Mukanga-Majachani	
Arterial Network, Cape Town, ZA	
<p>The process of measuring and monitoring whether or not the environment for arts and culture is conducive to the development of arts and culture in African countries is a major question on the continent. This paper presents a theoretical framework for an African Arts and Culture Index which will guide the formulation of various cultural indicators in an effort to tackle this question. This is done paying particular attention to the various realities that characterize the African continent, from political, economic and social situations. Drawing from literature on measuring arts and culture written by various scholars, it notes that the process of monitoring and measuring the development of arts and culture involves the use of various indicators that revolve around cultural policies, cultural rights and sustainability. It also reviews other indices and considers efforts aimed at measuring arts and culture across the world.</p>	

Welcome Polyphony!	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_12
Presenter: Siglinde Lang	
University of Salzburg/Scienc & Art, Salzburg, AT	
<p>Recent concepts of a democratic public sphere have repercussions for cultural management. Such concepts lead to defining the production of a polyphonic discourse as cultural management's guiding principle. My talk, which will map out this idea, is based on a research project that investigated how arts and cultural management processes can initiate</p>	

and professionally coordinate processes of cultural meaning production. On the basis of a cultural studies approach, cultural production is defined as a collaborative and circular process in which perspectives and attitudes are publicly generated, gathered, and distributed. The study's key result is a model for cultural managers moderating precisely this mediation process. Their cultural-political responsibility is hereby seen as rooted within a mediation process of hegemonic and alternative attributions of meaning. The model illustrates this specific mediation process in which the production of a polyphonic discourse is understood as the central objective of cultural managers' actions and communication.

Cultural policies for heritage dissonance – towards a definition of the concept of dissonant heritage in cultural policy research	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_14
Presenter: Visnja Kistic	
Faculty of Philosophy, Belgrade, RS	
The idea of heritage dissonance defined as “certain objects or sites that different groups attach different contested meaning to (Tunbridge and Ashwort 1996)” stands at the very centre of the change in understanding heritage as a space of negotiation, dissent and contest and challenges established heritage policy instruments. The paper situates dissonant heritage as the object of implicit and explicit cultural policy and illuminates main theoretical and ideological assumptions behind these. In mapping the conceptual shifts in understanding heritage and its dissonance reflected in international policy documents, heritage studies and cultural memory studies, the paper illuminates two major tendencies of understanding policies for dissonant heritage. First one treats dissonant heritage as a special niche that has to be tackled with special management and governance mechanisms. The other claims that all heritage is dissonant implying the need for the holistic revision of heritage policies from the ethics to management practices.	

The role of art projects for the aging society of Japan in the context of rural regeneration	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_9
Presenter: Rune Kobayashi	
Kyoto, JP	
Currently, Japan is experiencing a rate of population-aging that is unprecedented in its scale, especially in rural areas, that suffer most from the severe depopulation. On the other hand, the constant threat posed by this aging problem has resulted in a curious phenomenon in these depopulated districts: the boom of contemporary art projects in local villages, acting as the driving force for rural regeneration. With regard to the increasing impact of contemporary art projects in rural areas, this paper address two specific questions: how the regional contemporary art projects have been developed in Japan and the reason why it has created such a huge boom in popularity. Concerning these two questions, a chronological analysis of several art projects from the 1960s in Japan are illustrated, then three aspects; governmental policy, social context and aesthetic discourse, are examined in an attempt to analyse the background of its development.	

Managing cultural diversity – tactics vs. strategies	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_13
Presenter: Goran Tomka	
Faculty of sport and tourism, Novi Sad, RS	



Starting position of this paper is that cultural diversity is a battleground with numerous actors who often have conflicting, hidden and multiple agendas. In this arena, things function by rules that are often far from structured normative sphere of laws and other policy regulations. This is even more so in countries like Serbia, in which legal framework has lost its legitimacy and the lack of resources forces cultural managers to use various tactics for survival. Goal of the paper is to shed light on these rules and practices shaped by them. Based on the empirical research, paper offers a map of cultural diversity management consisted of two policy-making strategies (EU and national), as well as four tactics applied by cultural managers. Complex and contradicting interplay of these tactics and strategies explained in the paper shows some unexpected alliances as well as possible directions for action.

Heading with beheadings. Politics, media texts and implicit cultural policy in Mexico 2007-2012	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_13
Presenter: PhD Gonzalo Enriquez Soltero	
Universidad Nacional Autonoma de Mexico, Mexico, D. F., MX	
Between 2007 and 2012 the President, Felipe Calderón, waged a war against organised crime in Mexico. During this period the federal government issued claims, mostly through the media, which were then answered by the actions of criminal organisations, such as executions among which beheadings stood out, becoming a language in which crime organisations sent messages to each other, the government and the general population. This paper aims to demonstrate how these media texts and the narratives they carried had a fundamental role in the shaping of social problems in contemporary Mexico and promoted the implicit cultural policy behind neopunitivism.	

“New Models of Cultural Management in Latin America: A comparative analysis (2000- 2010)”	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_6
Presenter: Luis Emilio Cecchi	
Universität Hamburg, Köln, DE	
The first decade of the 21st century has shown a significant trend towards the consolidation of the cultural field in Latin America. In the last decade, Cultural Public policies in Latin America developed in a context of economic growth and broad policy changes. This changes involved political, economic and social aspects and where fundamentally rooted in different views on the interpretation and management of the democratic system. Venezuela, Bolivia and Ecuador moved on major constitutional reforms, while Chile, Brasil or Argentina, advanced through legislative innovation acts or the implementation of different governmental programs. This paper enhances a double ambition: On the one hand, the attempt to evidence this process of consolidation and institutionalization of the cultural sector and, on the other hand, to develop a innovative approach from a historical and comparative perspective to identify and categorize the various models of cultural management in Latin American countries.	

(Neo)liberalization of Cultural Policies for Artistic Labor: The Continuity of Market Measures from Socialism to the Post-Socialist Era	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_10
Presenter: PhD Katja Praznik	
Suny Buffalo, Buffalo, US	

The paper focuses on cultural policy in Slovenia, a unique context that exemplifies the transition from socialism to the neoliberal era. Foregrounding the birth of precarious working conditions and growing number of unemployed cultural producers, the analysis is tracing the trajectory of the 1982 special legislation for cultural labor, i.e. the Law for Independent Cultural Workers, which in a slightly altered version still exists in Slovenia. Even though the Law was put forward when socialism was still the dominant ideology, the aftermath of the disintegration of Yugoslavia revealed a continuity of market measures between the socialist and postsocialist era. Hence, the vitality of artistic and cultural production was not threatened by the rigidity of the socialist cultural policy model; instead, I argue that it was the introduction of the neoliberal free market and entrepreneurial ideologies in cultural policy, which institutionalized the precarious working conditions for artists and cultural producers.

What are cultural policies? A critical review of the forms of State action in the cultural field	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_12
Presenter: Luciana Lima, Prof. Pablo Ortellado, Valmir de Souza	
São Paulo, BR	
Although it could be argued that cultural policy studies are now an established field of research, what defines cultural policies and how they are organized remains unclear. Based on existing literature, we identify two ways of classifying cultural policies: according to State ideologies and according to public policy objectives. We analyze earlier attempts at classification and propose a new typology of cultural policies that takes into account their historical development, objectives, underlying concepts of culture and government intervention mechanisms.	

Cultural Diplomacy at the Eurovision Song Contest	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_12
Presenter: PhD Dean Vuletic	
University of Vienna, Wien, AT	
Established in 1956, the Eurovision Song Contest is the world's largest popular music event and one of the most popular television programmes in Europe. It is organised annually by the European Broadcasting Union, whose members include public broadcasters from every European country. As it is based on national entries, Eurovision provides case studies of how states have imagined and branded themselves for a pan-European audience, while its voting results have been used as a measure of how different national publics perceive each other. This paper discusses why Eurovision has developed into a premier media event for cultural diplomacy, as well as the different ways that countries appropriate the contest in their cultural diplomacy.	

Cultural diversity and the diversification of the supply of cultural heritage institutions in Paris and Marseille	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_13
Presenter: Prof. Daniel Urrutiaguer	
Université de Paris 3, Paris, FR	
The increasing multicultural society and the digitalization of the access to the collections are challenging the economic viability of museums and public libraries as public subsidies are more and more related to attendance in France. The diversification of services is therefore crucial for staying attractive. The paper is presenting the methodology of the	



grant-aided research programme on the diversification of the supply of the cultural heritage organizations through performing arts. The first results of the ongoing research are given. The choices in the weight of performing arts in the programme and the mediation devices are depending of the brand identity of the cultural institutions, the budget, the opportunities to catch medias' attention, and the evolution in the labour division. The interviews on cultural programming strategies in the case studies are showing three main philosophies of cultural action to face cultural diversity according to the commercial, civic or ecological organizational values.

The creative city's cracks: contestation and social innovation in the city of Barcelona. The Case of the Socio-Cultural Center Can Batllo.		No presentation
Presenter:	Junior professor María Victoria Sánchez Belando, Junior professor Joaquim Rius Ulldemolins	
University of Barcelona, Barcelona, ES		
<p>Since the late '80s, culture become a key elements to adress the socio-economic transformations in the postfordism. In this frame creative cities model (Florida, 2009; Landry & Bianchini, 1995) was widely implemented. As in other european cities (Novy & Colomb, 2013) Barcelona is a scenary of contestations and social innovative strategies aimed to challenge the economicist creative city logic. We argue that in this scenary are emerging social protection strategies against a urban commodification process in the sense of "double movement" concept (Polanyi, 1989:189). Within this process emerge innovative strategies aimed to change and improve living conditions (Moulaert, et. al 2013). The aim of this paper is to study the nature of the social innovation strategies in the case of community based management. To reach our objective we analyze the Case of the Socio-Cultural Center Can Batllo, a significative community based management experience in the city of Barcelona.</p>		

Comparative study on protection and management of heritage assets in British and Spanish cities		Thursday, 11th Sept: 4:30pm – 6pm
Authors: Daniel Barrera Fernandez, PhD Carlos Alberto Hiriart Pardo		Room: ICCPR_14
Presenter:	Daniel Barrera Fernandez	
University of Malaga, Malaga, ES		
<p>The paper approaches the differences between the British and Spanish frameworks of heritage protection at an urban level. The research has been focused on two medium size, multifunctional, waterfront cities: Plymouth and Malaga. The methodological approach is based at first on an approach to the functions of national and local administrations related to heritage preservation. An introduction to the English and Andalusian heritage-related legal frameworks is also made. Secondly, an analysis of the tools for protecting historic urban areas is developed. In those areas listed assets, local lists and heritage at risk are studied. Thirdly, urban plans and other urban management-related tools are compared. Finally, the evolution of listing criteria and preservation of historic urban areas is studied. Real application of national regulatory systems brings up concerns about the effectiveness of policy delivery on granting heritage preservation and integration of heritage values in regeneration projects.</p>		



The Sovietization of Estonian Community Houses (RAHVAMAJA): Soviet Cultural Policy, System of Cultural Education and Institutionalized Resistance	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_6
Presenter: Egge Kulbok-Lattik	
Jyväskylä University, Viimsi, EE	
The article examines how the state interference and institutionalised model of Soviet cultural policy was implemented in Estonia. The aim is to discuss about the influence of Soviet cultural education and the impact of wide access to the cultural practices as part of Soviet mass politics and welfare.	

Recent developments of cultural policies in Southern Africa	No presentation
Presenter: Máté Kovács	
Observatory of Cultural Policies in Africa, Budapest, HU	
The present paper is aimed to complement the analysis realized in the framework of the 2011 UNESCO/OCPA study on cultural policies in Southern Africa by <ul style="list-style-type: none"> • extending the geographical scope of the research from the Southern African countries to the Member States of the South African Development Community (SADC), • reviewing new initiatives taken since the 2011 UNESCO/OCPA report considered as a base-line study; • review the efforts made for promoting the cultural and creative industries as a resource for socio-economic development; • checking to what extent culture and the cultural objectives are integrated in medium and long term development strategies and visions namely in Poverty Reduction Strategy papers identified in the 15 SADC countries. It reviews the national cultural policy and development planning documents and formulates preliminary conclusions and recommendations on actions to be taken for meeting the problems identified.	

Art and Sustainability	Thursday, 11th Sept: 4:30pm – 6pm
Authors: PhD Nancy Duxbury, Kiley K. Arroyo, PhD Nelly van der Geest, PhD Emma Arnold	Room: ICCPR_11
Presenter: PhD Nancy Duxbury	
Centre for Social Studies, University of Coimbra, Coimbra, PT	
The 'Art and Sustainability' Thematic Session features scholars from Europe and North America to bring together three dimensions in dialogue: (1) how artistic activities are being integrated (or not) into the 'sustainable city'; (2) how sustainability-related artwork and arts practice is being supported or not by policy/programs; and (3) the impacts of this activity – from practical/traditional applications of resource use and practices in the arts, to the role that creative organizations can/should play in terms of creative/progressive problem solving and modeling new behaviours in this space. This discussion aims to inform the development of local cultural policy that is flexible and practice-sensitive within a 'sustainable city' context.	



Cultural compromising on the edge: The EU's and Russia's cultural cooperation from 2000-2012.	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_7
Presenter: Stephanie Mai	
University of Hildesheim, Berlin, DE	
<p>The paper examines EU-Russian cultural cooperation from 2000-2012: in academic research a seldom examined case of non-functional cultural relations. Russia was the first partner country for the EU to establish tight cultural cooperation institutions. Their cultural cooperation could have been a perfect example on how the EU could shape their foreign cultural relations with third states which have a different setting of norms and values. The other way round it turned out to be a perfect example on how cultural cooperation becomes irrelevant in the backlight of complicated political dialogue. The paper argues that the institutional construction of the EU as well as the EU's asymmetric partnership mechanisms with Russia undermined functional cultural relations. In opposite to establishing a forum of discussing and balancing different norm and value contexts there is no willingness to convergence.</p>	

The greater sense of involvement – literary festivals and cultural entrepreneurship	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_6
Presenter: Prof. Hans Elbeshausen	
University of Copenhagen, Copenhagen, DK	
<p>Innovative projects of a cultural nature provide value for those who organize and participate in them. However, for the politician in charge of the culture file, such projects gain value only when they deliver economic or social impact. Turning culture and art into an economic instrument is not a new idea in the politics of culture. The entrepreneur, the arts manager, and the administrator of cultural institutions become key figures when the cultural sector is professionalized and made into an economic engine. Starting from the thesis that economic values are helpful in advancing some social or economic purpose, I attempt to liberate the entrepreneur from the role and task of orchestrating economic logic. Using two literature festivals in Berlin and Copenhagen respectively, I seek to illustrate "how entrepreneurs contribute to reconfiguring the practices of their society" (Spinosa, Flores & Dreyfus 1997).</p>	

The 2005 Convention in Practice – Catch me if you can	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: PhD Heritiana Ranaivoson, PhD Antonios Vlassis, Christiaan De Beukelaer, Raquel Freitas, Lázaro Israel Rodríguez Oliva, Prof. Véronique Guèvremont, Sophie De Vinck	Room: ICCPR_9
Presenter: PhD Heritiana Ranaivoson	
Vrije Universiteit Brussel, Brussels, BE	
<p>A turning point in international cultural policy, the large adoption of the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005 has led to the emergence of research needs. Actually it raises new questions relative to the ambiguous relationships between culture and trade; to the role played by cultural diversity in sustainable development; and the role that the Convention can play in the digital age. This paper brings together new research with various approaches and a common focus on the Convention and on how to make it more effective. All panellists are members of the U40 Network "Cultural Diversity 2030", whose idea is to give a voice to young experts in the implementation and promotion of the Convention.</p>	



Cultural Policy and Cultural Management – Opposites or Kindred Fields of Practice and Research	Thursday, 11th Sept: 9am – 10.30am
Authors: Prof. Annick Schramme, Prof. Geir Vestheim	Room: ICCPR_6
Presenter: Prof. Annick Schramme	
University of Antwerp/Antwerp Management School, Antwerp, BE	
<p>Cultural Policy and Cultural Management – Opposites or Kindred Fields of Practice and Research? Geir Vestheim, Telemark University College, and Annick Schramme, Antwerp University Abstract: The main purpose of the paper is to explore the theoretical positions of cultural policy analysis and cultural management analysis, related to policy making and management as practices. The paper starts with a reflection of the nature of cultural policy research and cultural management research and how they meet in an overlapping zone between them. The second part of the paper focuses on the relation between politicians as policy makers and bureaucrats as managers. One important finding is that during the later decades civil servants acting as bureaucrats and managers have got steadily more power and influence over politicians in the policy making process. This might produce a democratic deficiency in cultural policy making since bureaucrats are professional experts and not elected by popular vote.</p>	

What Necessitated the “Diversity Films” Policy in South Korea? The Formation and Development of the “Diversity” Concept in Korean Film Policy	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_1
Presenter: Insun Chung	
The University of Tokyo, Tokyo, JP	
<p>In 2005, the Korean Film Council (KOFIC) invented a new policy term, “diversity films,” as a collective name for non-mainstream films such as art films, independent films, and experimental films. This new term was designed to enhance the systematic promotion, production, distribution, and exhibition of these films. As a result of this policy, various promotion policies for “diversity films” were launched, including a theater system for art and independent films. By examining the changes that transpired in cultural policies (including film policies) alongside broader social changes in Korea from the 1980s to 2000s, this paper attempts to clarify what necessitated the “diversity film” policy in the mid-2000s, and why the concept of “diversity” has become more significant than “national culture” in cultural policymaking. In conclusion, this paper argues that the diversity film policy was required to repair a Korean film market that had been distorted under neoliberalism.</p>	

Towards a Cultural Policy 3.0 – Performative Space in the Public Library	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_2
Presenter: Junior professor Henrik Jochumsen, Dorte Skot-Hansen	
University of Copenhagen, Copenhagen, DK	
<p>The aim of this paper is to analyze and discuss the development of performative spaces in public libraries in a cultural policy perspective. The paper is divided into three main parts: In the first part an overall ‘performative turn’ in cultural institutions is dealt with by applying research in libraries, museums, user-development and cultural policy, not least the concept of Cultural policy 3.0. The second part introduces international examples of performative spaces. In the third part rationales behind performative spaces in public libraries are being discussed. The paper shows how performative spaces are characterized by several rationales implicating democratization, empowerment and economic impact. The paper is original both concerning the analysis of performative space as a</p>	



movement towards a Cultural Policy 3.0 and concerning the discussion of rationales behind performative space.

Power structures in the theatre sector	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_16
Presenter: PhD Ole Marius Hylland, Prof. Per Mangset	
Telemark Research Institute, Bø i Telemark, NO	
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SOSART. Labour market of artists and creators in Poland	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Prof. Dorota Ilczuk, PhD Teresa Magdalena Dudzik	Room: ICCPR_7
Presenter: Prof. Dorota Ilczuk	
University of Social Sciences and Humanities, Warsaw, Marki, PL	
<p>The survey: Labour market of artists and creators in Poland carried out in 2012-2013 at the University of Economy, in partnership with the Pro Cultura Foundation, aimed to identify trends and problems in the labour market of artists and creators. This is the first study of the labour market of creators and artists in Poland carried out on such a large-scale after 1989. Global development trends set new place for culture in the public sphere. Meanwhile the labour market of artists in Poland is, in fact, not sufficiently monitored and evaluated. What's more, one can also be tempted to declare that the situation of professional artists and creators is not adequate to the contemporary development trends identified in culture. It is the starting point, and at the same time the main hypothesis of this study.</p>	

Collective Entrepreneurship in the Arts: The Case of a Cultural Co-operative	No presentation
Presenter: Junior professor Javier Hernández	
Universidad del Sagrado Corazón, San Juan, PR	
<p>In recent years the structure of the cultural sector has changed significantly. The result has been a polarization between a few large conglomerates and a lot of cultural micro-enterprises seeking to survive in this complex scenario. Despite the entrepreneurial capacity of artists, sometimes available resources do not allow to compete with large conglomerates. It is necessary to explore new forms of organization based on cooperation, allowing a better use of resources and maximizing their potential. The objective of this research is to discuss the case of Taller Cé, a co-operative of singer-songwriters that for nine years served as a pilot project for collective entrepreneurship in the arts. The case study discusses the benefits of the project in different areas of business management, as well as internal and external challenges that could face this type of organization. Similarly, the research presents recommendations for the development of similar projects in different contexts.</p>	

Cultural impact assessment: a literature review of current practice around the world	Thursday, 11th Sept: 4:30pm – 6pm
Authors: Adriana Partal, PhD Kim Dunphy	Room: ICCPR_3
Presenter: Adriana Partal	
RMIT University Europe, Barcelona, ES	

Culture has increasingly been accepted as dimension of public policy and activity around the world in the last decade, alongside social, economic and ecological considerations. Techniques for impact assessment of new initiatives on our economy, ecology and society are becoming more sophisticated, but these are not yet well established within the cultural domain. This paper presents the results of a comprehensive literature review on applications of cultural impact assessment (CIA). Findings include the fact that CIA has largely been implemented since 2002, predominantly to understand the impact of development processes on particular cultural groups. CIA is documented most frequently in countries with indigenous populations, including Hawaii, USA; New Zealand; Australia and Africa. Also discussed is the emerging use of the term CIA in “cultural” (funded arts and heritage) sector, where it is used to mean both impact on a culture, but also impact of cultural activities on participants and communities.

From applicant to designated. Developing visions and strategies for Aarhus as European Capital of Culture	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_10
Presenter: PhD Louise Ejgod Hansen	
Aarhus University, Aarhus, DK	
The paper focuses on the challenges concerning strategic leadership of European Capitals of Culture (ECoC) during the transition from candidate city to designated city. The paper presents an analysis of the current situation in the city of Aarhus, Denmark that was designated in 2012 for the ECoC-title in 2017. In the period after the designation the Foundation Aarhus 2017 was established with the appointment of the board in June 2013 and with the administrative and programme manager in place during the summer of 2013. Prior to this the development of the programme including strategic cultural policy objectives as well as development of concrete projects and the securing of political back up for the plan took place. Now a new management needs to balance between building on the project as it was developed in the application phase and of moving the project forward adding own visions to the project.	

Co-creation and other types of audience development in arts and cultural organizations	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_14
Presenter: PhD Hilppa Sorjonen	
Foundation for Cultural Policy Research, Cupore, Helsinki, FI	
This paper addresses audience development activities of arts and cultural organizations. Audience development is seen as a tool for providing specific skills useful or even necessary when consuming arts and cultural products in a way that satisfies the consumer. In Finland, the number of arts and cultural organizations having audience development activities increased from 2006 to 2010. The number of organizations providing co-creation projects between artists and non-professionals increased fastest. The number of organizations targeting audience development work at children decreased slightly whereas the number of organizations targeting those activities at senior citizens and special groups increased. The attendance remained rather unchanged meanwhile.	

Elites in the field of cultural policy-making: evidence from the Swiss case	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Lisa Marx	
University of Geneva, Genève 4, CH	



Arguing for a closer collaboration between cultural policy studies, sociology and political science, this paper examines how cultural and political elites interact and exert influence in cultural policy making. Following Vestheim and drawing on Bourdieu's theory of social fields, we conceptualize cultural policy as "overlapping zone" of the cultural field and the political field, which each have their own structure, logic, and values. Making cultural policy requires a negotiation between these two fields, which we hypothesize is made possible by a cultural policy elite (the "policy entrepreneurs"), whose members circulate between these different fields and occupy positions of influence in both, synchronically or diachronically. The paper will apply this theoretical framework to a case study of one Swiss canton's recent reformulation of its Law on Culture.

Diversity VS Authenticity in Creative Placemaking Strategy: The case of Seoul Digital Media City (DMC)	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_8
Presenter: PhD Junmin Song	
Seoul, KR	
<p>This paper addresses the degree of success in the transformation of the Seoul DMC(Digital Media City), from a massive garbage landfill site in Seoul fifteen years ago to a "creative urban district" specializing in media and entertainment today. This paper examines how the two characteristics in creative placemaking, namely diversity and authenticity, have been applied to the building of the DMC, and whether this application has been successful. The paper first discusses the conceptualization of diversity and authenticity and their implications in the discourse of creative placemaking strategy. It will then present empirical research data using the DMC as a case study, before launching into an analysis of how diversity and authenticity have been applied to building creative urban places successfully</p>	

Analysing the Art of Resistance (Who would lay down their life for art?)	Wednesday, 10th Sept: 9am – 10.30am
Authors: Mary Ann de Vlieg, Todd Lester	Room: ICCPR_2
Presenter: Mary Ann de Vlieg	
FreeDimensional, Venezia, IT	
<p>Increasing numbers of artists are developing 'engaged practices' with creative work focused around political or social provocation, often with dangerous personal consequences from repressive regimes. The zeitgeist calls for analysis, measurement, concrete indicators of results. How can we study the effect these artists are having on their communities? Surely there are existing alternative evaluation methods to borrow and adapt or new methods to be developed in order to get a better picture of what is happening. (And - importantly - in a longer-term perspective which is often missing and which very often brings surprising and substantial findings). This would lead to policy applications for teachers and students in a variety of disciplines and sectors, for funders and for the NGOs who support such work. This interactive session invites interested or experienced researchers to participate, share and design a cross-sector research project including universities and actors in the field.</p>	

Spain's nation branding project Marca España and its cultural policy: the economic and political instrumentalization of a homogeneous and simplified cultural image	Wednesday, 10th Sept: 9am – 10.30am
Authors: PhD Joaquim Rius, Mariano Martin Zamorano	Room: ICCPR_7
Presenter: Mariano Martin Zamorano	
University of Valencia, València, ES	
<p>Cultural diplomacy is being increasingly considered the medium in which nation states can instrumentalize their cultural production and accomplish soft power goals. Analysts have repeatedly underlined the importance of culture in place branding in globalized economies, where culture can singularize products and assign them greater value. Both foreign and cultural policy have made the international projection of cultural industries a strategic goal, and this has simultaneously transformed the goals and networks of these policies. Although the literature addresses this phenomenon, certain effects of brand policymaking have become evident and require further attention: the simplification of cultural diversity, the elimination of non-coherent characteristics within brands and the limitation of internal dissension and participation. In this paper Spain's nation branding project Marca España (Spain Brand) is critically analyzed as a process of economic and political instrumentalization conducted by large companies who promote a simplified and homogeneous image of national culture.</p>	

The Silence of Barack Obama: Presidential Power in U.S. Cultural Policy from 2008-2014	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_1
Presenter: Sarah Cunningham	
Virginia Commonwealth University, Richmond, US	
<p>This paper analyzes President Obama's track record on arts policy, starting with the 2008 campaign and ending with 2014 cultural diplomacy concerns. The Obama Campaign's National Arts Policy Committee sets the stage for developments in arts education, funding for the National Endowment for the Arts, and engagements in cultural diplomacy. The silence of President Obama is depicted according to an intentional, muted policy agenda in tension with his image as a cosmopolitan world citizen.</p>	

Birth and Mortality Rates of Arts and Cultural Organizations (ACOs), 1990-2010	Thursday, 11th Sept: 4.30pm – 6pm
	Room: ICCPR_13
Presenter: Kiley Arroyo	
Harvard University, Sausalito, US	
<p>The United States has historically lacked comprehensive statistics and related causation analyses regarding the creation and mortality rates of urban cultural organizations, weakening practitioner's ability to understand the efficacy of existing cultural policy. The following study illustrates lifecycle trends for nonprofit cultural organizations located in 6 major metropolitan areas. This research considered the impact of financial factors on organizational survival, artistic discipline, geographic location, and total density of entities in each region, each of which were found to vary in their statistical significance. The authors recognize that analyzing birth and mortality rates establishes binary trends (to live or die) across time. However to 'live' does not always equate to living well, nor does this classification shed sufficient light on the types of adaptive capacity organizations benefit from. This research sets the stage for a more comprehensive assessment of what constitutes a vibrant cultural organization and by extension ecosystem today.</p>	



Crossing borders: Cultural Policy Research and the Politics of Development	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_10
Presenter: Junior professor Jonathan Vickery	
University of Warwick, Coventry, GB	
<p>This paper is submitted for the Thematic Panel stream of ICCPR2014. It has been authored by the panel convener, and while it intends to touch on the topics under discussion it is not intended to represent the views of the panel. Its function is to (i) provide a broad conceptual framework for the discussion; and (ii) to assert the relevance of a global agenda for cultural policy research, with reference to the UN discourse of sustainable development -- and particularly what it identifies as the suppressed discourse of cultural pluralism. The topic of 'crossing boundaries' principally involves a reflection on our identity as cultural policy researchers – which, in turn, demands a critical consideration of the problematic (and often marginal) function of cultural policy research in both the academy and public policy generally. In the Panel, each speaker will address (directly or indirectly) this issue with reference to their own professional experience.</p>	

Some Remarks on Current Cultural and Political Culture Trends in Europe	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Michael Wimmer	
EDUCULT, Wien, AT	
<p>The independent cultural policy research institution EDUCULT based in Vienna organized a scouting process on European trends on culture and cultural policy. The aim was to search for guidelines and recommendations to found further policy making in Austria but also in cooperation with other European state actors. Beside literature research we made use of our international network raising questions concerning the main trends, trendsetters, arenas und measures to identify significant cultural policy developments in Europe. As part of the research we interviewed a number of cultural policy experts who contributed with their expertise in the investigations in a qualitative way. Additionally a European conference „Reinventing Cultural Policy?“ took place in which a number of internationally reknown cultural policy researchers took part to give an insight in the specifics of their national situation in comparison with other parts of the continent.</p>	

The 'problem' of cultural participation in Europe: The product of a shared archaeology	No presentation
Presenter: PhD David Stevenson, PhD Nanna Kann-Rasmussen	
University of Copenhagen, Copenhagen, DK	
<p>Europe has a 'problem', it is becoming a "less cultural continent" as fewer Europeans are "engaging in cultural activities". This conclusion has been reached due to the findings of the latest cross national cultural participation survey. This paper questions the existence of a 'problem' in the real and instead suggests that there is a shared problem representation across Europe sustained by a common archaeology sustained through an institutional discourse. The 'problem' of 'non-participation' legitimates a 'solution' that predates its emergence: the state subsidy of arts organisations. The papers recaps the comparable 'problem' representation that the researchers have previously identified in the policy texts of their respective countries. It progresses to consider the shared archaeological framework that may have supported the emergence and perpetuation of this problem representation in two distinct countries, identifying three distinct but interwoven discursive strands upon which the problem representation in both countries, relies.</p>	



A Study on Legal Issues and the Sustainability of Art	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_1
Presenter: PhD Chieh-Hsiang Wu	
National Changhua University of Education Taiwan, ChangHua, TW	
<p>This study looks into cases to find the causes of litigation and claims in courts of each party in order to find the influence on public and private art collection from the recent development of artwork authentication. This study first investigates the professional and occupational requirements of artwork authentication. Through the court verdicts of recent cases, the study further analyzes the possibilities of making false authentication and the risk of being sued, by telling the truth or not. A professional, trustable and effective practice of artwork authentication is urged by the art society to assure the artistic value of artworks as well as the right of art traders and collectors. Cultural heritage couldn't be sustained without requiring art authenticators to take legal responsibility for their works and to follow professional ethics. This study suggests establishing a legal model consisting professional laws, codes, protocols, and standardized formulations for art authentication.</p>	

The politics of a multicultural mission: Finland's YLE in a changing society	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_14
Presenter: PhD Karina Horsti	
University of Jyväskylä, Tampere, FI	
<p>This paper examines media policies on recognition and representation of ethnic minorities within the Finnish public service media YLE from the early 1990s to the present. The analysis connects to the broader transformations in European public service broadcasting in relation to immigration, cultural diversity politics, commercialization and digitalization. The study applies critical policy analysis to policy documents, websites and other textual materials and interviews with YLE policy and programme makers to examine why, when and how cultural diversity policies developed and changed in Finland. The paper brings a less examined perspective to research on public service media policies. Although there is a wide understanding that one core element of public service media's mission is to recognize minority audiences and promote equality and democracy in communication, the studies on PSM have largely ignored the issue of cultural diversity.</p>	

The Dawn of the Secular State? Positions in Swedish Church and State Debates 1920-1939	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_1
Presenter: PhD Tobias Harding	
University of Jyväskylä, Jyväskylä, FI	
<p>This article provides a focused study of political positions concerning the role of religion in modern society in Sweden between 1920 and 1939. It aims to increase understanding of the Swedish secularization path, with special emphasis on issues related to heritage and national identity, by comparing the dominant perspectives on these issues in the Church of Sweden and in the Social Democratic Party during the period. It addresses how these positions have influenced policies during the period, as well as their implications for later policies, exploring relations between religious issues and the concept of national heritage, and how the fact that both were at that time commonly seen as legitimate tasks of the state came to influence the development of Swedish church-and-state relations and heritage policies.</p>	



Culture and the State: From a Korean Perspective	No presentation
Presenter: PhD Hye-Kyung Lee King's College London, London, GB	
<p>This chapter examines Korean cultural and arts policy by focusing on the policy's historical and political embeddedness. It argues that the Korean state's developmental approach to arts, the lack of social legitimacy of the arts and the arts sector's internal conditions have been key determinants of the Korean style of arts policy where the state functions as a main resource provider and a coordinator of different interests in the arts sector. Pointing out the problematic and contentious coupling between the state and the arts, where arts are susceptible to party politics, the chapter calls for reflexivity on both the state and the arts sector and the latter's strengthened capacity as a civil society.</p>	
"The newest thing in ancient history": implicit cultural policies of a national ethnic museum	Thursday, 11th Sept: 9am – 10.30am
Room: ICCPR_3	
Presenter: Maria Kouri University of the Peloponnese, Moschato Athens, GR	
<p>The National Hellenic Museum (NHM) in Chicago is one of the largest national ethnic museums in the US and the leading museum of Greek America. Because of its character as a national and an ethnic museum, it has to engage in a difficult "balancing act" between its diverse constituencies and responsibilities. Unavoidably, it becomes the ground where different cultural values are expressed, conflict, but also converge. The paper analyses NHM event programming and marketing policies, in order to explore how the museum attempts to fulfill its multi-aspected mission and the expectations and requirements of its diverse target groups. Concluding, we suggest that NHM is an author of implicit cultural policy potentially impacting on Greek Americans and Non-Greeks alike as it fosters the preservation of ethnic identities in a multiethnic milieu; promotes the extroversion of ethnic communities; and proposes Hellenism as an intercultural connecting ground.</p>	
Researching a moving target: a study of Scotland's Cultural Enterprise Office	Wednesday, 10th Sept: 9am – 10.30am
Authors: PhD Philip Schlesinger, PhD Melanie Selfe, PhD Ealasaid Munro	Room: ICCPR_12
Presenter: PhD Philip Schlesinger University of Glasgow, Glasgow, GB	
<p>The paper addresses how a cultural agency works. Our object of study is Cultural Enterprise Office (CEO), a small, publicly-funded support body for creative micro businesses. With unrestricted access, this has been a unique opportunity to analyse the internal dynamics of a cultural support agency, its belief system, and the external challenges faced in a wider bureaucratic and highly politicised landscape. Methodological questions are central, as unrestricted access offers tremendous advantages along with ethical and practical challenges. The researchers have practiced team ethnography, covering different levels of a single organisation. Diverse stages of academic career and the team's gender mix have been key to the fieldwork. The originality lies in: (a) having open access to a cultural agency; (b) team ethnographic fieldwork that fits the hierarchical structure of the organisation; (c) reflections on the nature of 'knowledge exchange' and the challenges posed for the intellectual independence of researchers.</p>	



The Mythical and Mystical Origins of American Arts Policy	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Prof. Constance DeVereaux	
Colorado State University, Fort Collins Colorado, US	
<p>Lack of support for the arts in America is a common arts policy theme. Factors cited include globalization, rightward trends in politics, new technologies, and aging populations. The widespread influence of Americanism—especially relating to the value of arts and culture—is high on the list to blame. What is it about Americans and their seeming disdain for the arts? The notion that Americans are no lovers of the arts is well-entrenched. However, it is an area that is little researched, and in place of documented evidence persistent myths about early American attitudes or quasi-mythical evocations of aesthetic aspirations abound. The 19th century French chronicler, de Tocqueville is often quoted. Beliefs in the pervasiveness of America’s Puritan heritage is also cited. Ignored is widespread and documented interest in the arts by early Americans. Why do mythical and mystical accounts persist? What continuing effect do they have on current arts policy?</p>	

On the Legitimacy of Cultural Policies: Analysing Québec’s Cultural Policy with the Economies of Worth	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_10
Presenter: PhD Gaëlle Lemasson	
Montreal, CA	
<p>This paper explores the question of the legitimization of cultural policies by examining the case of the Canadian French-speaking province, Québec, where the consensus over the legitimacy and the purpose of a cultural policy was not easily reached. To understand the evolution of the justifications for state intervention in this field, we have analysed three major policy statements issued by the government of Québec as well as the criticisms levelled at the moment of their publication using the analytic framework the Economies of Worth. Developed by French sociologist Luc Boltanski and economist Laurent Thévenot, this model conceptualises different regimes of justification that can be retraced in cultural policy statements. We explore more particularly the concept of ‘compromise’ which enables us to understand why cultural policies have difficulty achieving consensus. This paper thus aims at assessing the heuristic value of this interpretative device for cultural policy analysis.</p>	

An empirical analysis of the ‘German image’ of Japanese youth as seen through public diplomacy: Reconciling the interest gap between domestic and foreign cultural policies	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_7
Presenter: Junior professor Yuki Akino	
Dokkyo University / Faculty of Foreign Languages, Tokyo, JP	
<p>Research question: How can domestic and foreign policies concretely cooperate to support public diplomacy? The methodology of this research: The empirical investigation of the reactions of Japanese youth to German culture, through two case studies. This study first determines if cultural exchanges promote the German image. It then examines a possible gap between the assumptions of foreign and domestic policies and the cooperation needed to overcome it. The originality of the paper is evident in the contrast that it draws between the positive influence of cultural exchange programs and the insufficient support of foreign cultural policies. Cooperation between domestic and foreign cultural</p>	



policies is thus necessary. The paper also reveals that a high evaluation of Germany's arts productions does not automatically result in the creation of a positive image of the country; other criteria for public diplomacy apart from domestic art subsidies are thus required.

Art education and the role of artistic activism in the light of recent changes in art policy and art institutions in Hungary	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_2
Presenter: PhD Tünde Varga	
Hungarian University of Arts, Budapest, HU	
<p>My paper examines how the novel global tendencies to create a new form of art practice and art education that could meet these challenges are countered by the institutions brought to life by the Hungarian state (e.g. the Hungarian Academy of Art), how the financial (National Cultural Fund), institutional, conceptual framework of the Hungarian cultural policy narrows down the diversity of cultural production, or fix the turbulence and divergence of art practices or push artistic production towards national self-narrative as the created or existing institutions became more controlled. As a response there are a number of art initiations, even on the part non-profit independent art institutions (e. g. Tranzit hu) or artists to counter the tendency in the form of protest and use artistic means for political and social activism (Free Artists Group).</p>	

Academic perspectives on a new Agenda 21 for culture	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_8
Presenter: Jordi Pascual	
UCLG - Agenda 21 for culture, Barcelona, ES	
<p>Agenda 21 for culture (A21C) was born in 2004 in the framework of the constituent process of UCLG – United Cities and Local Governments, the world association of cities. A21C is the first attempt ever to provide advice to cities in the role of culture in sustainable development. Agenda 21 for culture has brought leadership and cooperation to the realm of local cultural policies, becoming an influential tool to the relation between culture and local development. A new version of A21C, to be approved by UCLG on 18-20 March 2015, in Bilbao, at the Culture summit of UCLG is being elaborated. A draft is available. This new document is meant to be built on the achievements of A21C, updating its recommendations and providing key specific advice to cities. The thematic session on “Academic perspectives on a new A21C” at ICCPR 2014’s will address key research questions related to A21C.</p>	

Comparing Cultural Participation to Cultural Opportunities: Museums and Galleries in London	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_13
Presenter: PhD Orian Brook	
Glasgow, GB	
<p>This paper addresses the role of “opportunity structures” in enabling cultural participation. Sociological theory acknowledges the importance of place, as an aspect of habitus, in the literature on social stratification of cultural consumption, but empirically this has been largely ignored. The geographical literature on neighbourhood effects identifies many mechanisms by which place affects participation in a range of activities, but has not explored cultural participation. This paper analyses the impact of both access to cultural in-</p>	



frastructure and social stratification in explaining cultural participation using a large-scale English survey, Taking Part. An innovative accessibility index for museums and galleries in London, using Google Trends data, is incorporated in a logistic regression model predicting attendance. This finds that, alongside social stratification, access to museums and galleries is strongly associated with attendance, and while those with a degree are most likely to attend, improved access is associated with higher participation for all groups.

Visual artists in Cyprus and the public support system	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_13
Presenter: Niki Zanti	
Birkbeck, University of London, London, GB	
<p>This paper examines the manner in which public authorities in Cyprus have carried out their role in supporting artistic creation and explores visual artists' perspectives on cultural policy design and implementation. The study illustrates that direct financial support has been the main instrument of assistance to visual artists in Cyprus and has been legitimated by various instrumental rationales which may be considered conflicting and anachronous. Visual artists maintain the position that the existing policy mechanisms that are intended to support them do not respond to the idiosyncrasies of their profession. They refer to the lack of, and a desire to have, a support system that can encourage and assist them in the development of their practice. The paper suggests that an understanding of visual artists' career development would be helpful in informing how support systems are structured, what mechanisms are most appropriate and when support is needed most.</p>	

The US Public Diplomacy toward China during the Cold War	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_7
Presenter: Hiroko Ichikawa	
Waseda University, Tokyo, JP	
<p>This study takes an approach to consider the US public diplomacy not only by clarifying the actual activities of US public diplomacy but also by considering both the domestic and international political factors which directed the course of such policy. This study tries to shed light on the case study of US public diplomacy toward China of the Cold War from the 1960's to 1970's and makes following contributions. Firstly, this paper could deepen the studies about US public diplomacy which has been studied in the various fields such as communication studies and international studies. Next, this study will provide an elaborated interdisciplinary methodology to figure out the features which directed the courses of US public diplomacy toward China during the Cold War. Thirdly, the case study in this paper will broaden the possibilities of future comparative research between US public diplomacy and European public diplomacy.</p>	

Intercultural Audience Development – visitors of cultural institutions in Germany with migration background	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_2
Presenter: PhD Vera Allmanritter	
Ludwigsburg University of Education, Berlin, DE	
<p>Recently the topic has been discussed a lot but less than a decade ago people with migration background in Germany were recognized as an important client segment in the scientific community of cultural management and the strategic planning of cultural institu-</p>	



tions. Even if there is still a lot of potential for further research, one can state that especially empirical audience research actually deals with the topic. Summarizing two approaches can be found: studies based on people's origin and studies showing society's heterogeneity by distinguishing social milieus regardless of people's origin. The aim of this article is to provide a deeper understanding of the issues' complexity, give a brief overview of the current status of research in Germany and provide further research questions.

Politics of Public Sphere and Art as a Form of Social Solidarity in Turkey: Gezi Protests 2013	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_2
Presenter: Ipek Cankaya, Ayse Kaya	
Yeditepe University, Istanbul, TR	
Text Fehlt!	

A fading howl on Pentecost Literary Islamization and its contradictions as a cultural policy	No presentation
Presenter: PhD Hilal Jihad	
University of Mosul, Mosul, IQ	
<p>This paper discusses the Islamic cultural policy in literature and literary criticism from the perspective of what so-called "the Islamization of knowledge" which has spread through the Muslim world and has covered all the fields of humanities. This cultural project is a powerful and influential trend supported by many governmental and academic organizations and institutes. However, the Islamization of literature does not seem to achieve any of the goals it has pursued since it launched about six decades ago and it is time now to ask what has gone wrong. I dealt with paper subject through these questions: What are the principles of Islamic cultural policy negatively influenced the idea of literary Islamization? What are the methodological and practical problems that faced the project as a whole? Finally, does such a project have a future in contemporary multicultural world?</p>	

Culture and urban regeneration: aims, applications and limitations in the creation of 'evidence'	Thursday, 11th Sept: 2.30pm – 4pm
Authors: PhD Peter Campbell, Tamsin Cox	Room: ICCPR_6
Presenter: Tamsin Cox	
University of Liverpool, Liverpool, GB	
<p>This paper reviews the propositions made regarding the role of arts and culture in urban regeneration, focusing predominantly on cases from the UK. It discusses the range of contemporary evidence available to support these propositions, and the methods employed to produce this evidence, building upon previous studies. This review has produced a pair of typologies: firstly, a typology of interventions – the activities undertaken, and the propositions made for their 'regenerative' contribution – and secondly, a typology of methods employed for evaluating programmes, exploring the different data sources and typical approaches to analysis. A number of common challenges and contextual issues are identified to attempt to explain the quality of evidence currently available, and the difficulties in the relationship between knowledge production and the design and development of cultural interventions. Finally, the paper considers what possibilities there are for improving the current state of knowledge, and likely future directions in this area.</p>	

“There are no cultural industries here!” Conceptual divergence and strategic adoption of the creative economy discourse Burkina Faso and Ghana	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_12
Presenter: Christiaan De Beukelaer	
University of Leeds, Leeds, GB	
<p>The discourse and practice of the cultural and creative industries (CCI) differs around the world, and the uptake of the concept in African countries has been significant over the past few years. Yet there is a serious gap in academic knowledge concerning the meaning, scope and use of the concept on the continent. This paper tackles this issue by taking a critical look at way CCI discourse is taken up in cultural policy and practice in Burkina Faso and Ghana. The central question of this paper is: how do stakeholders perceive concept and practice of the CCI? In order to address this question, I use methodological triangulation by linking policy analysis (cultural and development policies), participant observation, and semi-structured interviews. As such, I address the contradictory versatility cultural and creative industries, which influence cultural policies. This research generates greater empirical insight in conceptual divergence of the global creative economy debate.</p>	

Poland. Polska. POLSKA Brand. Challenges and Determinants of Poland’s Cultural Diplomacy in the Context of Building Polska Brand in the World	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_7
Presenter: Dorota Jurkiewicz-Eckert	
University of Warsaw, Warsaw, PL	
<p>The paper analyses the evolution of the strategy and methods employed in Polish cultural diplomacy in 2000–2014 for the promotion of a positive image of Poland in the context of long-term strategy of building Polska brand in the world. The analysis takes the form of a case study and concerns selected aspects of activity of the Adam Mickiewicz Institute, currently the most influential government institution responsible for promoting Poland in the world through culture. The paper presents the main determinants and challenges in shaping a coherent message about Poland and their influence on the current strategy of creating Polska brand through culture. The critical analysis places the IAM’s activities in the context of the priorities of Polish foreign policy and the transformations taking place in European culture and it puts forward a thesis on growing influence of the Adam Mickiewicz Institute on the development of Polish culture.</p>	

Challenges of public-civil society relations in cultural policy of Cambodia: research in progress	Thursday, 11th Sept: 2.30pm – 4pm
Authors: Prof. Milena Dragičević Šešić, PhD Vesna Čopič	Room: ICCPR_10
Presenter: Prof. Milena Dragičević Šešić	
University of Arts in Belgrade, Belgrade, RS	
<p>Partnering with civil society in public services provision has emerged today as an alternative to innovate public service delivery. Engaging different partners (citizens, service users and professionals from all three sectors) allows for more prosperous, fair and inclusive societies. In Cambodia the rationale to take these developments into consideration is different. The central cultural policy issue is not how to modernise and make more efficient public system but how government could take some of the cultural responsibilities regarding culture as public interest which today are undertaken by Cambodian NGOs. Namely, Cambodia is a post genocide society that went through 4 years of civil war and 12 years of foreign occupation which resulted in a complete destruction of public struc-</p>	



tures relevant for the wellbeing of the people. Many tasks have been taken by emerging civil society as public administration lacks knowledge and expertise. Thus, civil-public partnership can be useful policy instrument.

Changing times and paradigms: difficult times for the Dutch Council for Culture	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: PhD Toine Minnaert, Junior professor Philomeen Lelieveldt	Room: ICCPR_6
Presenter: PhD Toine Minnaert	
Utrecht University, Utrecht, NL	
<p>A closer look at the Dutch cultural policy discourse reveals that the position of the Council for Culture is increasingly disputed. In in the recent debate on financial cutbacks the government explicitly neglected much of the Councils advice, thus damaging the Councils authority. In the international cultural policy, reports of the more generalist Scientific Council on Government Policy have had more impact on the policy primacy than those of the Council for Culture. A recent advice of the Council for Culture on ICP that was adopted effectively weakened its own position, separating the practice of internationalization from more strategic choices. Three recent changes in the Council – decreasing in size, the focus on generalists rather than specialist and hiring of external advisors – reflect a search for regaining relevance and a change in the way expert advice is influencing cultural policy.</p>	

Access to Culture – a policy analysis in Europe	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: PhD Michael Wimmer, Anke Schad, Peter Szokol	Room: ICCPR_14
Presenter: PhD Michael Wimmer, Anke Schad	
EDUCULT, Wien, AT	
<p>Access to Culture has become a major topic on the cultural policy agenda of Europe. The new Creative Europe programme 2013 – 2020 is focusing on “development of long term audiences on European works” (Branch 2012). Yet we know little about the question how the EU focus is influencing policy-making on a programmatic level and also on the level of implementation in different political systems. Therefore a consortium was established up to 2015 to research and compare Access to Culture policies on European level and five nations (Austria, Croatia, Norway, Spain, Sweden and Turkey). The proposed project aims at interrogating the gap between social reality and political normativity in the area of Access to Culture. In summer 2014 the comparative analysis of national investigations and the European level will be accomplished and presented at the ICCPR2014. A paper will be presented at the project webpage hereafter: http://educult.at/forschung/access-to-culture/</p>	

Heritage Policy Under New Labour	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_14
Presenter: Junior professor Melissa Nisbett	
King's College London, London, GB	
<p>This paper explores heritage policy under the UK Labour government (1997-2010). Having dropped the term ‘heritage’ from the name of the cultural ministry in favour of ‘culture, media and sport’ and slashing the sector’s funding, Labour were frequently accused of neglecting or even showing hostility towards heritage. Widely perceived as being obsessed with the contemporary at the expense of the historical, this paper considers the party’s record on heritage. During Labour’s administration, there was significant growth in</p>	

cultural tourism; community volunteering and membership levels reached a record high. When Labour lost the General Election in 2010, the heritage sector was flourishing. Its organisations were in a buoyant financial state and arguably more independent than ever - but how can we square Labour's funding cuts and move away from heritage with this and what part does cultural policy play?

Post-industrial Europolis – artistic actions in urban working-class neighbourhoods and cultural sustainability	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Prof. Milena Dragičević Šešić, Prof. Aleksandar Brkić, Julija Matejic	Room: ICCPR_16
Presenter: Prof. Milena Dragičević Šešić, Julija Matejic	
University of Arts in Belgrade, Belgrade, RS	
<p>By examining how the process of transition affected cultural sustainability of post-industrial small- and medium-sized cities in Serbia, the paper is posing some essential questions: What happened to the cultural needs and habits of the working class – once so significant during socialism? How its members re-articulate their citizenship nowadays? To what extent artists and cultural workers can help them reconsider sustainable development through bottom-up actions and participative projects? The research focuses on cities which used to be the pride of socialist development in Serbia: Užice, Kragujevac, Bor and Majdanpek. Authors discuss the ways of creating sustainable communities through artistic actions and projects, by showing the extent in which such bottom-up activities contribute not only to the revitalisation of different urban neighbourhoods in the context of (culture-led) sustainable development, but also to the rise of new developmental visions within the former working class.</p>	

Outcome orientation in selected Austrian State Museums	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_11
Presenter: Peter Szokol	
EDUCULT, Wien, AT	
<p>After 20 years of international discussions of public sector reforms also the Austrian federal state and provinces follow the trend for a more outcome oriented management of public institutions (Wirkungsorientierte Verwaltungsführung). Whereas management by objectives and evaluations of performance in public institutions emerged as daily business in many areas, the cultural sector seems to be resisted to be governed by this approach in Austria. This paper investigates which kind of outcomes might be addressed to museums in general and for Austrian state museums in particular. Additionally it will be questioned which models of performance measurement can or should be applied if an outcome oriented management is taken seriously by government and museums management. Based on expert interviews of four selected state museums in Austria the current state of museums management and its outcome orientation is examined, both from an internal museums-perspective and an external governance perspective.</p>	

Museum Policy and Classification Systems of Museum Collection – Through the Introduction of Museum Systems into Japan	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_3
Presenter: Aya Takaku	
München, DE	
This paper will reveal that museum collection functions as a mirror highlighting the image	



of a modern nation-state, and reflects government policies and values of a particular time. The first Japanese museum was officially opened in 1872. In 1889, the museum was re-named to the Imperial Museum, at the same time as the Constitution of the Empire of Japan was promulgated. The museum policy also shifted to focus more on the systems of continental European museums that are linked to the nation-state and the court collection. Why could the Japanese museum not complete the introduction of the systems of South Kensington Museum based on industrial policy? To answer this question, this paper examines the relationship between museum policy and the classification systems of museum collections by analyzing the results of international exhibitions, the development of the concept of "Japanese art", and the establishment of a constitutional monarchy.

The Role of "Author's Right" in Landscape Design	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_7
Presenter: Prof. Ryu Kojima	
Kyushu University, Fukuoka, JP	
<p>In this paper, I will analyze the role of "author's right" in landscape design. In contemporary society, where an increase in "renovation" or "conversion" of building constructions is prevalent, public law regulation based on urban planning and construction laws are important. At the same time, the contribution of landscape designers in constructing an attractive landscape should not be overlooked. In this paper, we will first conduct a case review of the Osaka District Court to clarify the problem of landscape design and "author's right", in which a modification of the original landscape of the garden was argued. Secondly, this paper will focus on landscape design and "author's right" within the framework of urban law, conducting another "hypothetical" case study, where the landscape preservation was discussed in the buffer zone of the Atomic Bomb Dome in the City of Hiroshima.</p>	

The Role of municipal arts policy in creating contemporary art market. Case of Krakow, Poland	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_4
Presenter: Jagoda Komusińska	
Cracow University of Economics, Krzeszowice, PL	
<p>Although contemporary art market is not regulated by the state, public agents play an important role in creating traffic in the market and they structure it. Crucial role in this process is played by contemporary art museums, usually established and run by local authorities. Museums are public trust institutions, treated as a reference point. Cities invest in these institutions mostly because they brand the city as a „creative” one, which enhances their economy. In Poland, Krakow was predestined to have a leading role as a „city of art” because of its history. Within the last 25 years of transition city authorities have undertaken many art-oriented initiatives to maintain this position. The most important one was funding a contemporary art museum, promoting Krakow-related artists. However, the biggest urging challenge the city and market has to face is poor demand, not supply.</p>	

Creating and curating: Cyprus's participation in the British Empire exhibitions	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_3
Presenter: Maria Hadjiathanasiou	
University of Bristol, Manchester, GB	

Cyprus under British rule was 'performed' in several colonial and international exhibitions. This paper focuses on the island's participation in the 1886 Colonial and Indian Exhibition of and the 1924 British Empire Exhibition in London, and explores the colonial government's participation policy. Here, the Cypriot pavilion and its contents, including exhibits, decorations and architecture are investigated, revealing gradually a visual fable inspired and curated by the British exhibition committees. The committees 'recruited' an array of visual media which created a narrative for Cyprus's colonial present and historical past, to be disseminated abroad. This narrative consisting of Christian-Greek, Muslim-Ottoman and Victorian/Edwardian-British characteristics, conformed to the imperial agenda, while at the same time excluded the Cypriot's experience of his routine 'back home'. Cyprus in this way was introduced to London's exhibition visitors, placing Cyprus in the grand map of colonial representations and of British Empire 'acquisitions'.

Arts Policy and Arts Consumption: Evidence from the U.S.	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_6
Presenter: Tal Feder	
University of Haifa, Kyriat Tivon, IL	
<p>This paper builds on the case study of cultural policy in the United States in order to explore the way public arts funding is correlated with patterns of arts attendance. The paper addresses the question of the impact of federal, state and private arts funding in the United States on the level of arts consumption. The study is based on data from a repeated survey of arts consumption and participation in the United States (SPPA) and on data of arts funding by American State Art Agencies (SAA), the National Endowment for Arts (NEA), and private donations. I employ quantitative analysis in order to study how patterns of arts consumption are linked to the levels of public and private funding of arts. The results put to test some of the main justifications for public subsidies for the arts that appear in the literature about cultural policy – those of equity and access.</p>	

Employer Branding. Dimensions of Attractiveness for Arts Organizations	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_7
Presenter: Prof. Andrea Hausmann	
Europa Universität Viadrina, Frankfurt/Oder	
<p>At the basis of the concept of Employer Branding lies the fundamental understanding of branding as a function of identification and differentiation. Therefore the preferences of the relevant stakeholders need to be considered and their demands need to be met. Employer Brands will first and foremost address (potential) job applicants as well as existent employees. Consequently, Employer Branding needs to be understood as part of the HRM and marketing of an organization. Until now Employer Branding is not only looked at from a business point of view but gets increasingly discussed from the stand of NPO research. As cultural institutions are part of the nonprofit sector, considerations made in this context may as well be transferred to the arts management research. Especially when focusing on the enormous importance of reliable employees and volunteers for the arts sector, the concept of Employer Branding should cause further activities in research and practice.</p>	



Culture and government: tensions between cultural orientation and governmental concerns – a case of Cultural Welfare Policy in Korea	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_6
Presenter: Prof. Sehun Kim	
Sookmyung Women's University, Seoul, KR	
<p>This paper reviews cultural welfare policy in Korea and explores its governmental concerns. 'Cultural welfare' is a new terminology introduced by the Korean government in order to emphasize the significance of quality of life and public response to it. The notion has been useful for attracting public and political attention with respect to the efforts to promote people's quality of life especially in the sphere of culture and arts, but it also raises some issues concerning its implementation in the field of cultural policy. The paper examines the issues in terms of relationship between cultural and artistic values and 'governmental' concerns, and the latter's regulative aspect over individuals' tastes. Despite its usefulness in cultural policy, it argues that the notion of cultural welfare still necessitates the integration of governmental concerns with cultural and artistic values in the formation of cultural welfare policy</p>	

Urban Myths? Generating a City Image Renaissance via the Media Representation of Cultural Events	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_12
Presenter: PhD Beatriz Garcia	
University of Liverpool, Liverpool, GB	
<p>Hosting a major cultural event has become a key aspiration of cities attempting to renew their local economic base and position themselves as international or national cultural centres. This paper discusses evidence gathered in two exemplary cities throughout the last three decades, which is the period seeing the most noticeable growth in culture-led regeneration strategies. The focus is the European Capital of Culture programme, an EU initiative launched in 1985. One of the key claims associated with this programme is that it can transform the 'image' of a city and that this, in turn, can lead to widespread social and economic benefits. The paper offers a close interrogation of the media narrative surrounding two of the most high profile ECoC editions, spanning from the mid 1980s (Glasgow 1990), to one of the most recent cases, taking place just before the global financial crisis (Liverpool 2008).</p>	

How Discourses Emerge in Cultural Policy. A field study on German Agenda Setting	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_7
Presenter: Claudia Steigerwald	
Zeppelin Universität gemeinnützige GmbH, Friedrichshafen, DE	
<p>Since the 1970s, policy analysts have sought to understand the dynamics through which certain policy topics garner public interest and make their way through the political process. Although in Germany, the volume of public funding for the arts is vast and increasingly negotiated amongst different actors, national cultural policy research has focused on a normative understanding of cultural policy-making and less on its implicit dimensions. This paper aims to show, in a historical perspective, how certain topics developed into major issues of arts funding in Germany. It adduces the cases of the 'Neue Kulturpolitik', and 'kulturelle Bildung', to exemplify how actors, external factors, as well as the use of strategic argumentation contribute to the influence of certain topics on funding structures. Through a document analysis, the research strives to elucidate the formation of the dis-</p>	



courses and thereby wants to contribute to a better understanding of recent cultural policy making.

Domesticating the Transnational: Dutch Conceptual Design, International Cultural Policy and Conceptual Art		Wednesday, 10th Sept: 9am – 10.30am
		Room: ICCPR_16
Presenter:	Joana Ozorio de Almeida Meroz	
Utrecht, NL		
<p>Today, the idea has become dominant that Dutch Design is conceptual, minimalist, and hand-made. This association was first suggested by the 1980 traveling exhibition Design from the Netherlands, which showcased products that resonated with conceptual art. Ever since, design discourse has explained the conceptuality of Dutch Design as the result of a ‘typically’ Dutch cultural identity. Leaving behind this implied methodological nationalism and inscribing Dutch Design as a global phenomenon, this research examines the actor-networks implicated in the construction of Dutch Design as conceptual. As a case study, it traces the production of the exhibition Design from the Netherlands. Based on archival research and oral history, this paper argues that the association between Dutch Design and conceptualism was the result of the restructuring of policies concerning the international promotion of design in the 1970s, and the reverberation of conceptual design’s materiality with the transnational channels of conceptual art.</p>		

Memorial Museums in South America as vehicles of official commemoration of the past. A comparative approach between Peru and Chile		Thursday, 11th Sept: 9am - 10.30am
Author(s): Fabiola Arellano Sri Palee Campus, University of Colombo		Room: ICCPR_3
Presenter:	Fabiola Arellano	
München, DE		
<p>During the second half of the twentieth century Latin America lived under the shadow of political violence. Today it seems to be time to come to terms with history. To construct a national memory discourse, States select chapters of history that should be commemorated, and for that purpose need vehicles for narration, exhibition and education. The so-called “Museos de la Memoria” are national institutions that deal with the documentary elucidation and aesthetic (re)presentation of the recent past. The establishment of such museums is the result of complex negotiations between political actors with divergent demands and is therefore controversial. This paper refers to two of them: “Museo de la Memoria” in Santiago and “Lugar de la Memoria” in Lima. A comparative analysis of the constitution processes, controversies around them and their political implications gives an approach of the politics of memory in each country and the states’ real political will.</p>		

Porto-Novo, a city like no other.		Wednesday, 10th Sept: 9:00pm – 10:30pm
		Room: ICCPR_14
Presenter:	Junior professor Roch Alfred Kiki	
Adjarra Museum / Heritage House of The City of Porto-Novo, Porto-Novo, BJ		
<p>A city is a socio-cultural space in which coexist both living and inert beings assuming different but complementary functions. Serving community, city boasts of well-developed policies which reflect community’s aspirations. This is the same sense of creativity that revitalizes the city. Porto-Novo inherits a rich heritage both built and unbuilt. This potential heritage very diversified, defines landscape of the city and makes it a highly tourists attraction. Porto-Novo possesses three architectural styles such as vernacular, Afro-</p>		



Brazilian and colonial architectures which are offering to the city three different landscapes. The physical appearance and beauty of the landscape result in the past of the city which reinforce that Porto-Novo is a capital like no other. Porto-Novo is in constant evolving with its heritage and traditions. Primary, we will explain how Porto-Novo is a town of century's archaeological landscape. Secondary, we will show by reflexion landscape's concept in Porto-Novo's city.

Immigrants, Arts Participation, and the Shifting Cultural Landscape in the US: an Empirical Analysis	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_2
Presenter: Jennifer Novak-Leonard	
Cultural Policy Center at the University of Chicago, Chicago, US	
<p>The United States is approaching a historic demographic shift to becoming a minority-majority nation, and in the same time horizon first- and second-generation immigrants are projected to comprise a record-breaking share of the United States population. However, while much study has been devoted to the economic, political, and social facets of immigration, relatively little research focuses on the cultural life of immigrants. Research to understand how, or whether, immigrants integrate into US-society through arts and cultural means is increasingly important for public policy-making. This paper quantitatively investigates immigrants' participation in arts and culture using the 2002 and 2012 Surveys of Public Participation in the Arts, and examines differences between first-, 1.5-, and second-generation immigrants and the remainder of the US adult population.</p>	

The Goethe-Institut as Culture Mediator – an empiric research on culture usage behavior of the German course participants at the Goethe-Institut Istanbul	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_2
Presenter: Vivian Makowka	
Istanbul, TR	
<p>From a perspective of usage, the paper critically investigates the Goethe-Institut's mission to represent the German culture: The research asks, whether the participants of German courses at the Goethe-Institut Istanbul are interested in cultural events on German culture and if they know about the offers of the Goethe-Institute, if they use them and where their focus of interest lies in regarding those offers. The quantitative study considers whether there is an impact of the social background and the motivation to learn the German language of the students on their culture usage behaviour in the exemplary case of the Goethe-Institut Istanbul. The research gives valuable insight in the composition of the language courses' participants and in their cultural usage behaviour. Besides other results, it shows the missing interconnectedness between the language- and the cultural department and the participants' predominant unawareness about the cultural offers by the institute.</p>	

Cultural Institutions between State, Society and Cultural Relations: The Case of the Lebanese National Library	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_7
Presenter: PhD Nadia von Maltzahn	
Orient-Institut Beirut. Beirut, LB	
<p>This paper examines the case of the Lebanese National Library (LNL) as a cultural institution situated between state, society and international cultural relations. The LNL was established as a private collection in 1919, becoming a public institution in late 1921. Since</p>	



the creation of the Lebanese Ministry of Culture in 1993, the latter has been in charge of managing the LNL. It is today one of three public institutions under the supervision of the Ministry. This paper will start by giving a brief history of the LNL before analyzing its institutional infrastructure (including legal status, mission, management) within the wider context of Lebanese cultural policies. International cultural relations will be considered regarding the role of France, the European Union and Qatar in rebuilding the LNL. In a fragmented environment, with many private initiatives and little state presence, does the LNL have a unifying role to play?

Methodological Duality and Conceptual Plurality of Culture in International Relations: Towards Collaboration of Cultural Policy Research and International Relations	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_6
Presenter: Prof. Yoko Kawamura	
Seikei University, Tokyo, JP	
<p>This paper aims to give a survey on the treatment of culture and cultural policy in the discipline of International Relations (IR), and to address some methodological and conceptual issues towards collaboration between IR and cultural policy research. I will first overview the development of interest in culture within the IR discipline. Next, I will examine the issues that affect the treatment of culture in international relations – and also, cultural policy in general – both academically and practically. I will then address the current, rather problematic, situation of the practice of international cultural policy, citing the case of contemporary Japan, which I suppose is caused partly by ignorance of, or indifference to, the aforementioned issues; some academic efforts to bridge the gap will consequently be introduced. Finally, I will make some remarks on the possibility of future collaboration between IR and cultural policy research.</p>	

Imagining Istanbul as a Global Capital of Culture: Competing Cosmopolitan Discourses and the Obscuring of Minority Narratives	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_8
Presenter: Paul Anderson	
Toronto, CA	
<p>This paper argues that descriptions of Istanbul as a cosmopolitan bridge between East and West function as a ‘tolerance trope’ (Brink-Danan 2011) by celebrating the apparent harmonious coexistence of diverse ethnicities and faiths while rendering invisible historical and contemporary examples of discrimination, inequality, and exclusion. The tolerance trope depends to a significant extent on invocations of the Ottoman legacy, with the physical landscape, in its perceived material neutrality, called to serve as evidence of the city’s cosmopolitanism and tolerance. This paper examines the ways in which Istanbul’s cultural industries deploy the tolerance trope in an attempt to draw visitors and display a particular imagining of the city to the world. In particular, I focus on the city’s 2010 reign as the European Capital of Culture, both because of the scope of this event and its symbolic significance in light of Turkey’s ongoing EU accession negotiations.</p>	



Perspectives on the Creative City from Antiquity: Enhancing Access to the Arts	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_6
Presenter: PhD Eleonora Redaelli	
University of Oregon, Eugene, US	
<p>The creative city discourse has been shaping cultural policy worldwide. Among the multi-faceted goals highlighted by scholars, one aspect that is not thoroughly emphasized is the idea of increasing access to arts and culture for the development of a creative city. In this paper, I study the role of access to arts and culture in a historic context: the city of Rome during the reign of Augustus. The aim is to provide a broader historic frame of reference to better articulate the function of the creative city discourse. I highlight three aspects of Augustus' remaking of Rome: diversity, beauty, and spectacle. From these aspects what emerges is the idea of a creative city as a vital place that offers access to arts and culture presenting a wide range of art forms in concert with other urban strategies and promoting collaboration between the public and private sector.</p>	

Fringe to Famous: Contemporary Australian Culture as an Innovation System	Thursday, 11th Sept: 9am – 10.30am
Authors: Prof. Mark Gibson, Junior professor Tony Moore	Room: ICCPR_9
Presenter: Prof. Mark Gibson	
Monash University, Caulfield East, AU	
<p>The article outlines the background to a three year project, 'Fringe to Famous', researching the cross-over in Australia between fringe, independent and alternative cultural production and the mainstream. It reflects particularly on the history since the 1980s of attempts in policy thinking to embrace commercial processes as a positive medium for cultural provision. We suggest that there was an important moment in the 1980s, in Britain and Australia, in which sophisticated models for this emerged. Some of the promise of this moment has since been lost through increasing polarisation between hard business-oriented perspectives and 'culturalist' positions which oppose them. Finally, we indicate ways in which, in 'Fringe to Famous', we are seeking to reduce this polarisation. The approach adopted is to 'go to the empirical', refusing polemical or highly-theorised positions in favour of close studies of actual examples.</p>	

Public Digital Libraries and Cultural Policy : A Case Study of "Singapore Memory Project"	Wednesday, 10th Sept: 2.30pm – 4pm
Authors: Prof. Kazuko Goto, PhD Mihye Cho	Room: ICCPR_7
Presenter: Prof. Kazuko Goto	
Singapore University of Technology and Design, Singapore, SG	
<p>Policy discourses surrounding information and technology often neglect the cultural dimension yet equally cultural policy shows an antagonistic stance towards digital technologies (Flew and Swift 2013). In this paper, we examine public libraries, which attempt to blend the conceptual divide between technology and culture and to play a role of digital curator. We regard that public libraries serve as public digital platforms where digital curation and content co-creation take place thereby fostering "social creativity" (Wilson 2010). We also highlight that there is a need to address techno-cultural surveillance in the digital platforms, in which technical neutrality and openness obscures the meaning and practice of cultural democracy. Specifically, we examine a memory project of the National Library Board (NLB) in Singapore as an example of a digital curation and content co-creation practice. We then discuss how cultural policy could contribute to assisting such transformation of public libraries.</p>	



National Culture System and Cultural Federalism in Brazil – critical approach from the perspective of the quality of democracy	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_2
Presenter: Pedro Malafaia	
USP, São Paulo, BR	
<p>This paper aims to discuss some issues regarding the National Culture System, a public management model proposed in the first term of President Lula and recently approved as a constitutional amendment (34/2012)¹. The NCS is presented as a federative agreement by many of its proposers and its main objective would be to institutionalize the cultural area of the Brazilian State seen as lacking regularity, focus / continuity of policies and resources (Botelho, 2007; Calabre, 2005; Rubim 2007). Based on the review proposed by Munck (2013) regarding the conceptualization of the quality of democracy, the intention is to analyze the foci of these speeches that publicize the system as eminently democratic - and why not - even more democratic than the management models that preceded it since the creation (and recreation in 1992) of the Ministry of Culture.</p>	

'Post-Secular' Cultural Policies? Revisiting Religion and the Public Sphere in the UK and Germany	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_1
Presenter: Anja Finger	
University of Aberdeen, Aberdeen, GB	
<p>Recent diagnoses of contemporary societies as 'post-secular' have sought to redefine the relationship between religion and secularity. This paper compares different conceptualisations and criticisms of 'postsecularity', with particular reference to their implications for a politics of memory. Based on ICCPR2014's definition of cultural policies, I propose to apply 'post-secularity' to relevant discourses in the UK and Germany: - How do post-secular cultural policies operate as a mode of regulating culture, i.e. especially regarding the role/s of religion/s in the public sphere? - What sort of practices and values do they promote and discourage? - Which kinds of institutional and individual actors, variously religious and secular, do they involve? - In what ways do they delimit or blur the distinctions between public and private? By contextualising the merits and limitations of the notion of post-secularity in this way, the paper contributes to wider discussions of cultural policy, religion and the secular.</p>	

Liberatory Praxis of Cultural Diversity in a Postcolonial Era: A field research of cultural policies in Bangladesh	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_13
Presenter: Zahirul Islam	
Early Concern Society for Childhood Research and Development, Dhaka, BD	
<p>This paper offers a critical examination of cultural policies that intend to protect and promote culture in Bangladesh. Using findings from an empirical study, the paper interrogates approach of policies and puts forward the possibility of liberatory praxis of cultural diversity. Data suggests that the underpinning values that support prevailing thoughts of culture are a legacy of 200 years of colonization. They are perpetuated by a post-colonial, internalized condition that leads to uncritical acceptance of thoughts and practices derived from Western paradigms. Drawing on the concept of 'cultural relativism', the paper argues that Bangladeshi culture is diverse by instinct which is not addressed properly. Central to the policies is a system of knowledge which engenders hierarchy in depicting culture. Some culture is put in the mainstream by viewing other cultures as inferior. The paper</p>	



outlines a framework of cultural diversity that divests itself of colonial legacy.

Changing Images of Korea by Cultural Partnership Initiative's Participants	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_6
Presenter: PhD Anna Song, Prof. Kim Sae June	
Sookmyung Women's University, Seoul, KR	
<p>This Study examines the effectiveness of the cultural training program on changing images of Korea and find implications for cultural policy. The research Object is all participants (72 People) of the Cultural Partnership Initiative who performed for 6 months in Korea and the research method is pre and post surveys. Questionnaires are developed from previous research and consisted of cognitive and affective country image variables, interpersonal contact variable and behavior intention variables measurement parts. The results imply that for the effectiveness of the cultural training program on changing images, affective country image is more meaningful than cognitive.</p>	

"Warm Winter" in a bitter winter: the struggle of grassroots arts districts in an era of cultural industries in China	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_12
Presenter: Li Shao	
The ohio State University, Columbus, US	
<p>This paper presents an investigation of the "Warm Winter Project," an art program organized by local artists in protest of the forced demolition of the arts districts in Beijing in the bitter winter of 2009-2010. Grassroots arts districts have been the object of eviction and demolition in the past two decades, with few exceptions, and the "Warm Winter Project" is the biggest one of its kind. By providing a detailed account of this event, the paper attempts to disentangle the complicated relationship between the three major actors that are involved: artists, real-estate developers, and local governments. It also discusses the history and current status of the arts districts in Beijing in the light of the changing cultural policy and urban policy of China.</p>	

Hungarian cultural politics in the short 20th century – Literary prizes as indicators of changing cultural policy concepts	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_9
Presenter: Erika Regner	
University of Vienna, Wien, AT	
<p>The paper wants to introduce a part of a bigger research, conducted within the frames of a doctoral thesis. The main goal of the thesis is to trace the conceptual developments of the Hungarian literary policy during the short 20th century, a period of fundamental political and also social changes, by using literary state prizes as indicators. In the following a selection of the prizes analysed in the research shall shortly be described together with some exemplary findings.</p>	



Driver of Economic Growth: Which Culture?	Thursday, 11th Sept: 9am – 10.30am
Authors: Andrej Srakar, PhD Vesna Čopič	Room: ICCPR_9
Presenter: Andrej Srakar	
Ljubljana, SI	
<p>In the article we present a Keynesian multiplier analysis of economic effects of sectors of cultural and creative industries vs. sectors related to »core« arts fields. It has become an established claim that cultural and creative industries are among the most prosperous sectors of EU economy and that when we focus on economic effects of culture we therefore have to focus on cultural and creative industries. We try to verify this claim by including the discussion of not only direct sales effects but also indirect and induced economic effects as measured by Keynesian multipliers. We find evidence that supports the prevailing claim, although the evidence is not fully supported in different geographical areas. We also find evidence that cultural sectors in general have larger (macro)economic effects than any other public sector excluding science and research. Finally we show that multipliers for cultural industries are the highest among cultural sectors.</p>	

Amsterdam as a Historic Urban Landscape	Thursday, 11th Sept: 4:30pm – 6pm
Authors: Loes Veldpaus, PhD Ana Pereira Roders	Room: ICCPR_7
Presenter: Loes Veldpaus	
TU/e, Eindhoven, NL	
<p>The growing and changing understanding of the nature of cultural heritage has an effect on global recommendations on heritage management. It is the challenging task for local governments to adapt and facilitate the implementation of these general recommendations in to their (sub) national policies, as well as to monitor their impact and reflect on implementation. Introducing the most recent ideas on heritage management into sub-national policy is an ongoing process of adapting existing and/or developing new policy. To be able to do so in a substantiated manner, it is necessary to know the current state of urban (heritage) policy in relation to the new ideas. This research presents the results of a two-day workshop held at the city hall of Amsterdam, the Netherlands, testing the assessment framework that was developed to reveal the relation between the most recent global recommendations on heritage management and the policy in Amsterdam.</p>	

Cultural Policy and Religious Conflict in Ethiopia: The Case of Western Oromia Region	No presentation
Presenter: Junior professor Zelalem Nigusse	
Dilla University, Dilla, ET	
<p>The government of Ethiopia has declared the policy of secularism and religious equality in its 1995 Constitution which is unparalleled in the history of Ethiopian states. It has endorsed the Cultural Policy of the country in 1997 which gives equal recognition to all religious belief systems. However; conflict has been observed within and across religions. The most pronounced of all clashes was the Christians-Muslims conflict in Gomma and Didessa Districts of Western Oromiya Region. The finding shows that local government misconduct is against the principles of secularism and was one reason for the breakout of the conflict. The cultural policy should have well defined state religious frameworks. Religious equality and freedom of expression should be stated with rules and regulations that entail responsibility of respect to the tenets of other religions. The state should also follow its implementation in a manner that does not contradict the principle of secularism.</p>	



In-between Space(s): Challenges of Collaborations within Foreign Cultural Policy	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_16
Presenter: Grit Köppen	
University of Bayreuth, Berlin, DE	
<p>In this paper I deal with the questions: What discrepancies exist in the field of foreign cultural policy with focus on Africa? Which challenges are reflected by artists and staff of the Goethe-Institut in Ethiopia and Kenya regarding their cooperation and creative working processes? This approach encourages a focus on the historical and political aspects of exchange-relations between countries of the global North and the global South. It discusses the idea of international cultural relations and problematizes the idea of 'development' and 'dialogue' for the context of Africa. Furthermore, the paper presents some results of an empirical research about the cooperation of performing artists from Ethiopia and Kenya and the Goethe-Institut. This includes analyzes of extensive interview material, observations of artistic work processes and analysis of co-productions.</p>	

Modernist Cultural Project in Colonial India: the Case of Aligarh Movement	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Prof. Mazhar Hussain	
Jawaharlal Nehru University, New Dehli, IN	
<p>The paper – Modernist Cultural Project in Colonial India: the Case of Aligarh Movement – proposes to study a grand cultural project, popularly known as the Aligarh movement, which encompassed all the facets of social and cultural life of the Muslims in colonial India. However, the domain of education – educational planning, establishment of an institution and the cultural life of students – was its highest manifestation. It was initiated by one industrious individual Sir Syed Ahmed and joined and actively supported by a host of likeminded Muslim elite in the wake of the suppression of the Great Rebellion considered as a definitive proof of colonial cultural superiority and that of decadent Indian culture. The movement was designed to effect a qualitative change in the traditional values by inculcating colonial modernity in the various facets of their culture and their way of life.</p>	

Music Mediation and Cultural Diversity in European and German Cultural Policies	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_1
Presenter: Lisa Gaupp	
Hanover University of Music, Drama and Media/Leuphana University Lüneburg, Hannover, DE	
<p>The paper analyzes how European and German (inter-/trans-)cultural policies regarding music media-tion function. The strategies of "audience development" and "promotion of cultural diversity" in the recently published European call of Creative Europe, the support program for Europe's cultural and creative sectors from 2014, will be compared with the strategies of "music mediation" and "interculture" in German cultural policies since the 1990's. The debates over migration and cultural education, which have continued to flare up in Germany since the early 1990s, resemble the European debates over cultural mediation and cultural diversity in many respects. In an ethnographic field study conducted in Germany combined with a discourse analysis of German and European cultural policies, mainly three music mediation projects from Hamburg and one European project are presented. Thus, the interactions between globalization, cultural policies and institutional cultural work in Germany and Europe will be sketched.</p>	

North Korean Christian Diplomacy between 1970s and 1980s: a Mixture of Lights and Shades	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_12
Presenter: PhD Anna Seong Lim Noh	
The University of Warwick, Coventry, GB	
<p>There is a prevailing view that the North Korean government has a hostile attitude toward Christians. However, since 1972, the North Korean government suddenly brought back Christianity in the realm of the diplomatic relationship with the western countries. While acknowledging their religious identities, church leaders in North Korea began to involve actively in dialogues and exchanges with international Christians. Focusing on these inter-Korean and international interactions of Christian organisations, this paper will investigate 1) why and how the North Korean government restarted their religious diplomacy by analysing its political implications, 2) in what ways Christianity has embedded in the North Korean society, and 3) to what extent foreign Christian organisations have influenced the current Christian terrain of North Korea by means of diplomacy.</p>	

Cultural Policy Index – A New Tool to Estimate Similarities and Differences in Cultural Policy Models	Thursday, 11th Sept: 4:30pm – 6pm
Authors: Andrej Srakar, PhD Vesna Čopič	Room: ICCPR_9
Presenter: Andrej Srakar	
Ljubljana, SI	
<p>In the article we present the construction of a cultural policy index using datasets of Eurostat's Cultural Statistics Pocketbook 2011 and Eurostat's COFOG data. The datasets allow us a broad perspective over a set of more than 300 variables in 12 domains. Using factor analysis we construct a cultural policy index and determine a set of three dimensions on which the quality of cultural policy mainly depends. Using clustering analysis we are able to determine the broader similarities and differences of observed cultural policy and show two broadly different groups: Western European; and Eastern and Southern European Countries. The analysis therefore brings a first more broadly statistically developed tool to empirically follow the changes in the levels of cultural policy and shows the main key dimensions of cultural policy. Finally, clustering of models has important consequences for empirical cultural policy and has to be verified in future studies.</p>	

The Emerging Demand-side 'Cultural Welfare' Policy in South Korea	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_6
Presenter: Prof. U-Seok Seo	
University of Seoul, Seoul, KR	
<p>This study aims at explaining why the demand-side oriented 'cultural welfare' policy has recently emerged in South Korea as the central measure of cultural policy. Cultural welfare itself shows how much deeply the desire for building a welfare state influenced on the implementation of cultural policy. In the 1980s and 1990s cultural welfare policy represents the entire spectrum of cultural policies mainly focused on narrowing the gap of cultural environments between Seoul and other provinces. This study explains the emerging demand-side cultural welfare policy. Besides societal changes including growing polarization some changes in cultural policy lead to promotion of demand-side orientation. While the cultural voucher allows the socially disadvantaged groups to have more choices for their own cultural activities, there is a growing concern for the quality of cultural activities and the identity of the cultural policy particularly after the integration with the vouchers of other leisure activities.</p>	



Diversity and Solidary Policies: The Role of Cultural Rights	No presentation
Presenter: Adan Aguilar Esquivel	
Universidad Panamericana (Mexico), Mexico City, MX	
<p>The promotion of cultural rights on a democracy depends deeply on the way cultural diversity is addressed. Cultural policies tend to follow a dichotomy between recognition of special cultural rights or integration through a common set of rights. This paper offers a reflection on the possibilities of a third way of approaching cultural diversity towards solidary cultural policies, where both “recognition” and “solidarity” are promoted. The main question of the paper is contextualised by a reconstruction of the implications of the Vienna Declaration of Human Rights (1993) and the UNESCO Convention on Cultural Diversity (2005), on the promotion of cultural rights and democracy development facing multiculturalism. This reconstruction is contrasted with the theories of cultural diversity offered by Iris Marion Young and Veit Bader. Finally, the results of that analysis are assessed following the case of the “Bandas Populares”, a musical policy developed by indigenous communities in Oaxaca, Mexico.</p>	

Afghan Theatre on European Stages	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_16
Presenter: Hannah Neumann	
Universtität Köln, Köln, DE	
<p>During the so called “Arab Spring” many directors and performance groups dealt with topics concerning the revolution: Masasit Matis puppet theatre “Top Goon” criticized the regime of Baschar al-Assad in Syria, while Laila Soliman documented the atrocities committed against protestors with performances like “No Time for Art” in Egypt. These performances from countries experiencing radical change, can be seen in various festivals all over the world as well as on social media platforms such as youtube. Afghanistan, also going through change is less represented and therefore less visible for international audiences. When reading international reviews of Afghan performances or watching programs from diverse theatre festivals, it becomes obvious that few Afghan performances are presented internationally and Afghan directors are hardly known outside their country. The question is why internationally, there is a great demand for productions from countries engaged in the “Arab spring” but much less for Afghan productions?</p>	



Cultural Policy Imperatives in Theatre for Development Practice in Sub-Saharan Africa and its Implication in the Field	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_12
Presenter: PhD Ofonime Inyang	
Tshwane University of Technology, Pretoria, ZA	
<p>The Cultural Policy for Nigeria (1991) and its amended versions that guide operations in the arts and culture sector in Nigeria and the White Paper on Arts, Culture and Heritage (1996) and the Reviewed White Paper on Arts, Culture and Heritage (2013) which documents South Africa's Cultural policy will be reviewed to examine how they are conceptualized and positioned to intervene in the development of the arts, culture and heritage sector in the two countries. The significance and place of theatre for development in the cultural policies of these two countries will be interrogated with a view to articulating the necessity to create a cultural policy framework that can protect the local industry from excessive and unhelpful foreign influence, enhance the growth of the local creative industry, protect the rights and professional interest of local artists and culture workers and generally position sub-Saharan Africa to tap from arts for development.</p>	

A Perspective on Cultural Policies by Theatre Directors in Cali	Wednesday, 10th Sept: 9am – 10.30am
Authors: Junior professor Marilena Vecco, PhD Paola Andrea Munoz	Room: ICCPR_12
Presenter: Junior professor Marilena Vecco	
Erasmus University Rotterdam, Rotterdam, NL	
<p>The paper analyses the main implications of cultural policy for theaters in the city of Cali, Colombia through the perspective of directors. Seven theater directors in Cali were contacted to see how they are coping with cultural policy, using semi-structured interviews and some additional information accessible through the Internet, or provided by directors themselves. Despite the willingness expressed by the Colombian government in the formulation and structure of cultural policy through different plans and government bodies, in the eyes of directors such efforts are insufficient for the growth and sustainability of theaters, practitioners involved in the process.</p>	

Cultural diplomacy, cultural cooperation and cultural connectedness between countries – towards a cultural policy research agenda relevant for emerging international relations in 2030	Wednesday, 10th Sept: 4.30pm – 6pm
	Room: ICCPR_10
Presenter: Prof. Serhan Ada, Christine M. Merkel, PhD Nina Obuljen	
Istanbul Bilgi University, Istanbul, TR	
<p>This paper wants to test the validity of ideas and concepts such as cultural diplomacy, cultural cooperation and cultural connectedness through three types of cases from parts of the world which are marked by protracted conflict, deeply divided societies and limited space for independent cultural action: Cultural relations between Turkey and Armenia, in the triangle Syria-Iran-Lebanon and among those countries of South East Europe which were part of former Socialist Republic of Yugoslavia. While cultural diplomacy refers to the sovereign nation-state, a multi-log / poly-log of cultural cooperation processes across fields, disciplines, countries and regions is increasingly coshaping cultural ecosystems. We are combining this conceptual approach with the reflection of on-going cooperation practice, responsibility in the policy field, and especially researching and searching for “innovative” ways of making things happen in difficult circumstances.</p>	



The Theme Park of Barcelona Gothic Quarter	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_14
Presenter: Prof. Alfons Puigarnau	
International University of Catalonia (Barcelona), Barcelona, ES	
<p>This paper analyses the cultural narratives that have been manipulating the glorious medieval past since 1847 until today in the Barcelona Gothic Quarter. For this purposes the author will compare the variety of historical and present City Tour Guides that are hold in the Catalan National Library as an instrument to review the relationship between cultural policies and values.</p>	

Domesticating the Transnational: Dutch Conceptual Design, International Cultural Policy and Conceptual Art	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_16
Presenter: Joana Ozorio de Almeida Meroz	
Utrecht, NL	
<p>Today, the idea has become dominant that Dutch Design is conceptual, minimalist, and hand-made. This association was first suggested by the 1980 traveling exhibition Design from the Netherlands, which showcased products that resonated with conceptual art. Ever since, design discourse has explained the conceptuality of Dutch Design as the result of a 'typically' Dutch cultural identity. Leaving behind this implied methodological nationalism and inscribing Dutch Design as a global phenomenon, this research examines the relevant actor-networks implicated in the construction of Dutch Design as conceptual. As a case study, it traces the production of the exhibition Design from the Netherlands. Based on archival research and oral history, this paper argues that the association between Dutch Design and conceptualism was the result of the restructuring of policies concerning the international promotion of design in the 1970s, and the reverberation of conceptual design's materiality with the transnational channels of conceptual art.</p>	

The Evolving Rhetoric and Practice of Arts Management Education	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_6
Presenter: PhD Brea Heidelberg	
Rider University, Philadelphia, US	
<p>The field of arts management has been an academic discipline since the late 1960s. Since that time, it has been engaged in the ongoing process of professionalization. This process includes self-reflection and the collective definition of the field through norms, some of which is occurring through norms established in the classroom. Past investigations of arts management education raised questions about curricular and programmatic choices. This study will provide insight into the many ways arts management education has evolved through in-depth analysis of past and current scholarly articles concerned with issues of the way arts management exists in higher education.</p>	

Exploring 'class' in the field of theatregoing	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_2
Presenter: Maria Barrett	
The University of Warwick, Liverpool, GB	
<p>Various studies suggest that those who are 'socially disadvantaged' remain less likely to</p>	



attend theatre. However, empirical research shows that pricing is only one 'barrier' to attendance; simultaneously, research into the experience of both theatregoers and non-theatregoers reveals an anxiety about theatregoing expressed through a preoccupation with dress, convention and other forms of ritual. However, much of this research does not distinguish on the basis of class and there is little evidence of how working class people experience theatergoing when they do attend. The paper uses 'thick description' and ethnographic research conducted via focus groups to build on Pierre Bourdieu's work on the relationship between 'taste' and class in order to examine mainstream theatre as a site for struggle. It uses the Royal Court Theatre, Liverpool, as a locus, due to the theatre's success in attracting people from the most deprived wards of the UK.

Global Strategies Of The Musée Des Arts Et Métiers, Paris, France	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_14
Presenter: PhD Rebecca Amsellem	
Paris 1 Panthéon Sorbonne, Paris, FR	
<p>The objective of this study is to provide an analysis on recent internationalization strategies of the French Musée des arts et métiers. The study takes into account all the activities of the Museum: exhibitions, communication, educational activities, conservation, and library. Producing a case study of this scientific museum helps understand the existing and prospective global strategies. The distortion of costs structures of museums functions (conservation, publishing, education, diffusion) favors the increase of their earned resources versus public subsidies and private donations. Professionals can rely on the article to overcome subsidies cuts and frame a global development. Outside the museum field, it will legitimize global strategies among art organizations, increase earned incomes, and spread an innovative business model for creative industries dedicated to art in general.</p>	

Cultural diplomacy, cultural cooperation and cultural connectedness between countries – towards a cultural policy research agenda relevant for emerging international relations in 2030	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Prof. Serhan Ada, Christine Merkel, PhD Nina Obuljen Korzinek, PhD Nadia von Maltzahn	Room: ICCPR_10
Presenter: Prof. Serhan Ada	
Orient-Institut Beirut, Beirut, LB	
<p>This paper aims to test the validity of ideas and concepts such as cultural diplomacy, cultural cooperation and cultural connectedness through three types of cases from parts of the world which are marked by protracted conflict, deeply divided societies and limited space for independent cultural action: Cultural relations between Turkey and Armenia, in the triangle Syria-Iran-Lebanon and among those countries of South East Europe which were part of former Socialist Republic of Yugoslavia. While cultural diplomacy refers to the sovereign nation-state, a multi-log / poly-log of cultural cooperation processes across fields, disciplines, countries and regions is increasingly co-shaping cultural ecosystems. We are combining this conceptual approach with the reflection of on-going cooperation practice, responsibility in the policy field, and especially researching and searching for "innovative" ways of making things happen in difficult circumstances. This paper serves as a basis for discussion and will be revised following the thematic session.</p>	



Jadid Movement in Central Asia	Thursday, 11th Sept: 4:30pm – 6pm
	Room: ICCPR_4
Presenter: PhD Phool Badan	
Jawaharlal Nehru University, New Dehli, IN	
<p>Jadid Movement in Central Asia Jadid movement was started as a project for the modernization of the native society. In the process they fought the religious fanaticism of the masses by introducing new method of learning in the school. They started reform movement in the field of education and proposed a radical reorganization in the old educational system. They attempted to change the traditional makhtabs and madrasahs by introducing a new method of study. The Jadidists also began compiling of new alphabets and special text-book for the study. Consequently, the followers of the movement started opening new method schools in cities of the region. Jadid movement did not remain confined to mere educational and cultural activities. Later, it transformed it self into political reform. Thus, it can be said that the main aim of Jadidists was to awaken the national consciousness and the achievement of the national freedom.</p>	

Once Upon an Arts Policy	Thursday, 11th Sept: 9am – 10.30am
	Room: ICCPR_8
Presenter: Prof. Constance DeVereaux	
Colorado State University, Fort Collins Colorado, US	
<p>This paper extends recent work by DeVereaux and Griffin in defining a framework for narrative analysis for cultural policy researchers and analysts. Historically, the turn from “numbers to words as data” marked the recognition that quantitative and positivist methods increase reliability but significantly impede the possibilities for more comprehensive or holistic understanding of phenomena. McIntyre suggests that it is useful to think of enacted narrative as the most typical form of social life for the rich source of insight it provides. This paper explores why narrative frameworks are well-suited for cultural policy analysis: in particular given the “messiness” of culture as a phenomenon. It offers, as well, suggested application for analysis of cultural policy actions, events, outcomes, and documents. A particular focus is on the increased use of “excellence in the arts” as a narrative trope.</p>	

Changing times and paradigms: difficult times for the Dutch Council for Culture	Wednesday, 10th Sept: 4.30pm – 6pm
Authors: Toine Minnaert, Philomeen Lelieveldt	Room: ICCPR_6
Presenter: Toine Minnaert	
Utrecht University, Utrecht, NL	
<p>A closer look at the Dutch cultural policy discourse reveals that the position of the Council for Culture is increasingly disputed. In in the recent debate on financial cutbacks the government explicitly neglected much of the Councils advice, thus damaging the Councils authority. In the international cultural policy, reports of the more generalist Scientific Council on Government Policy have had more impact on the policy primacy than those of the Council for Culture. A recent advice of the Council for Culture on ICP that was adopted effectively weakened its own position, separating the practice of internationalization from more strategic choices. Three recent changes in the Council – decreasing in size, the focus on generalists rather than specialist and hiring of external advisors – reflect a search for regaining relevance and a change in the way expert advice is influencing cultural policy.</p>	



The potential for culture to respond to future challenges: The African Perspective	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: Malaika Toyo	
Arterial Network, Lagos, NG	
<p>With the 2015 deadline for the MDGs fast approaching there is an argument for more human-centered approaches that address entrenched concerns such as social exclusion, marginalization and inequality. With this comes the increasing recognition of culture as a major tool in contextualizing development –particularly the contributions and potential of cultural and creative industries to promote local community development. However, in spite the global debate on creative economy, the Common African Position on a post-2015 sustainable development agenda still makes no mention of the role of culture in ensuring localized ownership of future development agendas. This paper considers the relevance of culture to Africa's Post-2015 development strategy and develops a critical analysis of the strategic usefulness of the Nairobi Plan of Action on Cultural and Creative industries in guiding local and regional understanding of the ways cultural policies can work to support social and economic development.</p>	

Between Foreign Cultural and Development Policies: Perspectives of German Studies and German as a Foreign Language in Africa	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_7
Presenter: PhD Gerd Ulrich Bauer	
Bad Vilbel-Gronau, DE	
<p>The promotion of the German language abroad and of German Studies plays a central role in German Foreign Cultural Policy. With regard to Sub-Sahara Africa, otherwise a peripheral region for foreign policy, German as Foreign Language (GFL) is firmly established as second language after English. Learners especially in Francophone West and Central Africa have increased over the past decade. Numerous funding programmes and actions are supported by German nongovernmental organizations at college/university levels. But bilateral cooperation between German and African academic institutions are challenged both by negative perceptions of the 'Global South' among Western colleagues and by an infrastructure adverse to research and to career development in most African countries. Additionally, North/South relations are traditionally seen in terms of (under-) development by German institutions, effecting cooperation. The paper develops a differentiated picture of African Studies in Africa, and outlines benefits that can be attained through collaboration 'at eye-level'.</p>	

The role Academy of Arts played in the formulation and implementation of Turkish cultural policy	Thursday, 11th Sept: 2.30pm – 4pm
	Room: ICCPR_8
Presenter: PhD Aysegul Guchan	
Yeditepe University, Istanbul, TR	
<p>When modern Turkey was founded in 1923, the new regime focused mainly on the establishment of a national identity by removing the remnants of its Ottoman past, primarily eliminating old institutions. To this end, the new regime's cultural priority was to establish new institutions. Despite the fact that keeping institutions founded by the old regime was against its modernisation project, it decided to keep Sanayi-i Nefise as the main institution that provided art education in western sense by restoring it in accordance with the new cultural policy to be implemented. This paper explores the role the Academy of Art played</p>	



in the implementation of cultural policies by the first governments of Turkey and how those relations between the governments and the art world have changed in accordance with the socio-political shifts.

The Belgian Artist's New Status: a Case of Evidence-Based Governance?	Wednesday, 10th Sept: 2.30pm – 4pm
	Room: ICCPR_3
Presenter: Jean-Gilles Lowies	
Université de Liège/Université libre de Bruxelles, Brussels, BE	
<p>The paper will examine the latest changes in the status of the artist's legal framework in Belgium. It will show how the employment of artists has evolved from the 2002 legislations and how this evolution has led to a crisis in 2011. The enormous increase in the number of unemployed artists is mainly driven by a similar increase in the number of employed artists. Moreover, the paper will examine the labour market dynamics in the three Belgian Regions and develop some assumptions as to the causes of employment growth. The research is realised via the following methods: statistical analysis (artists' employment), semi-directive interviews with stakeholders (unions, political parties, interest groups), and document analysis. Finally, we will also shed some light on the gap between the new legislations (2013-14) and the artists' labour market realities.</p>	

Domesticating the Transnational: Dutch Conceptual Design, International Cultural Policy and Conceptual Art	Wednesday, 10th Sept: 9am – 10.30am
	Room: ICCPR_16
Presenter: Joana Ozorio de Almeida Meroz	
Utrecht, NL	
<p>Today, the idea has become dominant that Dutch Design is conceptual, minimalist, and hand-made. This association was first suggested by the 1980 traveling exhibition Design from the Netherlands, which showcased products that resonated with conceptual art. Ever since, design discourse has explained the conceptuality of Dutch Design as the result of a 'typically' Dutch cultural identity. Leaving behind this implied methodological nationalism and inscribing Dutch Design as a global phenomenon, this research examines the relevant actor-networks implicated in the construction of Dutch Design as conceptual. As a case study, it traces the production of the exhibition Design from the Netherlands. Based on archival research and oral history, it argues that the association between Dutch Design and conceptualism was the result of the restructuring of policies concerning the international promotion of design in the 1970s, and the reverberation of conceptual design's materiality with the transnational channels of conceptual art.</p>	

Soft power, global governance of cultural industries and rising powers: the case of China	No presentation
Presenter: PhD Antonios Vlassis	
U. de Liège, Brussels, BE	
<p>This article addresses the importance of cultural industries for the strengthening of the soft power of the rising powers and it seeks to understand how the cultural industries allow rising powers to shape the structures of their international environment. More specifically, studying the cases of People's Republic of China and of the movie industry, my article focuses on the current evolution of the relationship between the Chinese authorities and the film industry, as well as on the development of the domestic film market. I further aim to draw up an inventory of China's role within the global governance of cultural indus-</p>	



tries. Finally, I aim to highlight the global cultural competition that China faces, emphasizing the practices of the US administration and Hollywood.

What is the relevance of the “creative class” in context of the emerging field of Mobility’s Studies	Wednesday, 10th Sept: 9 am – 10.30 am
	Room: ICCPR_11
Presenter: Anna Lipphardt	
Albert-Ludwigs-Universität Freiburg, Germany	
<p>Over the past 15 years the social science and the humanities have witnessed a “mobility turn”. The call to “mobilize” our research perspectives holds a particular potential for the analysis of the arts as well as for the analysis of cultural policy. While the arts have always been one of the most mobile professional milieus, mobility has evolved as a key category of EU and national cultural policy during the past two decades. The presentation begins with introducing some of the central analytical premises of Mobility Studies. The second part takes a closer look on how mobility is currently conceptualized in EU cultural policy initiatives and evaluation studies. The third part explores how mobility impacts labor conditions, the creative process and social life-worlds of artists and proposes some directions and strategies for further research.</p>	

Cultural stratifications and cultural policies: perspectives of globalism	Wednesday, 10th Sept: 9 am – 10.30 am
	Room: ICCPR_11
Presenter: Nada Švob-Đokić	
Institute for Development and International Relations, Croatia	
<p>In this paper the position of cultural policies is discussed in the context of globalism. The globalized cultural context enables fast and effective exchange of contents, values, symbols and meanings within the newly created cultural spaces that stand for temporal/historical processes influencing cultural changes. Although the processes of cultural stratifications within national cultures are not always quite transparent, standardized and clearly visible, they have already displayed some types of cultures that are here described as institutional culture, independent culture and market-oriented culture. Functional links among these cultural types are not quite established and they reproduce different approaches to cultural policy making. Roles and possible functioning of cultural policies are mentioned in this respect. It is noted that cultural policies tend to decentralize and diversify, that they tend to follow an increased cultural production and ever growing cultural exchange, but their functional responses to cultural stratifications are slow and not quite adequate.</p>	

Local Cultural Policy in South Africa: a Tool for Rural Development and Urban Regeneration	Thursday, 11th Sept: 4:30 pm – 6 pm
	Room: ICCPR_4
Authors: Mzo Sirayi, Lebogang Lance Nawa	
Tshwane University of Technology, Pretoria, SA	
<p>The institutionalisation of cultural policy has become an effective tool for culture-led development in many parts of the world (Lorente 2002; Kwok and Low 2002; Bianchini 1993). Unfortunately, South Africa, a rapidly developing country in the African continent, is yet to fully embrace this phenomenon in its development matrix. While the South African government has introduced the notion of Integrated Development Planning (IDP) that seeks to coordinate development across all spheres of governance, role players such as politicians, town planners, and developers, continue to carry on with their subjective ap-</p>	



proaches to rural and urban development. This perpetuates the physical and cultural fragmentation of spatial landscapes and infrastructure networks in these areas. This paper suggests that South Africa may benefit from formulating local cultural policies in order to achieve a more coherent strategy for the revitalisation and development of old and new villages and cities, respectively. The paper argues that local cultural policies could be used as a tool to build new communities, new sense of place(s), new economic industries and opportunities, as well as meaningful social activities especially for young people.

Thematic Sessions: Abstracts

Wednesday, 10th Sept: 9 am – 10.30 am

ENCATC: Cultural Policy Research and Professionalisation of Cultural Sector (or Intersectoral cooperation in Cultural Policy Research and Teaching)	Room: ICCPR_1
Chair: Annick Schramme, University of Antwerpen, Belgium	
Milena Dragičević Šešić, University of Arts in Belgrad, Serbia Jerry C. Y. Liu, National Taiwan University of Arts, Taiwan Carla Figueira, Goldsmiths University of London, UK Marcin Poprawski, Adam Mickiewicz University in Poznan, Poland	
The session aim is to bring into academic discussion the question of an interaction of research findings of the academia and activities or competencies of professionals from the field of cultural practice. How research helps cultural activists of different sort to improve their performance as sector actors? Does and how cultural policy research influence teaching, training, consultancy, decision making processes, quality of staff involvement in institutions, organizations, cityhalls, governance bodies, enterprises, that is cultural sector players of diversified professional and geographic origin.	

Who will lay down their life for art? A Research Agenda in support of Artists as Change Agents	Room: ICCPR_2
Chair: Mary Ann de Vlieg, freeDimensional	
An interactive discussion welcoming all who attend the session, including a number of key people such as Polly Stupples, Massey University, New Zealand; Aimee Fullman, Meaningful Engagement, Canada/USA/UK; Christine Merkel, German Commission for UNESCO; Annamari Laaksonen, IFACCA; Kiley K. Arroyo, Harvard University, USA; and representatives from the Arterial Network (tba)	
A theatre director is beaten and stabbed to death in front of his apartment. Another theatre director is shot to death in front of his wife and child. A filmmaker is kidnapped for a few days, his fingers cut off (as a warning) and then left to bleed along the roadside. A radio dj wakes to see his car in flames. A writer comes home to a house drenched in kerosene. A dancer is raped; a performance artist is kidnapped and beaten; a singer is imprisoned for years; a tv comedian is kidnapped, threatened and told to never work again or be killed. Shall we measure their work by the number of people in their audiences, how many workshops they have given or how much turnover their artistic output has generated, directly or indirectly, for the 'evening economy' of the city?	

Developing Cultural Diversity Competencies in Professionalization of Arts Education	Room: ICCPR_3
Chair: Prof. Dr. Susanne Keuchel, Akademie Remscheid, Germany	
Dr. Ronit Land, Akademie Remscheid, Germany/Israel Teunis IJdens, LKCA Netherlands Dr. Ernst Wagner, UNESCO Chair Arts Education, Germany Rolf Witte, German Federation for Arts Education and Cultural Learning, Germany (tbc)	
Our society continues to become more multifaceted regarding cultures of origin but also affiliations to milieu. Cultural codes within country borders are no longer one- but multi-dimensional, developing through encounters with new cultural codes in transcultural processes. This applies in particular also to aesthetic forms of expression. Will this put new	



demands on multipliers in arts education? Can e.g. music education work out if the mediator is familiar with a half-tone music system the target person, however, with quartertone music?

In this session the necessity of further training in developing competencies to handle diversity will be discussed on the occasion of the first-time development and testing of a corresponding further training course at Akademie Remscheid in the frame of a large-scale BMBF-funded program. At the beginning of the Thematic Session there will be an aesthetic experiment to demonstrate the chances of aesthetic means to strengthen diversity competencies in arts education.

- 1) Cultural diversity perception through aesthetic body language – An improvisatory experiment, Dr. Ronit Land (Germany/Israel)
- 2) Exchange – Reflection by the workshop's participants regarding the experienced experiment
- 3) Cultural diversity competencies further training in arts education? What might that look like in practice? , Prof. Dr. Susanne Keuchel (Germany)
- 4) Panel discussion with opening to participants with the question: Cultural diversity competencies further training in arts education? Sense or nonsense?

Wednesday, 10th Sept: 2.30 pm – 4 pm

Knowledge and strategy: Cultural policy research and its impact on long-term policy planning	Room: ICCPR_14
Chair: Sarah Gardner, executive director, IFACCA	
Randy Cohen, VP of Research & Policy, Americans for the Arts, USA Richard Russell, Director, Policy & Research, Arts Council England, UK Sharon Chang, Deputy Director Strategic Planning, National Arts Council Singapore (tbc) Matias Zurita, Head of Research, National Council for Culture and the Arts, Chile Annamari Laaksonen, Research Manager, IFACCA	
<p>Cultural policy researchers have long debated the relevance and applied value of their research in strategic planning and cultural policy decision-making. The session, chaired by the International Federation of Arts Councils and Culture Agencies (www.ifacca.org) will elucidate the current research agendas, and the drivers of future research initiatives. The speakers will address the questions such as whether researchers and policy-makers can find common ground. What are the tools and methodologies that governmental arts funding bodies use to embed cultural policy research in policy-making? What are the current priorities and who sets the research agenda?</p> <p>The session will address the following questions:</p> <ul style="list-style-type: none"> • What are the current cultural policy research agendas related to governmental institutions (arts councils or ministries of culture) globally? • What are the future cultural policy research priorities, and what drives the agenda? • To what extent does cultural policy research impact strategic policy planning? • What methodologies do researchers in governmental arts agencies use to monitor cultural policy development in their own country and internationally? • What are the specific policy-areas that would benefit most from cultural policy research? 	
Breaking the frame: expanding our understanding of artistic agency beyond the frameworks of development policy.	Room: ICCPR_9
Chair: Mary Ann de Vlieg, freeDimensional	
Polly Stupples, Massey University, New Zealand	



<p>Iolanda Pensa, University of Applied Sciences and Arts of Southern Switzerland (SUPSI), Switzerland Mary Ann de Vlieg, freeDimensional Daniel Gad, University of Hildesheim, Germany</p>
<p>International development cooperation is highly significant for many artists and communities in the world's poorer countries. However, development policy for the arts has often been articulated in a top-down manner and with a strong 'development' focus but with insufficient attention paid to the voices and experiences of artists and communities whom such funding is supposed to support. This session brings ethnographic research with artist-led initiatives (in Central America and in Africa) in to dialogue with innovative policy and strategy in the development community to expand the space for thinking about creative agency in the context of development. In particular the session addresses the following questions:</p> <ul style="list-style-type: none"> • What forms of agency exist in artistic practices in the development context that remain outside of, or liminal to, the frameworks of development policy? • Why do those practices remain liminal to the development imaginary? • What strategies can we employ to better understand forms of liminal agency and, if appropriate, to support them? <p>All session participants are contributing to a forthcoming book entitled 'Contemporary Perspectives on Art and International Development' that will be published by Routledge in 2015.</p>

<p>Crossing borders: Cultural Policy Research and the Politics of Development</p>	<p>Room: ICCPR_10</p>
<p>Chair: Jonathan Vickery, University of Warwick, UK</p> <p>Milena Dragičević Šešić, University of Arts Belgrade, Serbia Serhan Ada, Istanbul Bilgi University, Turkey Marcin Poprawski, Adam Mickiewicz University of Poznan, Poland Wolfgang Schneider, University of Hildesheim, Germany</p>	
<p>This panel will discuss the centrality of 'development' to cultural policy research, from the locales of Europe, to the borders of Europe, internationally and globally. It will discuss how the concept of 'development' is a major challenge for the cultural policy researcher. We may include in our discussion arts and audience development, cultural and community development, organisation and enterprise, urban and cities, and the 'International development' context. These are all distinct areas of cultural management and activity, yet cultural policy is increasingly concerned with relations and contexts, particularly when it is working in civil or social projects, cities, or 'sustainability' plans.</p>	

<p>Developments in cultural policy during times of political crisis: perspectives from the Arab region – protecting expression and building institutions</p>	<p>Room: ICCPR_8 <i>Wednesday, 10th Sept: 4.30 pm – 6 pm</i></p>
<p>Chair: Khaled Al Khamissi, Arab Cultural Policy Group</p> <p>Toleen Touq, Arab Cultural Policy Group, Jordan: Cultural support systems and new forms of artistic expression Hossam Fazalla, Association for Freedom of Thought and Expression, Egypt: Legal frameworks for freedom of artistic expression Liwa'a Yazji, Arab Cultural Policy Group, Syria: Cultural civil society organizations as a new player Discussant: Rana Yazaji, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Syria</p>	



The Arab region comprises twenty-two countries, each with its own historical, political, social, demographic and economic background, which leads to in range of cultural practices that are both extremely diverse and at the same time linked by a common historical, linguistic and cultural heritage. However, cultural life in the region is also closely tied to the political, social and economic realities which govern the countries of the Arab world. As most states have had and continue to have a state cultural sector heavily dominated by ministries of culture, It is not possible to consider cultural policy developments and reform efforts in the Arab region without considering the political contexts that encompass them and affect the functioning (or lack thereof) of state structures. The current state of political transition and unrest presents both challenge and opportunity to cultural policy advocates and activists who are working for policy reform and to build stronger independent cultural sectors. In two sessions, panelists will reflect on current developments in Egypt, Algeria, Tunisia, Jordan, Morocco and Syria.

Wednesday, 10th Sept: 4.30 pm – 6 pm

Cultural diplomacy, cultural cooperation and cultural connectedness between countries – towards a cultural policy research agenda relevant for emerging international relations in 2030	Room: ICCPR_10
Chair: Christine M. Merkel, German Commission for UNESCO	
Nadia von Maltzahn, Orient-Institut, Beirut, Lebanon	
Nina Obuljen Korzinek, Institute for Development and International Relations (IRMO), Croatia	
Discussant: Serhan Ada, İstanbul Bilgi University, Turkey	
This session aims to test the validity of ideas and concepts such as cultural diplomacy, cultural cooperation and cultural connectedness through three types of cases from parts of the world which are marked by protracted conflict, deeply divided societies and limited space for independent cultural action: Cultural relations between Turkey and Armenia, in the triangle Syria-Iran-Lebanon and among those countries of South East Europe which were part of former Socialist Republic of Yugoslavia. While cultural diplomacy refers to the sovereign nation-state, a multi-log / poly-log of cultural cooperation processes across fields, disciplines, countries and regions is increasingly co-shaping cultural ecosystems. We are combining this conceptual approach with the reflection of on-going.	

Cultural Policy in East Asia	<i>Wednesday, 10th Sept: 2.30 pm – 4 pm</i>	Room: ICCPR_11
Chair: Lorraine Lim, Birkbeck, University of London, UK		
Hye-Kyung Lee, King's College, University of London		
Nobuko Kawashima, Doshisha University, Japan		
Hsiao-Ling Chung, National Cheng Kung University, Taiwan		
Discussant: Simone Wesner, Birkbeck, University of London, UK		
Contemporary cultural policy research in Anglophone and European countries began relatively earlier than other parts of the world; as a result the majority of research has focused on key concerns within this area of the world. This panel this aims to enrich current theoretical frameworks and analytical tools of cultural policy research by bringing in international and comparative perspectives by drawing attention to cultural policies in East Asia. Within this panel, East Asia will consist of China, Japan, Singapore, South Korea and Taiwan. This panel will provide a broad historical, social and political outlook of cultural policies in East Asian countries in an attempt to highlight how cultural policy is created and implemented in nations where the role of culture is envisioned in a different way from An-		




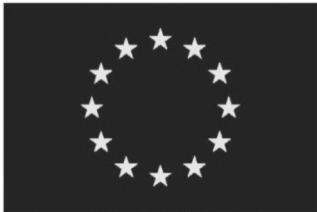

glophone and European countries and the relationships between the state, culture and the market is closely integrated.

The 2005 Convention in Practice – Catch me if you can		Room: ICCPR_9
Chair:	Anna Steinkamp, German Commission for UNESCO	
Heritiana Ranaivoson, iMinds-SMIT-Vrije Universiteit Brussel, Belgium Antonios Vlassis, CEFIR/Université de Liège; Belgium Christiaan de Beukelaer, University of Leeds, UK Lázaro Israel Rodríguez, Independent Consultant, Cuba/Mexico/El Salvador Véronique Guèvremont, Laval University, Canada Discussant: Alejo Campos, Youth Orchestra Central Americans (OJCA), Central America		
<p>A turning point in international cultural policy, the large adoption of the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005 has led to the emergence of research needs. Actually it raises new questions relative to the ambiguous relationships between culture and trade; to the role played by cultural diversity in sustainable development; and the role that the Convention can play in the digital age. This paper brings together new research with various approaches and a common focus on the Convention and on how to make it more effective. All panellists are members of the U40 Network "Cultural Diversity 2030", whose idea is to give a voice to young experts in the implementation and promotion of the Convention.</p>		

Towards a Research Agenda on Culture and Cultural Policies for Poverty Reduction in Africa. A Concept Note		Room: ICCPR_3
Chair:	Lupwishi Mbuyamba, Observatory on Cultural Policy in Africa, Mozambique	
Amina Haraj-Touzani, University Mohammed V in Rabat, Morocco Augustine Hatar, University of Dar-es-Salaam, Tanzania/ West Indies University, Barbados Lupwishi Mbuyamba, Observatory on Cultural Policy in Africa, Mozambique		
<p>The first presentation will elaborate on the meaning of the "poverty". From the economic approach, well known through the multilateral partners such as the World Bank and the UNDP, the presenter will address the roots of the problem finding that the cultural inputs such as self-esteem, lack of the social capital and the exclusion from the development process are the elements that can jeopardize any effort undertaken throughout the traditional economic approach. A demonstration of the situations in the field in this regard will be facilitated by the illustrations of the theater for development and the documentary films on specific and selected case studies.</p> <p>The second presentation will focus on the best way of introducing this cultural approach, starting by relativizing the importance of culture. Culture indeed is important, it is coinciding with the way of life. But "Culture" is not easy to identify and the evidence of its role and place are still a subject for discussions especially at the governing bodies level. Some weaknesses of culture are often underlined. Its fragility and its complexity in particular are disappointing the development agencies.</p> <p>The third presentation referring to the official statements of the decision makers in Africa making a short evaluation of the efforts made in the continent on the topic of poverty reduction will look at the Cultural Renaissance of Africa and at the 2063 Agenda recently adopted trying to find orientations that a cultural approach can take as instrumental. Culture and Values are here indeed the key words serving the base of public policies and suggested for creators and researchers to contribute at their respective levels.</p> <p>The panel is organized in the framework of the African Music Development Program, a 3-year project led by the International Music Council with the University of Hildesheim and</p>		



the Observatory of Cultural Policies in Africa as Associate Partners.

Implemented in the framework of the	With the financial contribution of the European Union and the assistance of the ACP Group of States	
		

Thursday, 11th Sept: 9 am – 10.30 am

Measuring and Monitoring Arts and Culture on the African Continent. Towards the Arterial Network African Arts and Culture Index (AACI)	Room: ICCPR_10
Chair: Nadia Nkwaya, Arterial Network, Rwanda	
Jenny Mbaye, University of Cape Town, South Africa William Codjo, independent consultant, Benin Avril Joffe, ARterial Network, South Africa Florence Mukanga-Majachani, University of Zimbabwe, Zimbabwe	
<p>The process of measuring and monitoring whether or not the environment for arts and culture is conducive to the development of arts and culture in African countries is a major question on the continent. This paper presents a theoretical framework for an African Arts and Culture Index which will guide the formulation of various cultural indicators in an effort to tackle this question. This is done paying particular attention to the various realities that characterize the African continent, from political, economic and social situations. Drawing from literature on measuring arts and culture written by various scholars, it notes that the process of monitoring and measuring the development of arts and culture involves the use of various indicators that revolve around cultural policies, cultural rights and sustainability. It also reviews other indices and considers efforts aimed at measuring arts and culture across the world.</p>	

Culture and Sustainable Development of European Cities: Imagining Europolis	Room: ICCPR_16
Chair: Svetlana Hristova, South-West University, Bulgaria	
Svetlana Hristova, South-West University, Bulgaria Michael Hoelscher, University of Heidelberg, Germany Elisabete Caldeira Neto Tomaz, University Institute of Lisbon, Portugal Milena Dragičević Šešić / Julija Matejić, University of Arts, Serbia Discussant: David Stevenson, Queen Margaret University, Scotland	
<p>With the proposed session we intend to deepen our understanding about the reciprocal relationship of culture and sustainability and to discussing alternative theoretical perspectives on the question of cultural sustainability of small and medium-sized cities (Anheir & Hoelscher); additionally, a case-study of Bulgarian cities will reveal the difficulties which cities might face in their fight for sustainability, (Hristova); furthermore, we shall contribute to a wider and more nuanced comprehension about the stated above questions through a comparative North-South and East-West in-depth analysis of the culture-based development strategies and initiatives carried out by small and medium-sized cities in Finland,</p>	



Portugal, Czech Republic, and England (Tomaz), and finally, special attention will be paid on the changing concept of public arts in a post-industrial context, outside the borders of conventional cultural institutions, which might play a vital role in the social life of urban communities and their regeneration (Dragisevic-Sesic et all).

Neglected aspects in European Cultural Policy Research: analyzing structures, actors and discourses	Room: ICCPR_11
Chair: Odila Triebel, ifa, Germany	
Cornelia Bruell, University of Music and Performing Arts Vienna, Austria Carla Figueira, Goldsmiths, University of London, UK Hanna Schuehle, University of Gothenburg, Sweden	
New discursive patterns are emerging in EU cultural policy and new strategic approaches to culture in European external relations are being envisaged and developed. The thematic session sheds light into the role of artists and cultural professionals in European cultural foreign policy. It analyses networks, such as EUNIC, their functioning and contribution to European external cultural relations, and points on the methodological research gap of discourse analysis in European cultural policy research. The analysis of the European Commission's public declarations indicates that the new strategy on the role of culture in the EU's external relations could be strongly influenced by a top-down governmental approach. At the same time, the EUNIC clusters analysed in the paper rather coordinate among the different institutes than realise European cooperation projects. In addition, the cultural discourse of the European Commission is changing, which will have an enormous effect on European external cultural relations.	

Thursday, 11th Sept: 2.30 pm – 4 pm

Activism in the creative city: when cultural workers fight against urban cultural policies	Room: ICCPR_14
Chair: Marianna d'Ovidio, University of Milano-Bicocca, Italy	
Thomas Borèn, Stockholm University, Sweden Alberto Cossu, University of Milan, Italy Craig Young, Manchester Metropolitan University, UK Marc Pradel Miquel, Universitat de Barcelona, Spain María Victoria Sánchez Belando, Universidad de Barcelona, Spain Discussant: Arturo Rodríguez Morató, Universitat De Barcelona, Spain	
The session explores activism among cultural operators in urban social movements focusing in particular on meanings and images of creativity in their political actions opposing to cultural urban policy. (Neoliberal) cultural policies have been oriented to use culture as an element for re-urbanisation and to promote the city in the global arena. After ten years of such political turn towards culture, its promises are mostly broken: alternative culture is emarginated, production and promotion of culture is not more open than before and a large segment of creative labour is suffering a precarious and insecure situation. As a result, a large segment of the so-called 'creative class' is aware of the politics of exploitation of culture and contests such actions formulated in its name. The session aims to contribute to cultural policy research with empirical papers looking at examples of activism among creative workers or artists in some European cities.	



Beyond the Creative City: Cultural (Policy) Pathways towards Sustainable Urban Development	Room: ICCPR_13
Chair: Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal	
<p>Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal - European Cities as Cultural Projects: Where is Culture in Urban Sustainability Policy?</p> <p>David Stevenson, Queen Margaret University, Scotland - The Town is the Venue: A Case Study of Huntly, One of Scotland's 'Creative Places'</p> <p>Anita Kangas and Sakarias Sokka, University of Jyväskylä, Finland - Access and Activation: Cultural Participation in Local Communities</p> <p>Elizabeth Auclair, Cergy-Pontoise University, France - Culture, Art and Heritage as "Commons", a New Paradigm for Cultural Policies?</p> <p>Discussant: Jenny Johannisson, University of Borås, Sweden</p>	
<p>Under a 'creative city' banner, culture has played a driving role in urban redevelopment, economic and branding strategies, and social inclusion initiatives in many cities. But an unevenness of impacts has become evident in the 'socially regressive' form of creative city, with calls for more multi-dimensional strategies, more nuanced approaches sensitive to local cultures and difference, greater attention to redistributive outcomes, and new strategies to involve artistic-cultural actors in fostering more sustainable cities. The session investigates local initiatives that provide insights into emerging lines of local cultural policy interlinked with city development trajectories that lie beyond the heavily critiqued and unsustainable 'creative city' intercity competition model. Co-constructing appropriate cultural policy for more sustainable living and local development embeds culture within issues of promoting participation, cooperation, and local democracy. The Session was developed in the framework of COST Action IS1007 Investigating Cultural Sustainability and the forthcoming book, <i>Culture and Sustainability in European Cities: Imagining Europolis</i> (eds. S. Hristova, M. Dragičević Šešić, N. Duxbury), Routledge.</p>	

Cultural Policy Reviews in South Africa: a Critical Appraisal	Room: ICCPR_16
Chair: Mzo Sirayi, Tshwane University of Technology, South Africa	
<p>Patrick Ebewo, Tshwane University of Technology, South Africa</p> <p>Lebogang Lance Nawa, Tshwane University of Technology, South Africa</p> <p>Ofonime Inyang, Tshwane University of Technology, South Africa</p>	
<p>Post-Apartheid South Africa's government has officially adopted a national cultural policy in 1996 as a primary or overarching guide for cultural considerations. Within seventeen years since its approval, the policy, labelled the "White Paper of Arts, Culture and Heritage", has been subjected to a series of reviews and many strategies and action documents have developed out of it. This panel examines the review processes with the view to ascertain to what extent the exercises succeed in meeting the objectives for which they are set, as well as to evaluate them against international trends. The panel observes that, internationally, cultural policy is generally regarded as central to the development and reconstruction of cities and rural areas, as well as crucial in promoting social cohesion and economic growth. Thus, the panel advocates a legislative review approach that positions culture as a pivotal part of the country's overall development framework that incorporates the construction of infrastructure, the creation of economic opportunities, and the building of social cohesion. The panel therefore aims to brainstorm and debate on the following key questions with regards to cultural policy implementation in South Africa:</p> <ul style="list-style-type: none"> • What informs the cultural policy framework apparatus in South Africa post-1994? • How many reviews of the cultural policy have been done and to what extent did the reviews correspond with global imperatives and best practices? • How successful have the South African Cultural Policy instrument(s) been so far in 	



the different creative sectors and in activation of national development?

- Are there lessons offshoots from existing implementation praxis and community engagement?
- Is South Africa's Cultural Policy review critical to economic development as well as rural and urban development or regeneration?

It is the overall objective of this panel to enter into this significant debate with a view to generate further understanding of cultural policy framing not only from a global base but from localised responses.

Participation: the new cultural policy and communication agenda		Room: CCPR_3
Chair:	Anne Scott Sørensen, University of Southern Denmark, Denmark	
Mette Thobo-Carlsen, University of Southern Denmark, Denmark		
Hjørdis Brandrup Kortbek, University of Southern Denmark, Denmark		
Bjarki Valtysson, University of Copenhagen, Denmark		
Discussant: Louise Ejgod Hansen, University of Aarhus, Denmark		
<p>In this panel/paper(s), we address the current shift in cultural policies in late modern welfare states towards "participation", taking the Nordic and in particular Danish national context as our example. On the ground of theories of government and democracy, on the one hand, and on conceptualizations of participation, on the other, the panel addresses the participatory agenda as it is spelled out at various levels of cultural policy and practiced in and across various types of institutions (museums, archives, libraries, public service media) and institutional settings (the so-called Regions of Culture and the national Digitization of Heritage Project). The address starts with an introduction to the general approach, applied on Danish Cultural Policy since the 1960ies (paper 1) to be followed by three topical case studies of A) The Exhibition of The Model at Arken Museum of Modern Art (paper 2); B) The project Places in Ishøj, places in me as part of CultureMetropolisOeresund (paper 3); C) The portal Danish Cultural Heritage as part of the national Digitization of Heritage Project, hosted by the public service institution DR (paper 4).</p>		

Thursday, 11th Sept: 4.30 pm – 6 pm

Art and Sustainability in Cities		Room: ICCPR_11
Chair:	Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal	
Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal - Culturalizing Sustainable Cities		
Kiley K. Arroyo, Harvard University, USA - Flexible Urbanism: Adaptive Cultural Policy and Planning for Contemporary Cities		
Nelly van der Geest, Utrecht University of the Arts, The Netherlands - Can Art Education Contribute to a More Sustainable City?		
Emma Arnold, University of Oslo, Norway - Graffiti and Street Art in Norway: Linking Policy to Urban Aesthetics in Bergen, Oslo, and Stavanger		
Discussant: Goran Tomka, Educons University, Serbia		
<p>The 'Art and Sustainability' Thematic Session features scholars from Europe and North America to bring together three dimensions in dialogue:</p> <ol style="list-style-type: none"> 1) how artistic activities are being integrated (or not) into the 'sustainable city'; 2) how sustainability-related artwork and arts practice is being supported or not by policy/programs; and 3) the impacts of this activity – from practical/traditional applications of resource use and practices in the arts, to the role that creative organizations can/should play in terms of creative/progressive problem solving and modeling new behaviours in this space. 		



This discussion aims to inform the development of local cultural policy that is flexible and practice-sensitive within a 'sustainable city' context.

Academic perspectives on a new Agenda 21 for culture	Room: ICCPR_8
Chair: Catherine Cullen, United Cities and Local Governments	
Elizabeth Auclair, Cergy-Pontoise University, France Serhan Ada, Istanbul Bilgi University, Turkey Jonathan Vickery, University of Warwick, UK	
<p>Agenda 21 for culture was born in 2004 in the framework of the constituent process of UCLG – United Cities and Local Governments, the world association of cities. This document is the first attempt ever to provide guidance to cities in the role of culture in sustainable development. Agenda 21 for culture has brought leadership and cooperation to the realm of local cultural policies, becoming an influential tool to the relation between culture and local development. In 2014, UCLG initiated the elaboration of a new version of Agenda 21 for culture, to be approved in early 2015. This new document is meant to be built on the achievements of Agenda 21 for culture, updating its recommendations and providing key specific advice to cities. The research questions that the thematic session will address are closely related to the key difficulties of local cultural policies of the last 10 years, and to the key challenges that researchers envisage in local cultural policies for the next ten years:</p> <ol style="list-style-type: none"> the place of culture in the model of sustainability, the governance of culture at a local level, and opportunities and threats in locally implementing international declarations. 	

Citizen participation in the decision-making processes of local cultural policy	Room: ICCPR_16
Chair: Mari Kobayashi, the University of Tokyo, Tokyo, Japan	
Miho Nakamura, Shizuoka University of Art and Culture, Japan Yukiko Nagashima, Waseda University, Japan Ayumi Takata, University of Tokyo, Japan Discussant: Iwen Chang, National Taiwan University, Taiwan	
<p>How can we design a citizen-oriented local cultural policy? This research presents an empirical study of recent practices in Japan. The focus is on citizen participation in the decision-making processes of local cultural policy. The objective is to point out the issues that have to be considered for the practice of local cultural policy by citizens themselves. Local cultural policies that reflect the citizens' will and the local characteristics should contribute to original ways of developing local communities. This research consists of empirical studies of two cities that are planning (or have planned) local cultural policies with citizen participation: Koganei City (Tokyo), Fujimi City (Saitama). Analysis of these examples will provide some idea of the actual vitality of Japanese civil society in the cultural field. This research contributes to developing methods of citizen participation in decision-making processes in practice at a local cultural policy level.</p>	

Developments in cultural policy during times of political crisis: perspectives from the Arab region – restructuring and public funding	Room: ICCPR_2
Chair: Amine Moumine, Hassan II Mohammedia-Casablanca University, Morocco	
Cyrine Gannoun, Arab Cultural Policy Group, Tunisia: Cultural strategies at transitional times, the case of Tunisia Ammar Kessab, Arab Cultural Policy Group, Algeria: Public funding of culture in Algeria,	



Egypt, Morocco and Tunisia: current state and perspectives

Basma El Hussein, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Egypt: Restructuring of ministries of culture: tools and processes, the case of Egypt

Discussant: Milena Dragičević Sesić, University of Arts Belgrade, Serbia

The Arab region comprises twenty-two countries, each with its own historical, political, social, demographic and economic background, which leads to in range of cultural practices that are both extremely diverse and at the same time linked by a common historical, linguistic and cultural heritage. However, cultural life in the region is also closely tied to the political, social and economic realities which govern the countries of the Arab world. As most states have had and continue to have a state cultural sector heavily dominated by ministries of culture, It is not possible to consider cultural policy developments and reform efforts in the Arab region without considering the political contexts that encompass them and affect the functioning (or lack thereof) of state structures. The current state of political transition and unrest presents both challenge and opportunity to cultural policy advocates and activists who are working for policy reform and to build stronger independent cultural sectors. In two sessions, panelists will reflect on current developments in Egypt, Algeria, Tunisia, Jordan, Morocco and Syria.

The Host of the ICCPR 2014

The Department of Cultural Policy of the University of Hildesheim

The Department of Cultural Policy, founded in 1998, focuses its work on the representatives, the content and the structures of cultural policies, arts management and arts education in Germany and in international contexts. It is a part of Arts and Cultural Studies at University of Hildesheim. The close relation to the Departments of Fine Arts, Music, Theatre, Literature, Popular Culture, Media and Philosophy at the University enables us to teach and research areas of cultural policy and management which take account of the audience and are also appropriate to the arts. The Department of Cultural Policy embraces a concept of culture which is on the one hand focused on the theory and practice of the arts, and on the other hand, on the sociological, educational, political and economic effects of artistic and creative processes in society. The Department of Cultural Policy has three professorships and currently five research assistants. Prof. Dr. Wolfgang Schneider is in charge of the field of cultural policy, Prof. Dr. Birgit Mandel of the field of cultural management and Prof. Vanessa-Isabelle Reinwand-Weiss of the field of arts education. Prof. Dr. Wolfgang Schneider and Daniel Gad coordinate the activities of the UNESCO Chair "Cultural Policy for the Arts in Development".

Research

Research at the Department of Cultural Policy focuses on interdisciplinary approaches. Three professors are responsible for the following areas of research.

Cultural Policy

- of local, national, European and international organizations
- for theatre, fine arts, media, music, literature, community-arts, arts education
- for different target groups
- for cultural industries
- for arts and development

Arts and Cultural Management and Mediation

- audience development
- public relations for the arts
- visitors and non-visitors studies
- cultural entrepreneurship

Arts Education

- theory and history of arts education in a national and international perspective
- quality-standards of arts education
- impacts of arts education and research methods
- mapping arts education



In addition to individual research projects at the Department of Cultural Policy, research work on all these themes is conducted within the framework of doctoral theses. Alongside basic research the Department of Cultural Policy consults government and non-government institutions in the field of politics as well as arts organisations.

Since 2012 the Department has hosted the UNESCO Chair “Cultural Policy for the Arts in Development”. The areas of responsibility covered by the chair comprise:

- the role of the artist in social and political transformation processes,
- the influence of cultural policy on changing government structures,
- concepts and needs for arts education in Africa as well as in other developing countries and countries in transition,
- structuring training programmes in the field of cultural policy and arts management,
- the implementation of the UNESCO Convention on the Diversity of Cultural Expressions.

Teaching

Cultural studies at the University of Hildesheim are based on a teaching concept which allows students to experience artistic and creative processes individually. This can be highly beneficial in various processes, including academic research and the mediation of arts and culture. Bachelor and Master students become able to analyse, reflect and mediate artistic and cultural processes. Their own artistic experience is the basis for taking up a profession in the field of cultural policy, arts management and arts education. What makes cultural studies at Hildesheim unique is the combination of independent artistic practice in different areas of art with theoretical reflection.

UNESCO Chair

Since 2012 the Department has hosted the UNESCO Chair “Cultural Policy for the Arts in Development”. The areas of responsibility covered by the chair comprise:

- the role of the artist in social and political transformation processes,
- the influence of cultural policy on changing government structures,
- concepts and needs for arts education in Africa as well as in other developing countries and countries in transition,
- structuring training programmes in the field of cultural policy and arts management,
- the implementation of the UNESCO Convention on the Diversity of Cultural Expressions.

Online-platforms:

www.uni-hildesheim.de/kulturpolitik
www.forschung-kulturelle-bildung.de
www.kulturvermittlung-online.de

www.kulturundentwicklung.de
www.theaterpolitik.de
www.breitenkultur.de

The Coordination Team of the ICCPR 2014



Prof. Dr. Wolfgang Schneider

ICCPR-Host and Advisor of semi-plenary session Cultural Policy and Processes of Transformation



Dr. Daniel Gad

General coordinator



Prof. Dr. Birgit Mandel

Advisor of semi-plenary session Cultural Policy and Participation



Prof. Dr. Vanessa Reinwand-Weiss

Advisor of semi-plenary session Cultural Policy and Arts Education



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Stephanie Koch

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Dr. Tobias Fink
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Thomas Renz
Department of Cultural Policy



Nina Stoffers
Department of Cultural Policy



Sarah Kuschel
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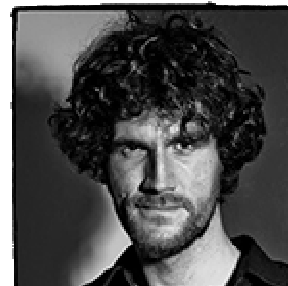
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Max Körner
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Yvonne Schmidt
Assistant



Eva Tenzler
Assistant



Philipp Hecht
Assistant



Ulrike Smolka
Assistant



Mireia Ludwig
Assistant



Elisabeth Böhnlein
Assistant



Simon Denecke
Webmaster

Along the artistic program accompanying the ICCPR

Opening Ceremony

Artistic Director of the Opening Ceremony: Stefan Könnecke

Assisted by: Jana Kegler, Nico Franke, Eduard Schreiber, René Basse, Anabel Hogefeld, Leona Ritter, Rebekka Nolte, Erik Günther, Nadine Hampel and Judith Steinig-Lange

Saxophone Ensemble

Stefan Wurz is a freelance composer, arranger, musical director, producer, guitarist and pianist. He mainly composes pieces for musical theatre and instrumental music, and he loves to create unusual combinations of different genres. In *Rockquiem* he turns Mozart's Requiem into a rock show, and in *American Jesus Suite* he brings Michael Jackson themes and grooves to a string quartet. For ICCPR201 he is working in a small format with voice, piano and musical boxes.

Johannes Schleker and Stefan Wurz make up the duo JO. Vocals with piano and guitar, driven by the passion of two friends and artists who love to play together. They compose music that turns the stage into a living room. It is up close, direct and with no frills. For ICCPR201, Johannes Schleker interprets Stefan Wurz's welcome composition and sings *Moon River*.

Conference Dinner

Tango Music from Faux Pas

The tango sextet has been together since 1998, led by Swiss accordionist and bandoneonist Marlène Clément. Much-loved by tango fans and connoisseurs, the ensemble plays in Germany and around the world. Recent concert tours have taken them to Italy, Russia, Egypt and twice to China, where musicians enjoyed a cultural exchange with Lower Saxony's partner province, Anhui. Accompanied by Xiao Xiao, a student of Hildesheim, *faux pas* will give an insight in the work with their Chinese partner. In October 2013 *faux pas* travelled for the first time to Buenos Aires, home of the tango – and even here they delighted audiences with the concerts and Milongas that they organised with their Argentinian colleagues.

From classical Tango Argentino to the avant-garde Tango Nuevo of Astor Piazzolla, along with works by contemporary composers – *faux pas* understands how to present the tango in all its many facets, emotions and extremes with virtuosity and passion.



The musicians are:

Marlène Clément (accordion, bandoneon)

Katharina Pfänder (violin)

Michael Fanger (vocals)

Stefan Wurz (classical/electric guitar)

Maren Kallenberg (piano)

Fabian Leu (double bass)

Tango Dancing with Henning Buitkamp and Marina Silyukova

The tango symbolises passion, unfulfilled yearning and pain. According to Henning Buitkamp, tango is a language whose vocabulary and structures can be learned.

This evening, he and his Russian dance partner Marina Silyukova will take to the floor and introduce us to the language of passion.

Henning Buitkamp is a member of the Faculty 1 Ethics Committee and is Legal Counsel to the University of Hildesheim. He offers regular tango courses at the university.

Conference Lounge

Arne Deske

Arne Dreske is a pianist and a cultural ambassador. He knows no borders in musical style, as you can hear in his various projects like Evelyn Kryger (balkan-arabic-gipsy-jazz-fusion) or Bugaro (Congolese rumba-reggae-afrobeat with a political claim). He went to Malawi to perform a solo concert as a representative of the City of Hannover, where he joined the famous pop band of Ben Mankhamba. He went to Zanzibar to observe the intercultural music festival "Sauti za Busara" and write about it. He knows how to empathize with human and musical mentalities in foreign contexts, hence he can be artist, connector and organizer at the same time. When he performs solo piano, he enjoys free jazzy, groovy improvisations.



ICCPR Berlin

Bukahara

Its diversity makes this a typical Berlin band. The band's music is an original fusion of gip-sy, reggae, funk and Arab sounds. The multi-instrumentalists – singing polyphonically in English, German, Arabic and sometimes even "Balkanic" – also have multi-coloured back-grounds. They comprise a violin player with an Israeli father and Swiss mother; a half-Tunisian who grew up in the Rhineland, plays virtuoso guitar and sings with a smoky, bluesy voice; a Palestinian who dances funkily around his double bass, which he also uses for percussion; and finally a trombone player from the Münsterland with blond curls and a perpetual happy smile. It is this mysterious mix that makes Bukahara unique and goes straight to the hearts of music lovers.

Imprint

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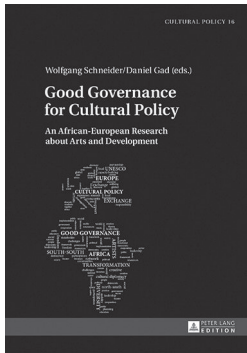
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Wolfgang Schneider · Daniel Gad (eds.)

Good Governance for Cultural Policy

An African-European Research about Arts and Development

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Culture is seen as a source for the development of society. Task of cultural policy is therefore to create and support structures that promote mobilization of creativity of the people and thus ensure welfare, innovation and pluralism. Such relationships have been discussed at the level of UNESCO for the past forty years. Within Germany and Europe as well as on the African continent experiences and initiatives are increasing in order to put discourse on cultural policies into practice. There is a need to provide a forum for the exchange of concepts and to identify the *state of the art* of theory and practice within the concepts of good governance and cultural policy. It is essential to clarify the role and the needed context of the arts, of art education and of individual artists in the development of society.

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ICCPR 2014 aims to provide a space for exploring cultural policies, their meanings, roles and impact in an interdisciplinary and international environment.

This ICCPR2014 exploration is not restricted to the contemporary period, or any geographical area. The conference assumes no fixed understanding of the concepts of culture or policy.

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Kulturpolitischer Weltkongress erstmals in Deutschland

9. bis 12. September 2014
Universität Hildesheim
Kulturcampus Domäne Marienburg
(Domänenstraße, 31141 Hildesheim)

Fortsetzung am 12. und 13. September 2014 in Berlin

Sehr geehrte Damen und Herren,

wir laden Sie herzlich ein: Der Weltkongress für Kulturpolitikforschung macht nach Montreal, Istanbul und Barcelona erstmals in Deutschland Station: Die Universität Hildesheim richtet die Konferenz auf dem Kulturcampus aus, einer 650 Jahre alten Burganlage. 400 Kultur-, Politik- und Wirtschaftswissenschaftler sowie Kulturschaffende aus 60 Ländern stellen empirische Untersuchungen vor und berichten über kulturpolitische Entwicklungen. In 200 Vorträgen befassen sie sich mit der Rolle von Kultur in Konflikten und welche Rahmenbedingungen geschaffen werden müssen, damit Künstler gesellschaftliche Wirkung erzielen können. Sie diskutieren, wie Kultur und Künste in den Lebenswegen von Kindern und Jugendlichen einen Platz erhalten und wer Museen, Theater und Kultureinrichtungen besucht (Partizipation).

In Hildesheim ist ein Zentrum für kulturpolitische Forschung entstanden: Hier lehrt und forscht der erste Universitätsprofessor für Kulturpolitik. Die UNESCO hat die Arbeit von Professor. Wolfgang Schneider mit einem UNESCO-Lehrstuhl „Cultural Policy for the Arts in Development“ (Kulturpolitik für die Künste innerhalb gesellschaftlicher Entwicklungsprozesse) ausgezeichnet. Die Wissenschaftler untersuchen mit Partnern aus dem Mittelmeerraum, afrikanischen und arabischen Ländern den Einfluss der Künste auf gesellschaftliche Entwicklungsprozesse.

Programm und alle Abstracts als PDF:

International Conference on Cultural Policy Research (ICCPR 2014)

www.uni-hildesheim.de/media/presse/Weltkongress_Kulturpolitik_Uni_Hildesheim.pdf

Eröffnung in Hildesheim:

Der 8. Weltkongress für Kulturpolitikforschung wird eröffnet am Dienstag, 9. September 2014, um 18:00 Uhr im Theater für Niedersachsen (Theaterstraße 6, Hildesheim). Prof. Dr. Bernd M. Scherer, Intendant des „Hauses der Kulturen der Welt“ (Berlin), spricht über „Das Anthropozän. Herausforderungen für die Kulturpolitik

Isa Lange
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eines neuen Endzeitalters“. Basma El Hussein vom Kulturforschungsinstitut Al Mawred Al Thaqafy (Kairo, Ägypten) spricht über kulturpolitische Entwicklungen in arabischen Ländern. Studierende der Kulturwissenschaften geben Einblicke in die künstlerische Praxis (Musik, Film, Theater).

Empfang in Berlin

Der Beauftragte des Landes Niedersachsen beim Bund, Staatssekretär Dr. Michael Rüter, und der Direktor des Instituts für Kulturpolitik der Universität Hildesheim, Prof. Dr. Wolfgang Schneider, laden ein zum Empfang am Freitag, 12. September 2014, um 19.00 Uhr in der Vertretung des Landes Niedersachsen beim Bund (In den Ministergärten 10, 10117 Berlin). Nach Statements von Tim Renner (Kulturstaatssekretär des Landes Berlin) und Dr. Gabriele Heinen-Kljajić (Niedersächsische Ministerin für Wissenschaft und Kultur) sprechen die internationalen Gäste mit deutschen und europäischen Kulturpolitikern und Verantwortlichen von Kulturinstitutionen (u.a. Kinder- und Jugendtheater GRIPS, Goethe-Institut). Dann besuchen sie die Staatlichen Museen zu Berlin auf der Museumsinsel, das GORKI Theater mit seinem interkulturellen Theaterensemble und das Radialsystem/Holzmarkt, wo Künstler und Kreative zusammenkommen (siehe: www.iccpr2014.de/berlin-program/).

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Journalisten werden gebeten, sich bis zum 9. September 2014 anzumelden. Die Pressestelle unterstützt Sie bei der Recherche und stellt telefonischen sowie persönlichen Kontakt zu Forschern und Konferenzteilnehmern her.

Presseinformation zur Konferenz:

www.uni-hildesheim.de/neuigkeiten/rolle-von-kultur-in-konflikten/

Untenstehend finden Sie einige Beispiele aus dem Programm und mögliche Gesprächspartner.

Mit freundlichen Grüßen,
Isa Lange

Worum geht's? Einige Beispiele aus dem Programm:

→ Künstler in Konflikten: Rahmenbedingungen von Kunst und Kultur in der arabischen Welt

Wie arbeiten Dokumentarfilmer, Autoren, Schauspieler oder Graffiti-Künstler in politischen Umbrüchen? Welche Rahmenbedingungen müssen geschaffen werden, damit Künstler gesellschaftliche Wirkung erzielen können? Basma El Hussein (Ägypten) vom Kulturforschungsinstitut „Al Mawred Al Thaqafy“ in Kairo ([LINK: http://mawred.org/about-us/](http://mawred.org/about-us/)) spricht zur Eröffnung des Weltkongresses über aktuelle kulturpolitische Entwicklungen in arabischen Ländern.

„Seit dem ersten Tag der Revolution waren Künstler dort draußen, in Tahrir Square und Bourguiba Street. Die meisten Künstler waren zuvor dem großen Publikum unbekannt. Sie waren keine Stars der kommerziellen Filmindustrie und sie wurden von Arbeit, Medienauftritten und Reisen ausgeschlossen, die das Kulturministerium so lange nur einem bestimmten Teil der Kunstszene ermöglichte“, sagt Basma El Hussein. Sie ist auch als Expertin im „Arterial Network“ aktiv, das Künstler sowie Kulturmanager in afrikanischen Ländern vernetzt. Sie verantwortet interne Berichte, die zu den Kulturpolitiken der arabischen Region erschienen sind. Nachzulesen sind dort die nationalen Entwicklungen, zumeist beobachtet, analysiert und reflektiert von kulturpolitischen Gruppen vor Ort. Die Gruppe kulturpolitisch Engagierter im Libanon hat sich juristischen Rat eingeholt, eine Expertise in Auftrag gegeben, die Gesetze und Verordnungen in der Kulturlandschaft überprüft und eine Prioritätenliste zur Umsetzung zusammengestellt, die derzeit in Politik und Zivilgesellschaft diskutiert wird. Außerdem empfiehlt ein Dokument das politische Zusammendenken von Kultur und Bildung. Aus der Gruppe im Jemen ist ein „Non-governmental National Committee of Cultural Policies“ geworden, erstmals gab es einen nationalen Austausch zwischen staatlichen Kulturinstitutionen und der freien Kunstszene.

→ Arab Cultural Policy Group – zivilgesellschaftliche Initiative

Die „Arab Cultural Policy Group“ hat sich 2009 formiert. Künstler aus mehreren Ländern Nordafrikas machen sich Gedanken, wie Gesellschaft aussehen kann und unter welchen Rahmenbedingungen Künstler arbeiten. Sie kommen u.a. aus Algerien, Ägypten, Jordanien, Libanon, Palästina, Marokko, Syrien und Tunesien. Die Kulturschaffenden arbeiten an Konzepten, wie Infrastruktur für die Künste aufgebaut, wie Künstler unterstützt und wie die Teilhabe an Künsten gemanagt werden kann. Die Kulturpolitikforscher der Universität Hildesheim begleiten sie dabei, so fand zum Beispiel 2014 ein Forschungsatelier in Berlin statt.

Als europäischer Partner ist das Institut für Kulturpolitik der Universität Hildesheim an einem Aufbau eines Masterstudiengangs „Kulturpolitik und Kulturmanagement in der arabischen Welt“ beteiligt. Es liegen Ergebnisse aus einer Durchführbarkeitsstudie und Analyse vor. Die Planung laufen derzeit, vsl. wird der Studiengang in Marokko angesiedelt.

In vielen arabischen Staaten wird der Kultursektor dominiert von Kulturministerien und dem Staat. Es ist nicht möglich, kulturpolitische Entwicklungen ohne den politischen Kontext zu betrachten. Der gegenwärtige Zustand des politischen Übergangs und der Unruhe stellt beides dar: eine Herausforderung und eine Gelegenheit für kulturpolitisch aktive, die sich für den Aufbau eines stärker unabhängigen Kultursektors und für politische Reformen einsetzen. Auf dem Weltkongress analysieren die Kulturschaffenden und Forscher aktuelle Entwicklungen u.a. in Ägypten, Algerien, Tunesien, Jordanien, Syrien und Marokko.

Beim Weltkongress gestalten Mitglieder der „Arab Cultural Policy Group“ das Programm mit:

„Developments in cultural policy during times of political crisis: perspectives from the Arab region – protecting expression and building institutions“

(Mittwoch, 10. Sept., 16.30 bis 18:00 Uhr)

- Khaled Al Khamissi, Arab Cultural Policy Group, Lebanon
- Toleen Touq, Arab Cultural Policy Group, Jordan: Cultural support systems and new forms of artistic expression
- Hossam Fazalla, Association for Freedom of Thought and Expression, Egypt: Legal frameworks for freedom of artistic expression
- Liwaa Yazji, Arab Cultural Policy Group, Syria: Cultural civil society organizations as a new player
- Rana Yazaji, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Syria

„Developments in cultural policy during times of political crisis: perspectives from the Arab region – restructuring and public funding“

(Donnerstag, 11. Sept., 16:30 bis 18:00 Uhr)

- Amine Moumine, Hassan II Mohammedia-Casablanca University, Morocco
- Cyrine Gannoun, Arab Cultural Policy Group, Tunisia: Cultural strategies at transitional times, the case of Tunisia
- Ammar Kessab, Arab Cultural Policy Group, Algeria: Public funding of culture in Algeria, Egypt, Morocco and Tunisia: current state and perspectives
- Basma El Husseiny, Culture Resoucre (Al Mawred Al Thaqafy) & Arab Cultural Policy Group, Egypt: Restructuring of ministries of culture: tools and processes, the case of Egypt
- Diskussion mit Milena Dragicevic Šešić, University of Arts Belgrade, Serbia

→ In ländlichen Regionen: Kulturprojekte für alte Menschen

Rune Kobayashi (Japan) spricht über die Rolle von Kulturprojekten in einer alternden Gesellschaft wie Japan. Die ländlichen Regionen leiden am meisten unter dem starken Bevölkerungsrückgang. Zeitgleich kann man eine kuriose Entwicklung beobachten: Es gibt einen Boom von zeitgenössischen Kunstprojekten in kleinen japanischen Dörfern und Städten. Sie sind die treibenden Kräfte für ländliche Erholung und Regeneration, sagt Kobayashi. Die Studie zeigt, wie diese Gegenwartskunstprojekte seit den 1960er Jahren entstanden und warum sie so beliebt sind.

→ Nicht-professionelle Theaterspielerinnen

Wie verlaufen Biographien von jungen nicht-professionellen Theaterspielerinnen in Japan? Viele Forscher konzentrierten sich bisher nur auf Profis in Musik, Theater und Bildender Kunst. Kaori Takahashi (Japan) analysiert in seiner Studie, das Leben und die Karrieren von jungen vollzeitarbeitenden Laienschauspielerinnen, die in kleinen Theatergruppen in Tokyo spielen. Manche geben nach einer Zeit komplett auf, andere Frauen arbeiten als Nicht-Profis weiter. Was treibt sie an?

→ Kulturpolitik in Iran seit 1925

Welche kulturpolitischen Entscheidungen prägten das Land Iran in den vergangenen 90 Jahren? Der Historiker Majid Hajibabaei (Iran) vergleicht in seinem Vortrag die Kulturpolitik in Iran von 1925 bis 1997.

→ Freihandelsabkommen zwischen EU und USA: TTIP und die Kultur

Ola Kveseth Berge (Norwegen) spricht auf dem Weltkongress über die kulturpolitischen Seiten der Verhandlungen zum Freihandelsabkommen zwischen der EU und den USA. Er geht auf die kulturpolitischen Interessenkonflikte zwischen Frankreich und den USA ein, wie diese in den jeweiligen kulturpolitischen Traditionen wurzeln, aber auch darauf, wie Kultur nationale Identität präsentiert.

→ Geboren und gestorben: Lebensdaten von Kultureinrichtungen seit 1990

Kiley Arroyo, Nathan Dietz und Lawrence McGill (Harvard, USA) untersuchen Daten zur Gründung und Auflösung von nicht-kommerziellen Kultureinrichtungen in 6 Metropolregionen in den USA zwischen 1990 bis 2010. Die Studie zeigt den Einfluss von Finanzen, der geografischen Lage, der künstlerischen Disziplin und der Dichte der Kulturinstitutionen in der jeweiligen Region auf das Überleben von Kultureinrichtungen. Zu „Überleben“ heißt nicht immer, gut zu überleben, so die Forscher.

→ The silence of Barack Obama: Presidential Power

Sarah Cunningham (USA) hat die kulturpolitischen Entscheidungen und die kulturpolitische Leistung des US-Präsidenten Barack Obama von 2008 bis 2014 analysiert. Er hatte zu Beginn der Amtszeit den Ausbau kultureller Beziehungen zu anderen Ländern und kulturelle Bildung auf die Agenda gebracht.

→ EU – Russland: Kulturelle Kooperationen von 2000 bis 2012

Russland war das erste Partnerland der EU, mit dem enge kulturelle Kooperationseinrichtungen begründet wurden. Die kulturelle Zusammenarbeit hätte ein gutes Beispiel dafür sein können, wie die EU mit Drittstaaten zusammenarbeitet, die andere Normen und Wertvorstellungen haben. Stephanie Mai (Deutschland) hat die kulturelle Zusammenarbeit zwischen der EU und Russland von 2000 bis 2012 analysiert. Die Untersuchung zeigt, wie Kulturkooperationen im Schatten von komplizierten politischen Dialogen irrelevant werden. Anstatt ein Forum für Austausch und Diskussion über unterschiedliche Normen und Werte zu schaffen, gibt es kaum Bereitschaft, Differenzen offen anzusprechen.

→ Estland: Einfluss sowjetischer Kulturpolitik

EGge Kulbok-Lattik (Estland) zeigt, wie staatliche Einmischung und Institutionen der sowjetischen Kulturpolitik in Estland implementiert wurden. Der Forscher diskutiert auf dem Weltkongress, den Einfluss der sowjetischen Kulturpolitik auf und den intensiven Zugang zur kulturellen Praxis in Estland.

→ Die Kunst des Widerstands: Wer würde sein Leben geben für die Künste?

Ein Theaterregisseur wird vor seiner Wohnung erstochen. Ein Filmemacher wird entführt, seine Finger abgeschnitten. Ein Radio-DJ wacht auf und sieht sein Auto in Flammen stehen. Eine Tänzerin wird vergewaltigt. Ein Sänger wird für Jahre ins Gefängnis gesperrt. Einem TV-Komiker wird gedroht, er solle nicht weiterarbeiten. Zunehmend setzen sich Künstler mit ihren Arbeiten politisch und sozial ein, oft mit gefährlichen persönlichen Konsequenzen in Ländern mit repressiven Regimen, sagt Mary Ann de Vlieg von „freeDimensional“ – einer der wenigen Nichtregierungsorganisationen, die sich an der Schnittstelle von Kunst und Menschenrechte engagieren. Sie spricht mit Kulturpolitikforschern und Künstlern zum Thema „Who will lay down their life for art?“. Messen wir die Leistung der Künstler an der Anzahl des Publikums, das sie erreichen, und an dem finanziellen Gewinn, den ihr Theaterstück oder ihr Buch erzeugt? Welchen Wert hat die Arbeit von Künstlern?

→ Afghanisches Theater auf europäischen Bühnen

In sozialen Online-Medien, auf Youtube und Festivals sieht man Dokumentarfilme und Theaterstücke über Länder in politischen Umbrüchen. Masasit Matis Puppentheater „Top Goon“ kritisiert das Regime von Baschar al-Assad in Syrien; Laila Soliman dokumentiert die Grausamkeiten gegen Demonstranten in Ägypten („No Time for Art“). Afghanistan hingegen ist online und auf Festivals kaum repräsentiert und weniger sichtbar für das internationale Publikum, sagt Hannah Neumann (Deutschland). In Programmen von Festivals tauchen wenige afghanische Schauspieler und Regisseure auf. Warum gibt es international kaum Nachfrage nach afghanischen Produktionen?

→ **Algerien: Unterstützung für Frauen**

Juniorprofessor Fatima Zohra Benneghrouzi (Algerien) spricht im Vortrag „The Disempowerment of Women through the Genderising of Space/Place in the City of Mostaganem“ über die Schwächung von Frauen in der algerischen Stadt Mostaganem, indem sie aus Plätzen in der Stadt ausgeschlossen werden. Benneghrouzi hat 35 Frauen im Alter von 20 bis 45 Jahren nach ihren persönlichen Erfahrungen befragt. Sie fragt: Wie können Frauen unterstützt werden?

→ **Nigeria und Südafrika: Durch Theater Umweltprobleme lösen**

Derzeit schwingt sich der nigerianische Forscher Ofonime Inyang aus Pretoria/Südafrika auf das Fahrrad und strampelt wie alle anderen durch Hildesheim. Er ist für einen mehrmonatigen Forschungsaufenthalt an der Universität. Er untersucht, wie Menschen in ländlichen Gebieten in Südafrika und Nigeria durch kulturelle Initiativen über Umweltprobleme nachdenken. Mit Theateraufführungen möchte er gegen Wasserverschmutzung, Rodung und Bodenabnutzung angehen. „Ich denke, dass Theater das Verhalten der Menschen verändern kann, auch wenn es nicht sofort etwas verändert. Es ist eine Plattform, die es möglich macht, das jetzige Verhalten zu reflektieren und das zukünftige zu ändern. Wenn Menschen zu einer Aufführung kommen, gehen sie mit etwas Neuem nach Hause. Etwas ist in ihrem Gedächtnis geblieben“, so der Nachwuchswissenschaftler. Nach der Theateraufführung reden die Besucher über die Vorführung. Ofonime Inyang hat 6 Monate mit Menschen in drei Dörfern im südlichen Nigeria gelebt, mit ihnen in der Landwirtschaft und im Fischfang gearbeitet. Zunächst hat er dort mitgeholfen, auch wenn das einmal heißt, ein Fischernetz zu reparieren oder Löcher in den Acker zu hauen. Dann hat er mit ihnen ein Theaterstück produziert. Er ist überzeugt, dass Theater Menschen zum Handeln auffordern kann: „Theater ist ein starkes Instrument, es dient nicht nur der Unterhaltung. Ich bin der Meinung, dass Theater die Umweltprobleme stoppen kann. Es wird schwer, aber ich denke, es wird funktionieren, da Theater die Menschen anlockt und jeder interessiert an einer guten Geschichte ist.“ Auf dem Weltkongress spricht Ofonime Inyang darüber, was notwendig ist, damit Theater eine gesellschaftliche Funktion einnehmen und somit etwas verändern kann.

→ **Afrikanisches Künstler-Netzwerk: „Arterial Network“**

(LINK: <http://www.arterialnetwork.org/about/vision>)

Künstler aus afrikanischen Ländern haben sich organisiert und machen sich Gedanken, wie Gesellschaft aussehen kann, darunter Algerien, Ägypten, Tunesien, Burkina Faso, Nigeria, Senegal, Sierra Leone, Togo, Ghana, Liberia, Mali, Ruanda, Sudan, Tansania, Uganda, Kongo, Namibia, Südafrika und Zimbabwe. Die Universität Hildesheim arbeitet mit dem Netzwerk zusammen, etwa in Forschungsateliers. Kulturschaffende und Forscher aus dem „Arterial Network“ gestalten das Programm auf dem Weltkongress mit, zum Beispiel:

- Nadia Nkwaya (Arterial Network, Ruanda)
- Malaika Toyo (Arterial Network, Nigeria) spricht über die Chancen, mit den Künsten auf gesellschaftliche Herausforderungen wie Ausgrenzung und Ungleichheit zu reagieren. Beiträge aus der Kultur- und Kreativwirtschaft erhielten zu wenig Beachtung, so Toyo.

→ **Europa: Zwischen Spektakel und Krise / Effekte der Kulturhauptstadt**

Miguel Anxo Rodríguez González (Spanien) zeigt in seiner Untersuchung, wie Santiago de Compostela und Porto – um die Jahrtausendwende Kulturhauptstädte Europas – vom Spektakel in die Krise fallen. Bisher lagen keine Daten vor, welche Effekte die Auszeichnung als Kulturhauptstadt auf den lokalen Kulturbereich hat. González zeigt, wie sich die Städte in wenigen Jahren von Orten mit viel Budget für Kultur wandelten in Städte, die unter drastischen Einschnitten seit der Wirtschaftskrise leiden.

→ **Künstler als Multijobber**

Künstler sind bekannt dafür, mit niedrigen Einkommen und einem unsicheren Arbeitsmarkt auszukommen. Manche haben mehrere Jobs auf einmal. Sofia Lindström (Schweden) hat Interviews mit 20 schwedischen Bildenden Künstlern geführt: Die Studie gibt Einblicke in den individuellen Umgang der Künstler mit dieser Arbeitssituation, in ihre Gesundheit und Arbeitsfähigkeit. Wie sollte man kulturpolitisch reagieren? *[Hinweis: Es liegen Ergebnisse aus Absolventenstudien in den Hildesheimer Kulturwissenschaften vor]*

→ **Nice work if you can get it: Karriere als Künstler**

Dauerhafte Jobs im Kultursektor sind knapp. In Großbritannien gibt es dafür mehrere Gründe, eine stagnierende Wirtschaft und Einschnitte in den Finanzen. Studienabsolventen landen teils in unterbezahlten und prekären Arbeitsverhältnissen. Dennoch, diese gegenwärtige Situation schreckt sie nicht ab vor dem Hochschulstudium im Kulturbereich. Die jungen Akademiker sehen so eine Karriere eher als befreiend, selbstbestimmt und kreativ an. Die Forscher Lorraine Lim und Sophie Hope (UK) zeigen, wie das letzte Studienjahr die Studenten auf die Arbeit im Kultursektor vorbereitet.

→ **Kreative in Polen: Trends und Probleme am Arbeitsmarkt**

Wie geht es Künstlern und Kreativen in Polen? Professorin Dorota Ilczuk und Teresa Magdalena Dudzik (Polen) stellen dazu erstmals seit 1989 eine Studie zu Trends und Problemen am Arbeitsmarkt vor.

→ **Singen: Kulturdiplomatie beim Eurovision Song Contest**

1956 gegründet ist der Eurovision Song Contest das weltweit größte Event für populäre Musik und läuft auf vielen TV-Kanälen. Die Analyse von Dean Vuletic (Österreich) zeigt, wie Staaten sich selbst für das gesamt-europäische Publikum vermarkten und darstellen und wie Abstimmungsergebnisse als Maßstab verwendet wurden, wie unterschiedlich sich die nationalen Öffentlichkeiten gegenseitig wahrnehmen.

→ **Lebenswege von älteren Künstlern aus Ostdeutschland**

Simone Wesner (England) hat die Lebenswege und Karriereverläufe von älteren Künstlern in Ostdeutschland seit der Wiedervereinigung untersucht. Befragt wurden die Künstler 1996 bis 2001 und 2013. Die Studie zeigt, wie die befragten älteren bildenden Künstler mit großen politischen und sozialen Veränderungen umgehen und welche Werte und Überzeugungen sie antreiben. Die Ergebnisse zeigen: Die Künstler sind dem Kunstmarkt gegenüber weiterhin kritisch/zweigeteilt eingestellt und setzen höchste Priorität auf ihre künstlerische Qualität und Leistung.

→ **Kulturelle Verbundenheit zwischen Ländern**

Anhand von drei Beispielen diskutiert Professor Serhan Ada (Türkei) mit Forschern über die kulturelle Verbundenheit zwischen Ländern aus Teilen der Welt, die von langwierigen Konflikten, tief gespaltenen Gesellschaften und wenig Raum für unabhängige kulturelle Aktionen geprägt sind: Türkei-Armenien, Syrien-Iran-Libanon sowie das frühere Jugoslawien in Südosteuropa.

→ **Türkei: Aktuelle kulturpolitische Entwicklungen**

Wie viel Staat ist in der Kultur? Seit 1957 existiert ein türkisch-deutsches Kulturabkommen, seit diesem Jahr gibt es die Türkisch-Deutsche Universität am Bosphorus; der deutsch-türkische Jugendaustausch feiert sein 20-jähriges Bestehen, die Goethe-Institute in Istanbul, Ankara und Izmir sind seit fast einem halben Jahrhundert in der Kulturvermittlung tätig, Yunus Emre-Kulturinstitute der Türkei sind in vielen europäischen Ländern im Aufbau begriffen.

Während mehrere neue Auslandskulturinstitute gegründet werden, laufen Bestrebungen der türkischen Regierung die Theater im Land, die auch ein westlich orientiertes Repertoire spielen, zu privatisieren. Ist in der Innenpolitik Kultur eher lästig? Kulturpolitikprofessor Wolfgang Schneider forscht in Hildesheim schwerpunktmäßig zu Theater und Migration sowie Theater für Kinder und Jugendliche. Er war bei seinem türkischen Forschungskollegen Serhan Ada, Professor für Kulturmanagement an der Bilgi Universität in Istanbul, als alle wichtigen Theaterverbände zu Gast waren. Die Kulturpolitikforscher der Universität Hildesheim arbeiten mit Forschern aus Istanbul zusammen. Im Wintersemester 2014/15 findet ein gemeinsames Seminar „Cultural Diplomacy. Am Beispiel deutsch-türkischer Kulturbeziehungen“ statt. Studierende können ab dem Wintersemester 2014/15 auch am neuen Studienprogramm „Bachelor PLUS“ („Kulturpolitik im internationalen Vergleich“) an der Bilgi University in Istanbul in der Türkei, an der Tshwane University of Technology in Pretoria in Südafrika, an der University of Dar es Salaam in Tansania und an der Université Aix-Marseille in Frankreich teilnehmen. In dem einjährigen Auslandsaufenthalt werden sie vom DAAD mit einem Stipendium unterstützt.

→ **Künstler in Protestbewegungen: Gezi-Park und die Türkei**

Welche Rolle spielen Theaterleute, Musiker und Performancekünstler in gesellschaftlichen Bewegungen, etwa während der Proteste im „Gezi-Park“? Wie reagieren junge Künstler auf Einschränkungen, etwa als Twitter und Youtube gesperrt wurden? Wie viel Klarheit herrscht über künstlerische und Meinungsfreiheit? Ipek Cankaya und Ayse Kaya (Türkei) sprechen auf dem Weltkongress über Politik im öffentlichen Raum und über Künste als Form, sich gesellschaftlich zu engagieren. Dabei betrachten sie die „Gezi Proteste 2013“.

→ **Kulturnutzer in der Türkei: Nutzen Sprachenlerner auch Kulturangebote?**

Eine Sprache lernen – heißt das, auch mehr über die Kultur zu erfahren? Das Goethe-Institut, ein Kulturvermittler: Nutzen Menschen, die am Goethe-Institut Deutsch lernen, Kulturangebote und welche Barrieren gibt es, die das verhindern? Vivian Makowka (Türkei/Deutschland) stellt Ergebnisse aus der empirischen Forschung vor. Sie hat in einer Studie am Goethe-Institut Istanbul das Kulturnutzungsverhalten der dortigen Deutschkurs-Teilnehmer untersucht und wollte wissen, ob sie an den kulturellen Veranstaltungen des Instituts teilnehmen. Sie hat in 5 Monaten 222 Teilnehmer aus 24 Deutschkursen befragt. Die Ergebnisse sind ernüchternd: Die zumeist jungen und höher gebildeten Teilnehmer der Deutschkurse haben zu einem Großteil entweder noch nichts von den kulturellen Angeboten des Hauses gehört oder zeigen kein Interesse an diesen. Deutschlerner, die bereits mehr als einen Kurs am Institut besucht haben oder planen, zeigen tendenziell ein größeres Interesse an den Kulturangeboten des Instituts. Ein weiterer wichtiger Einflussfaktor ist die Motivation: Sprachlerner, die Freunde oder Familie in Deutschland haben, zeigen ein gesteigertes Interesse an den Kulturangeboten des Instituts. Schüler, welche aus schulischen oder Karrieregründen Deutsch lernen, zeigten wenig Interesse an den Kulturangeboten. Eine Ursache kann in der mangelnden Vernetzung der Sprach- und der Programmarbeit des Institutes liegen, etwa im Marketing. Vivien Makowka hat an der Universität Hildesheim Kulturwissenschaften mit dem Fach Kulturpolitik studiert und ist derzeit im Studienabschluss an der türkischen Bilgi Universität Istanbul.

→ **Kulturpolitik für, mit oder von Kindern?**

In ihrer Studie vergleicht Catarina Eriksson (Schweden) kulturpolitische Äußerungen und Regierungsdokumente in den Ländern Schweden, Norwegen und England. Die Ergebnisse zeigen, wie kulturpolitische Initiativen für, mit, ohne oder von Kindern entwickelt werden.

→ **Kulturnutzer: Kulturelle Beteiligung im internationalen Vergleich: In welchem Land gibt es die meisten Kultur-Begeisterten? Welche Bevölkerungsgruppen gehören zum Publikum von Theatern und Museen und welche nicht? Welche Strategien gibt es in verschiedenen Ländern, um mehr Menschen für Kunst und Kultur zu interessieren?**

Birgit Mandel, Professorin für Kulturvermittlung und Kulturmanagement an der Universität Hildesheim, untersucht, wer Kultureinrichtungen besucht und wer sie aus welchen Gründen nicht besucht. Auf dem Weltkongress stellt sie Ergebnisse aus Kulturnutzerstudien für die Bundesrepublik Deutschland vor, Kollegen aus Finnland und Australien berichten von Ergebnissen ihrer Länder und fragen danach, inwiefern sich Empirische Ergebnisse zu Kultureller Beteiligung in verschiedenen Ländern vergleichen lassen. Was wird jeweils darunter verstanden: Geht es nur darum, möglichst viele Menschen als Publikum zu gewinnen, oder eher um aktive künstlerisch-kreative Betätigung und kulturelle Bildung? Oder geht es auch darum, wie die Bevölkerung etwa in Kulturentwicklungsplanungsprozesse eingebunden wird, um mit zu entscheiden, für welche Art von Kunst und Kultur öffentliche Mittel ausgegeben werden? Der Blick in andere Länder zeigt, dass es ganz unterschiedliche Kulturverständnisse gibt und die traditionelle Trennung von klassischer „ernster“ Hochkultur auf der einen und „unterhaltsamer“ populärer Massenkultur, wie sie in Deutschland noch immer in öffentlicher Kulturförderung repräsentiert ist, in vielen Länder nicht existiert. Die Frage, wie es mit Hilfe unterschiedlicher Methoden des Audience Development gelingen kann, auch sogenannte nicht-kunstaffine Bevölkerungsgruppen für klassische Kultureinrichtungen wie Theater, Orchester, Museen zu gewinnen erweist sich als eine sehr europäische.

→ **Kultureinrichtungen in Deutschland: Besucher mit Migrationshintergrund**

Besucher mit Migrationshintergrund von Kultureinrichtungen in Deutschland: Vera Allmanritter (Deutschland) gibt einen Überblick über die gegenwärtige Lage.

→ **Kinder und Jugendliche: Vom Nicht-Besucher zum Kulturnutzer**

Wie werden Nicht-Kulturnutzer zu Kulturnutzern? Asne Dahl Haugsevje (Norwegen) zeigt, wie Kinder, die bisher kaum kulturelle Angebote nutzen, in multikulturellen Vororten in Schulen an Musik, Tanz und Kunst herangeführt werden. Welche Hürden gibt es? Können Künste Teil des Alltags im Leben von allen jungen Leuten werden? Schulen sind ein Ort, um möglichst alle Kinder zu erreichen, unabhängig von sozialer und kultureller Herkunft. Mit Kultureller Bildung in Deutschland befasst sich Vanessa-Isabelle Reinwand-Weiss, Professorin für Kulturelle Bildung in Hildesheim.

→ **Wie gehen junge Menschen mit historischem Kulturerbe und Tradition um?**

Xiao Xiao (China/Deutschland) befasst sich mit Kulturpolitik in Deutschland und Europa, mit der auswärtigen Kulturpolitik Deutschlands und mit Kultureller Bildung sowie Kulturmanagement. Ob in der Kunstgeschichte oder Architektur: Wie geht man mit historischem Kulturerbe, kultureller Tradition und Ritualen um? Umgeht man als zeitgenössischer Kulturnutzer Tradition? Xiao Xiao treiben vor allem diese Fragen an: Warum interessieren wir uns kaum noch für die Geschichte, die unsere Identität gebildet und verliehen hat? Wie gehen wir als junge Menschen mit der Geschichte um, die schon lange vergangen ist? Was können wir davon lernen? Wie kann man in der Zeit, in der wir uns gerade befinden, kulturelles Erbe wieder „beleben“ und sich damit auseinandersetzen? Die Studentin Xiao Xiao studiert an der Hildesheim Universität im Master „Kulturvermittlung“ mit dem Nebenfach Bildende Kunst und Theaterwissenschaft. Schreiben, Denken, Kommunizieren und Debattieren zählen auch zum Künstlerischen. Sie ist im chinesischen Cheng Du geboren und lebt seit ihrem Studium in Deutschland.

→ Kulturerbe: Wer definiert die kulturelle Vergangenheit?

Aktuelle Trends in der Auswahl von Weltkulturerbe: Nanna Lokka, (Norwegen): analysiert offizielle Dokumente aus Norwegen und zeigt anhand von Beispielen, welche Rolle kommerzielle Interessen und Nicht-Kulturfachleute bei der Entstehung von Welterbestätten spielen.

→ Amateurtheater und Posaunenchor: Kultur in ländlichen Regionen

Kulturpolitische Entwicklungen in Niedersachsen: Was passiert kulturell in ländlichen Regionen? Schützenvereine, Dorftheater, Bürgerradio und Posaunenchöre – Forscher des Instituts für Kulturpolitik der Universität Hildesheim haben untersucht, wie vielfältig die kulturellen Ausdrucksformen im ländlichen Raum in Niedersachsen ausfallen. Rahmenbedingungen und Arbeitsweisen von Amateurtheater wurden in einer Sonderauswertung von Thomas Renz und Doreen Götzky erfasst. Dabei wird deutlich: 76 % der Amateurtheater erhalten keine Förderung. Die Forscher um Professor Wolfgang Schneider schlagen vor, die Kinder- und Jugendarbeit gemeinsam aufzubauen oder Synergieeffekte bei der technischen Ausstattung zu erzeugen.

→ Einmal und nie wieder? Wie Zusammenarbeit zwischen Schule und Kultureinrichtungen gelingen kann

Wie können bei uns in Deutschland Kunst und Kultur zum Bestandteil im Alltag von Kindern und Jugendlichen werden? Besonders der Schule wird eine Schlüsselrolle zugeschrieben. Das größte Modellprogramm in Deutschland ist das Projekt „Kulturagenten für kreative Schulen“. Mit dem Programm der Bundeskulturstiftung und der Stiftung Mercator sollen langfristige Kooperationen zwischen Künstlern und Kultureinrichtungen sowie 138 Schulen in Baden-Württemberg, Nordrhein-Westfalen, Berlin, Hamburg und Thüringen aufgebaut werden. Dabei kommen 50 Kulturagenten zum Einsatz, die die Zusammenarbeit begleiten. Tobias Fink, Doreen Götzky, Thomas Renz und Professor Wolfgang Schneider von der Hildesheimer Universität stellen erste Ergebnisse zur Wirkung und Qualität dieser Kooperationen aus einer mehrjährigen Begleitforschung vor (LINK: <http://idw-online.de/de/news601744>).

→ Buchvorstellung: Gute Regierungsführung: Kulturpolitik

Kultur ist eine Quelle für die gesellschaftliche Entwicklung. Aufgabe von Kulturpolitik ist es, Unterstützungsstrukturen zu entwickeln, um die menschliche Kreativität und Vielfalt zu fördern. Welche Rolle spielen Künstler in Konflikten und politischen Umbrüchen, etwa in europäischen und afrikanischen Ländern? Welche Rahmenbedingungen sind notwendig, um Meinungsfreiheit und Kreativität zu schützen? Welchen Einfluss haben die Künste und Künstler auf die Regierungsführung und staatliche Strukturen? Auf dem Weltkongress stellen Wolfgang Schneider und Daniel Gad von der Universität Hildesheim erstmals das Buch „Good Governance for Cultural Policy. An African-European Research about Arts and Development“ vor. Mit Ergebnissen und Beobachtungen von Forschern u.a. aus der Türkei, Ägypten, Südafrika, Mosambik, Spanien, Frankreich und Deutschland. Es geht nicht mehr nur um lokale oder nationale Programme für kulturelle Bildung und regionale Unterstützungsstrukturen für Kultureinrichtungen. Jetzt geht es auch um den internationalen Austausch zwischen Künstlern und Kultur als Entwicklungsfaktor zu verstehen.

Lesen Sie mehr in:

Wolfgang Schneider, Daniel Gad (Hrsg.)

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An African-European Research about Arts and Development“

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→ Was lernen wir aus Konflikten, was entwickelt sich danach kulturell?

Was lernen Künstler aus Krisen, was entwickelt sich danach? Es gibt weltweit Krisen und politische Konflikte, derzeit etwa in der Ukraine, in Irak, in Nordafrika, in Israel, in Nigeria, in Syrien. Was „lernen“ Künstler aus solchen Konflikten? Wie gehen sie mit den Rahmenbedingungen um, etwa fehlendem Raum um die eigene Meinung zu äußern? Blickt man auf frühere Konflikte: Was haben wir daraus gelernt, was haben Künstler in der Zeit danach beigetragen, um die Gesellschaft zu verändern? Professor Wolfgang Schneider (Deutschland) nennt ein Beispiel aus der Geschichte der Bundesrepublik Deutschland: Mit der Studentenbewegung hat sich in Westdeutschland seit den 1960er Jahren kulturell etwas getan. Erstens entstand eine freie Theaterlandschaft und das Theatersystem ist seitdem ausdifferenzierter; zweitens entwickelte sich ein neues Segment: die Soziokultur, geradezu eine Erfindung aus dem Studentenleben. Heute gibt es bundesweit etwa 600 soziokulturelle Einrichtungen, die kulturelle Teilhabe fördern und neue performative Formate und Installationen entwickeln, zum Beispiel in Hildesheim die Kulturfabrik Löseke und in Hannover der Pavillon und das Kulturzentrum Faust. So hat zum Beispiel das Land Niedersachsen in diesen Tagen bekannt gegeben, solche Einrichtungen zu unterstützen. Drittens wurde das Kinder- und Jugendtheater professionalisiert und bis heute gibt es Förderung für Literatur und Filme für Kinder und Jugendliche. Theater wie das Berliner GRIPS bringen realistische Stücke auf die Bühne und befassen sich mit den Lebensbedingungen von Kindern und Jugendlichen. Die Forscher untersuchen, wie es dazu kommt, dass eine Gesellschaft Kindertheater und Jugendliteratur wertschätzt.

→ Kulturpolitikprofessor Wolfgang Schneider

Wolfgang Schneider ist Deutschlands erster und bisher einziger ordentlicher Universitätsprofessor für Kulturpolitik. Er lehrt und forscht am Institut für Kulturpolitik der Universität Hildesheim. Die UNESCO hat die Arbeit von Professor Schneider 2012 mit einem UNESCO-Lehrstuhl „Cultural Policy for the Arts in Development“ (Kulturpolitik für die Künste innerhalb gesellschaftlicher Entwicklungsprozesse) ausgezeichnet. Seine Forschungsschwerpunkte liegen u.a. in den Bereichen Kulturpolitik, Kulturförderung, Kulturelle Bildung, Kommunale Kulturpolitik, Auswärtige Kulturpolitik, Theaterpolitik und Soziokultur-Politik. Publikationen (Auswahl): „Theater und Schule. Handbuch zur kulturellen Bildung“ (2009), „Kulturelle Bildung braucht Kulturpolitik“ (2010), „Theater und Migration. Herausforderungen für Kulturpolitik und Theaterpraxis“ (2011), „Good Governance for Cultural Policy. An African-European Research about Arts and Development“ (2014), „Theatermachen als Beruf“ (2014).

→ Neue Medien: Internet und Politik

Der Politikwissenschaftler Professor Thomas Demmelhuber hat seit 2005 vor Ort in Kairo die politischen Veränderungen miterlebt. Er forscht an der Universität Hildesheim über „Revolution und Regimewandel in Ägypten“ und über neue Medien und die Zusammenhänge zwischen Internet und Politik. „Kunst und Kultur spielen eine elementare Rolle in den Ländern des Arabischen Frühlings. Sie sind Ausdrucksform von Protest und konkreten politischen Forderungen. In Ägypten gibt es eine höchst lebhafteste Kulturszene, die sich mit dem erfolgreichen Protest von 2011 weiter ausdifferenziert und auf eine schon in den Jahren zuvor sich etablierende 'freie' Kulturszene außerhalb des staatlich organisierten Kulturbetriebs zurückgreifen konnte, vor allem in den urbanen Zentren Kairo und Alexandria. Kunst und Kultur waren eine wichtige Ressource des Protests gegen Mubarak 2011“, sagt Thomas Demmelhuber. „Wirkmächtige rote Linien des Erlaubten im Kulturbetrieb“ waren mit dem Zusammenbruch des Mubarak-Regimes plötzlich Makulatur. Nach dem zweiten Regimewechsel im Juli 2013 und dem Sturz des 2012 gewählten Präsidenten Mursi

war aber ein wieder verstärktes staatliches Vorgehen gegen einzelne Akteure der Kultur- und Künstlerszene, gegen politisierte Kulturinhalte und für eine Deutungshoheit eines staatlich organisierten und beeinflussten Kulturbetriebs zu beobachten.

→ **Audiospuren abtasten: 100 Jahre iranische Musiktradition auf Platten**

Es besteht eine interessante historische und aktuelle Verbindung zwischen Iran und Deutschland: Um 1900 kam mit einer Karawane aus Istanbul die erste deutsche Aufnahmetechnik nach Teheran. Vor 100 Jahren wurden die ersten iranischen Schallplatten nahe Hildesheim gepresst (1906) – nun werden diese Bestände digital erfasst. In Zusammenarbeit mit dem Musikmuseum Iran in Teheran digitalisieren und katalogisieren Musikethnologen vom „Center for World Music“ der Universität Hildesheim 100 Jahre iranische Musiktradition. Bis Anfang 2014 hat das iranisch-deutsche Forscherteam bereits über 4500 Platten aus den Jahren 1906 bis 1960 erfasst. Die Platten sind äußerst vielfältig und reichen von damaliger klassischer iranischer Musik über Schauspielstücke und iranischen Tango bis hin zu Musik aus Militärensembles und iranischer Unterhaltungsmusik. Die Aufnahmen des iranischen Musikmuseums sind die einzigen Dokumente der Klänge aus den vergangenen 100 Jahren. Denn von Generation zu Generation wurde Musik mündlich tradiert und nicht schriftlich festgehalten, wie in Europa üblich. Es gibt nur wenige Tondokumente aus der ersten Hälfte des 20. Jahrhunderts, beispielsweise die ersten Aufnahmen iranischer Sängerinnen in 1912.

Die Hildesheimer Forscher digitalisieren und katalogisieren Musikarchive weltweit. In Projekten in Sierra Leone, Malawi, Ghana und Ägypten konnten in Kooperation mit Partnern vor Ort physisch in ihrem Fortbestand gefährdete Tondokumente gesichert werden. Darunter sind liturgische Gesänge der koptischen Kirche aus Kairo und frühe Highlife-Aufnahmen aus den Archiven der Ghana Broadcasting Corporation in Accra. Die Doktoranden Samuel Mund und Keyvan Aghamohseni sowie Professor Raimund Vogels können Einblicke in ihre Forschung geben.

→ **Türkisch-Deutsches Theater. Wie Menschen unterschiedlicher Generationen, Herkunft und Berufsfelder seit 25 Jahren gemeinsam auf der Bühne stehen**

Sie befassen sich mit dem Alltag in Einwanderungsländern. Das Türkisch-Deutsche Theater ist eines der längsten freien Theaterprojekte in Niedersachsen und wird seit 1990 von Kulturwissenschaftsstudierenden der Universität Hildesheim und Bürgern aus der Region geleitet. Damals wollten sie einen Raum schaffen, um künstlerisch „über das Verhältnis von Einheimischen und Fremden, über Probleme und Möglichkeiten des Zusammenlebens“ nachzudenken. Während in den Anfangsjahren Integration auf der Bühne behandelt wurde, findet sie inzwischen ganz praktisch hinter der Bühne statt. Männer, Frauen, 20- bis 65-Jährige, unterschiedliche Berufsgruppen und Herkunftsländer gehören zum Theater und befassen sich in ihren Stücken zum Beispiel mit dem Vergessen, mit Flüchtlingen oder Gewinner- und Verlierertypen in der Gesellschaft. „Unser Theater ist in der Kulturlandschaft von Deutschland unverzichtbar“, sagt Necla Eberle Erdogan, da hier Junge und Alte miteinander etwas tun und über ihre „Ansichten und Einstellungen in Bezug auf das Zusammenleben in der Gesellschaft nachdenken“. „Wie viele Studenten ich in den letzten 25 Jahren kennengelernt habe? Unzählige. Viele von Ihnen hatten in ihrer Schullaufbahn keine wirkliche Begegnung mit Ausländern gehabt. Mit dem TDT haben sie spielerisch wertvolle Erfahrungen gesammelt und fürs Leben mitgenommen“, sagt sie. Längst treffen auf der Bühne nicht mehr nur Türken auf Deutsche. Im Türkisch-Deutschen Theater passiert Integration manchmal einfach so, indem Menschen zusammenkommen und sich mit Wohlwollen begegnen, so die Studenten Denise Biermann, Simon Niemann und Isabel Schwenk.

Kurzinfo: Kulturwissenschaften in Hildesheim

(LINK: www.uni-hildesheim.de/media/presse/Info_Uni_Hildesheim_Kulturcampus.pdf)

Wissensdrang und Leidenschaft für die Künste prägen die Arbeit auf dem Kulturcampus Domäne Marienburg. Seine Wirkung entfaltet die Campusanlage durch die Gemeinschaft der Lehrenden und Lernenden, denen der Ort Inspiration gibt. Die mittelalterliche Burganlage blickt auf eine wechselvolle 650 Jahre alte Geschichte zurück – Kirche, Krone, Land, ein Militär und Landwirte zählten zu ihren Besitzern. Heute ist sie Eigentum der Stiftung Universität Hildesheim. Zwei Drittel der etwa 1100 Studierenden der Kulturwissenschaften kommen aus anderen Bundesländern und dem Ausland ins niedersächsische Hildesheim. Der Studiengang „Kulturwissenschaften und ästhetische Praxis“ ist der älteste Studiengang in Deutschland, der seit 1978 für kulturwissenschaftliche, künstlerische und kulturvermittelnde Berufe qualifiziert. Weitere Studiengänge wie Kreatives Schreiben, Szenische Künste und Kulturvermittlung sind entstanden.

Auf dem Kulturcampus hat die Deutsche UNESCO-Kommission den ersten offiziellen Bericht der Bundesregierung zur kulturellen Vielfalt diskutiert, hier entwickeln Studierende das größte Festival für junge deutschsprachige Gegenwartsliteratur „Prosanova“, die Literaturzeitschrift „Bella triste“, eines der längsten freien Theaterprojekte, das Türkisch-Deutsche Theater, und das europäische Theaterfestival „transeuropa“. Künstlerische Praxis ist wesentlicher Bestandteil von Forschung und Lehre.

Am UNESCO-Lehrstuhl am Institut für Kulturpolitik untersuchen Wissenschaftler mit Partnern unter anderem aus dem Mittelmeerraum, dem südlichen Afrika und Nordafrika den Einfluss der Künste auf gesellschaftliche Entwicklungsprozesse. Professuren für Kulturelle Bildung, Kulturmanagement und Kulturvermittlung und ein internationales Promotionskolleg „Kulturvermittlung“ wurden eingerichtet. Die Forscher untersuchen zum Beispiel, wie Künstler und Schulen zusammenarbeiten und unter welchen Rahmenbedingungen niedersächsische Amateurtheater arbeiten. Sie fragen, wer Kultureinrichtungen besucht, wie sich diese interkulturell öffnen können und erforschen Kultur im ländlichen Raum.