



RE-VALUE CONFERENCE

THE 11th CONFERENCE OF THE UNIVERSITY NETWORK
OF EUROPEAN CAPITALS OF CULTURE (UNeECC)

BOOK OF ABSTRACTS

8-11 NOVEMBER 2017

Programme

Wednesday - November 8

- Venues: *Main Hall at Aarhus University and Museum of Ancient Art, AU + Conference Center for Board meeting etc.*
- 14.00-16.30 Board meeting incl. coffee/tea (Conference Center, AU)
- 15.00-17.00 Registration at Aarhus University (Vandrehallen)
- 17.00-18.30 Opening of the ReVaue conference (Main Hall)
- 17.05 Welcome speech by representative from Aarhus Municipality
- 17.10 Welcome speech by Dean of ARTS at Aarhus University, Johnny Laursen
- 17.15 Welcome speech by Head of Strategy and Operations at Aarhus 2017, Rina Valeur
- 17.20 Welcome speech by President of the University Network of the European Capitals of Culture (UNeECC), prof. dr. Flora Carriijn
- 17.25 Welcome to the conference by project and research manager of rethinkIMPACTS 2017 and head of the Re-Value conference, Louise Ejgod Hansen
- 17.30 Plenary session: Keynote Professor Geoffrey Crossick: Why aren't we better at articulating the value of arts and culture?
- 18.30-20.45 Welcome reception at the Museum of Ancient Art at AU
PICK UP OF ADMISSION TICKET FOR PARALLEL SESSIONS 1 & 2 FOR THURSDAY MORNING DURING THE RECEPTION
- 21.00 ReValue bus return to hotels in Aarhus

Thursday - November 9

- Venues: *Auditoriums at Faculty of Arts (Theology) and break out rooms at the AU Conference Center and Stakladen for lunch.*
- 07.55 Guest at Cabinn are picked up by student helper and guided to Scandic City for the conference bus
- 08.15 Meeting time for guests at Scandic and Wake Up, who wish to take the conference bus. Meeting place: hotel foyer
- 08.20 Bus pick-up at conference hotels Scandic City (departure address: Hans Hartvig Seedorfstræde) and Wake Up (Jægergårdsgade or Bruunsgade)
- 08.15-09.00 Registration (Room: 1.2 and 1.3 at the AU Conferencecenter)
- 09.00-10.30 Parallel sessions (See separate programme)
- 10.30-10.55 Coffee break
- 10.55-12.30 Parallel sessions (See separate programme)
- 12.30-13.30 Lunch at Stakladen at Aarhus University
PICK UP OF ADMISSION TICKET FOR PARALLEL SESSIONS 3 & 4 FOR THURSDAY AFTERNOON DURING LUNCH
- 13.30-15.00 Bomholt Seminar (in Danish) and Parallel sessions (See separate programme)
- 15.00-15.30 Coffee break and reception following the awarding of The Julius Bomholt Prize - all ReValue conference participants are welcome. (Room: Preben Hornung stuen)
- 15.30-17.00 Parallel sessions (See separate programme)
- Guided tour of the University Park
- 17.00-18.15 (or possibility to walk back on foot at 17.00 to Aarhus City center. A 2017 helper will escort you - approx. 3 km).
- 17.00-18.15 Extraordinary board meeting for UNeECC board members (Room: Richard Mortensen stuen)
- 18.30 Dinner on your own (see suggestions on the conference website)
- 20.00 Visual and musical performance (for registered participants only) at Studio 1, Filmby Aarhus, Filmbyen 23, 8000, Aarhus
NEOARCTIC: 12 Songs. 12 Soundscapes. 12 Landscapes. 1 Planet.
Legendary Performance Company Hotel Pro Forma led by Kirsten Dehlholm and the celebrated Latvian Radio Choir reunite to create a visual and musical performance inspired by the catastrophic event of the Anthropocene.

Friday - November 10

- Venues:** Venues: Auditoriums at Faculty of Arts (Theology) and break out rooms at the AU Conference Center and Stakladen for lunch and later ARoS Aarhus Art Museum
- 08.05 Guest at Cabinn are picked up by student helper and guided to Scandic City for the conference bus
- 08.25 Meeting time for guests at Scandic and Wake Up, who wish to take the conference bus. Meeting place: hotel foyer
- 08.30 Bus pick-up at conference hotels Scandic City (departure address: Hans Hartvig Seedorfstræde) and Wake Up (Jægergårdsgade or Bruunsgade)
- 09.00-11.00 How does arts and culture engage with global societal challenges? (Plenary session)
PICK UP OF ADMISSION TICKET FOR PARALLEL SESSIONS 5 FOR FRIDAY NOON BEFORE THE PLENARY SESSION
- 11.00-11.25 Coffee break
- 11.25-12.30 Parallel sessions (See separate programme)
- 12.30-13.30 Lunch at Stakladen at Aarhus University
- 13.35 Bus transportation to ARoS Aarhus Art Museum in Aarhus
- 14.10-15.10 Closing panel: Evaluation of European Capitals of Culture (plenary session at ARoS)
- 15.10 - 15.20 Presentation of the 12th UNeECC Interdisciplinary Conference (to be held in Valletta, Malta in 2018)
- 15.20-17.00 Coffee and then free entrance to the Museum and the Rainbow Panorama (please note, that a farewell and goodbye drink will be served at Your Rainbow panorama at 16.45).
- 17.00-17.45 Farewell and goodbye drink and network for all participants at Your Rainbow Panorama on top of the museum. End of conference for those who have not registered for the conference dinner.
- 17.45 - 18.15 Transfer to MALT Restaurant & Lounge at Ceresbyen 64-68, 8000 Aarhus C (by foot)
- 18.15-21.30 Conference dinner at MALT Restaurant & Lounge.
The home of MALT Restaurant & Lounge is in the building of the old Danish brewery CERES. The brewery closed in 2008 after 152 years of brewing beer. Enjoy a conference dinner of social dining with 8 smaller courses and 4 glasses of selected wine or local Kissmeyer beer.
- 21.30 End of programme

Saturday - November 11

- 10.00-13.00 Social Programme

Programme overview - Parallel sessions

Thursday						
Room:	Mødelokale 2	Richard Mortensen stuen	Mødelokale 1.1.	Mødelokale 1.1.	Mogens Zieler stuen	Tåsingevej 1, 1441-012
09:00 - 10:30	Art and urban spaces: - Mapping places and relations: representations of the city of Patras and its reflections in the academia through the art of cartography By: Helene Simoni - Reshaping Pafos: urban spaces and culture, people and governance as changing agents By: Evanthia Dova, Angeliki Sivitanidou and Julia Georgi Re-thinking the value of historical art icons for new generations By: Kristiane Marie Fjær Lindland	European Capitals of Culture: - Liverpool 2018 Ten Years on..... By: William Chambers - The UK competition and Glasgow's bid to host European City of Culture By: Clare Edwards - Ten Years After: Cultural adaptability and changing concepts for a second ECoC bid By: Nóra Géczy, Dávid Nagy, László I. Komlósi and Zsolt Kovács	Evaluation of Culture : - A qualitative approach at the methodologies to measure and assess the impacts in European Capitals of Culture By: Nuria Cortés - Rousseau's Theory of Public Spectacles and European Capitals of Culture By: Rolf Hugoson - The value of European Capitals of Culture through the collective memory: what remains? By: Maxime Jaffré, Elena Raevskikh and Emmanuel Pedler		Aarhus 2017: - 2017-impact in relation to the cultural institutions. By: Lene Bak - The Overheard - An ecological approach to public sounding art By: Marie Koldkjær Højlund, Morten Riis, Jonas R. Kirkegaard & Morten Breinbjerg - Rethink Rethought By: Daniel Frantzen & Søren Frandsen	Museum Research: - How to disseminate and make Museum Research more visible By: The Danish Agency for Culture and Palaces
10:55 - 12:30	Art and Urban Spaces - A temporary urban space with a 'playing appeal' in different cities and contexts By: Lise Spect Petersen - Evaluation impacts of cultural events in urban spaces (Urban Goods) By: Peter Gran Boesen & Astrid Moth - Culture-led Urban Regeneration for the Creative Class in Greek Cities: Implications for the Geographies of Socio-Economic Crisis By: Theodora Monioudi-Gavala & Theodore Koutsobinas	European Capitals of Culture: - Promoting Europe? A vox pop study of Aarhus 2017 (European Capital of Culture) events By: Antoinette Fage-Butler - The practice and implications of lingua franca English in Aarhus 2017 By: Ushma Chauhan Jacobsen Evaluation of the Artists in Residence Program- Wrocław European Capital of Culture 2016 By: Kamila Kamińska		The Value of Culture: - (Re)phrasing the value of art in health initiatives: How is professionalism and sustainability of aesthetic interventions ensured? (panel debate) By: Mette Steenberg, Anne-Marie Mai, Jonas Dahl, Carsten Obel and Mikkel Ottow		Museum research - Enhancing skills and retaining knowledge in the museums By: The Danish Agency for Culture and Palaces
13:30 - 15:00		European Capitals of Culture: - The Value of Local Culture at an Internationalized University By: Gyöngyi Pozsgai and Timea Németh - Creating Human Bonds through Cultural Diplomacy By: François Carbon	Evaluation of culture: - "In Search of an Artistic Way to Evaluate Art - A solution to or a doubling of the problem" By: Per Darmer Broadening the perspective of the economic value of culture - based on experiences from ECOC Aarhus2017 By: Morten Falbe-Hansen - SROI in the art gallery: putting a price on the social value of the arts. By: Andrew Jackson			Bomholt Prisuddeling
15:30 - 17:00	Art and urban Spaces - Inter Pares Project (IPP) (Workshop) By: Julie Havelund-Willett	European Capitals of Culture: - The "value of values" in European Capital of Culture (roundtable) By: Karsten Xuereb	Evaluation of culture: - To what extent do municipal expenditure devoted to the cultural sector spur the production of cultural services? By: Robert Sörensson - A critical evaluation of quantitative measures of quality and impacts of arts and culture By: Trine Bille			
Friday						
Room:		Richard Mortensen stuen		Mødelokale 1.1.	Mogens Zieler stuen	
11:25 - 12:25		European Capital of Culture: - How to strengthen application procedures of cities bidding for the ECoC title (practical workshop) By: Kristina Jacobsen		The Value of Culture: - Abandoning ROI, embracing SDG: A sustainable approach towards evaluating arts and culture more holistically By: Constantin Alexander - Rethinking the dispositive of creativity in cities by understanding value co-creation By: Nils Wählin	Aarhus 2017: - Why big expectations at the Town Hall about urban life come to nothing at a petanque field in Smallville By Ole Wolf - Giving the history back to Aarhus. The event Aarhus Stories and the exhibition Aarhus Story - two ways of presenting the history of the city By: Martin Brandt Djupdræt	

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Abandoning ROI, embracing SDG - A sustainable approach towards evaluating arts and culture more holistically

By: Alexander, Constantin, M.A., MBA
Type: Paper
Track: Evaluation of Culture

Abstract

Around the globe legislators are limited in the way how they evaluate investments in the field of so called *soft power* – arts and culture in particular. Mostly communes and states focus on one- dimensional analysis considering a brief return on investment (ROI) calculation. By doing so they disregard the complexity of soft power, the creative industries and infrastructural investments and their often times delayed impact on neighborhoods, communes and regions. But there are alternatives to ROI: Digitalization an empirical analysis on the foundation of the United Nations Sustainable Development Goals (SDG). Implemented in 2015 the 17 SDGs are the perfect set for establishing key performance indicators in every area of society. Considering the terms in arts and culture, more than one SDG could be applied, for example: Nr. 8 – Decent Work and Economic Growth, Nr. 9 – Industry, Innovation and Infrastructure or Number 11 – Sustainable Cities and Communities.

By establishing a value matrix considering the SDG a holistic evaluation of investments into arts and culture will offer legislators, media and every other stakeholder the chance, to assemble data and find a more reasonable interpretation of efficiency, effectiveness and sustainability than a simple one-dimensional return on invest analysis ever could.

Biography

Constantin Alexander was born 1983 in Hannover, Germany. He went to school in the USA, studied political science and sustainability management in Germany, France, Turkey and China and worked as a freelance journalist and sustainability consultant in Indonesia, Switzerland and Iceland. He is specialized in analyzing and disrupting complex problems.

2017-impact in relation to the cultural institutions.

By: Bak, Lene
Type: Paper
Track: Aarhus 2017

Abstract

The paper will present the preliminary analysis of the impact of Aarhus 2017 on the cultural institutions in Aarhus and Central Denmark Region. It thus goes beyond the engagement in Aarhus 2017 on a project level looking at it on an overall institutional level. The general methodological set-up for the evaluation will be presented, including the method for mapping the cultural institutions in a region with a very diverse cultural landscape. Key findings will focus on some of the core themes and objectives of the Aarhus 2017 project: Interdisciplinary// cooperation, The overall theme: Rethink, The three core values (Democracy, Sustainability and Diversity) and Legacy.

Biography

Presenter: Lene Bak, Chief Consultant and Associate Partner of Pluss Leadership. Lene Bak conducts the evaluation of Aarhus 2017 from a cultural institutional perspective in close collaboration with rethinkIMPACTS 2017.

Closing Panel: Evaluating European Capitals of Culture

By: Bianchini, Franco; Vella, Graziella; Hansen, Louise Ejgod
Type: Panel debate
Track: The Value of Culture, Evaluation of Culture, Aarhus 2017

Abstract

How and why are European Capitals of Culture evaluated? In many cities the ECoC title is also a chance to develop the knowledge base for cultural policy and build capacity for the evaluation of culture. The closing panel of *Re-Value* will shed light on three ongoing evaluation projects with the ambition of delivering more than a summative report of the success of the year.

All three are also examples of how the organization of an evaluation of a year of culture can strengthen the relationship between practice and research and build long-term partnerships.

The panel will present the evaluation of Hull UK City of Culture 2017, Aarhus as European Capital of Culture 2017 and European Capital of Culture Valletta 2018.

Biography

Franco Bianchini, Professor University of Hull

Graziella Vella, Research Coordinator Valletta 2018

Louise Ejgod Hansen, Project and Research Manager

A critical evaluation of quantitative measures of quality and impacts of arts and culture

By: Bille, Trine; Professor

Type: Paper

Track: European Capital

Abstract

The increasing interest in measuring quality, values and impacts of arts and culture has among other things been manifested in two current and comprehensive studies, namely "The Public Value Measurement Framework - Measuring the Quality of the Arts" (2014) developed in Australia, and "Measuring Quality in the Cultural Sector" developed in the Manchester and Arts Council of England (Bunting and Knell, 2014).

These projects have developed different indicators to measure the quality and impacts of art and culture for administrative purposes. The paper will look more closely at these studies. How and in which situations are arts and culture evaluated? What are the criteria used?

The purpose of the paper is more broadly to discuss the kind of measurement and operationalization of quality, values and impacts these two studies represent. What potential consequences do these measurements have for how we think about quality and how to manage and finance arts and culture? What are the cultural policy implications? What can we learn from previous research in terms of operationalizing the quality concept? Is quality at all a concept that has the theoretical substance and potential to be used to operationalize real cultural policy issues in this way? How can values and impacts be measured?

Biography

Trine Bille is Professor (mso) at CBS, Copenhagen Business School, Department of Management, Politics and Philosophy. She got her Ph.D. from University of Copenhagen, Department of Economics. Her main research interests are cultural economics and policy, and she has published widely within these research fields. She is a member of the Executive Board of ACEI, Association of Cultural Economics International.

Evaluation impacts of cultural events in urban spaces

By: Boesen, Peter Gran & Moth, Astrid
Type: Paper
Track: Art and Urban Spaces

Abstract:

How do cultural interventions or events impact the urban spaces it is set in? To fully understand the impact on the urban space, and how the conception of the space changes, one needs to have a better insight in the qualitative aspects of the viewer's perspective.

If we want better and more qualitative data, we need a larger range of methods to obtain the qualitative data, but the methods also needs to be easily implemented in the event and the event organisation, because the reality of the main parts of our cultural events in Denmark, is that they have very limited resources.

Urban Goods has worked with RETHINK impacts on rethinking and developing new and accessible methods of evaluating the cultural events impact of the urban spaces. This talk will present the findings of this process and the recommendations aimed at the stakeholders working with the cross sector discipline of cultural events in urban areas.

Biography:

Urban Goods is a creative consultancy with expertise in citizen- and user involvement, development of city- and place identity, experience design and entrepreneurial processes. We safely involve users in the development of a town, place, service or concept.

Peter Gran Boesen, partner at Urban Goods. Since 2011 Peter has worked professionally in creating better digital and analog experiences and products for a wide variety of users. With skills in experience design, business development, cultural theory and project management, Peter's basic approach is that human beings and not the product are at the center of attention. It should be understood that the successful solution is found in a complex context that must speak to the human intuition, help people understand more or make things more effective. With 15 years of experience in the Danish music industry as a musician and master of ceremonies, among other places at Roskilde Festival, Peter are also deeply rooted in the cultural world. The experience he has acquired here, he uses in his work with strategic use

of events and in relation to bringing different professions and stakeholders together in transversal collaborative constellations.

Astrid Moth, Partner at Urban Goods. Astrid Moth has extensive experience as project manager especially in cross-cutting development projects. With an education as master of arts in Aesthetics and Culture and Media Studies from Aarhus University, Astrid's professionalism is in the interdisciplinary field of culture, communication and urban development. Astrid specializes in planning and facilitating processes with human beings at the center, as a user, citizen, stakeholder or co-worker. Her strength is to work strategically with involvement processes that ensures a clear output in the form of, for example, innovation, new knowledge or anchoring and ownership. Astrid has extensive experience with communication of art and culture i.e. from her work at ARoS (art museum of Aarhus), The Women's Museum and SMUKFEST (Music festival). She is used to managing projects with many stakeholders and partners, for example, as project manager at The Viborg Festival 2013 and as project manager for the “Unge (Cool tour)” - a youth project and a project model used in the Municipality of Aarhus.

Creating Human Bonds through Cultural Diplomacy

By: Carbon, François
Type: Paper
Track: European Capital of Culture

Abstract

Cultural Diplomacy refers in its original sense to the projection by governmental agents, i.e. diplomats, of their countries' cultural values and achievements to the rest of the world. Nowadays, civil society and private sector agencies also consider the cultural relations they promote to be a form of cultural diplomacy. The term is now increasingly used as a synonym for international cultural relations.

International Cultural Relations is an umbrella term referring to the fostering of understanding between countries and especially their peoples. Such relations seek to engage in dialogue with a much broader public than is the case with cultural diplomacy. They may result from specific government or cultural institute policies, or may grow organically without government intervention. Generally, cultural relations present a more 'rounded' picture of a country as opposed to cultural diplomacy approaches, which tend to emphasize the presentation of positive images.

The Institute for Cultural Diplomacy in Berlin (ICD) promotes five principles:

- Respect and Recognition of Cultural Diversity and Heritage
- Global Intercultural Dialogue
- Justice, Equality, and Interdependence
- The Protection of International Human Rights
- Global Peace and Stability

The 4th Transatlantic Dialogue provided a dynamic environment in which to pursue these aims with particular focus on the first two which lay a foundation for achieving the last three principles. Explorers, travellers, teachers and artists are all examples of "informal ambassadors" or "cultural diplomats". All those who interact with different cultures facilitate a form of cultural exchange. More than ever before, cultural diplomacy has a vital role to play in international relations, enabling us to appreciate and promote points of intersectionality and common bonds. Bridging differences begins with approaching others with the will to acknowledge and understand their and

our own cultural identities and ‘othernesses’. Universities have a key role to play in this regard and presenters will offer multiple perspectives on how this can be achieved.

The three overarching questions of the dialogue were:

- What is the role of culture and cultural diplomacy in negotiating problems facing humanity?
- How can universities harness the potential of cultural diplomacy to transform societies?
- How can we interpret cultural diplomacy and act upon?

Each of the questions was addressed by considering the implications for policy, practice and pedagogy. For the purpose of discussion **policy** included national systems (i.e., tertiary education) and institutional responses. Each of these areas must work cooperatively to assure that culture and development of culturally competent students are important aspects of the educational experience. **Practice** focuses on co-curricular experiences that foster student success through the development of cultural competence. **Pedagogy** complements practice, with the focus on formal classroom efforts to develop culturally competent, global citizens.

An additional key element of this dialogue was its “transatlantic” nature. All of the discussions were cross-cultural with participants from around the world grappling with the definitions and understandings of ‘cultural diplomacy’ from their own societal perspectives.

Program Format

The structure of this interest session is intended to recreate the dialogue as it unfolded over its 4 editions. In addition, I will share the preliminary plans for the 5th Transatlantic Dialogue in 2020 that will once more focus on cultural diplomacy.

Learning Outcomes

The desired outcomes (which mirror those of the TAD conference) are that as a result of engaging in this interest session participants will be able to:

- 1) **articulate** why culture matters in their own societal and institutional context
- 2) **consider** a philosophy of practice that advances developing students’ & teachers capacity for cultural competence and global citizenship
- 3) **advocate** for the value of culture as a critical component of a university education - in the co- curriculum as well as in the formal curriculum.

Biography

Dipl. Ped. François Carbon, is a pedagogue and a cultural actor at the University of Luxembourg who seeks to add a creative dimension to the main tasks of the University, namely learning and research. With this in mind, he runs and coordinates cultural, intercultural events and contributes to life on campus so as to promote and improve the quality of life at the UL, broaden horizons amongst UL community members (students, doctorates, administration, professors, researchers,...), boost cross-cultural dialogue, and contribute to an exchange of ideas aimed at developing culture in Europe and since the initiation of the TAD in 2008 the concept of a Global Citizenship. Besides, François is a member of the European Cultural Parliament (ECP) and a core team member of the University Network of the Capitals of Europe (UNICA) WG 'University, Culture and the City'.

Liverpool 2018 Ten Years on.....

By: Chambers, William
Type: Paper
Track: European Capital of Culture

Abstract

This paper provides a personal view of some aspects of the impact of 2008, the year in which Liverpool was the United Kingdom's Capital of Culture. It will look at the impacts from a UK, city of Liverpool and Liverpool Hope University perspective. It will include considerations of the development of the UK City of Culture concept; the major infrastructural, social, economic and cultural changes in Liverpool and the contribution of Liverpool Hope University through its Big Hope Global Youth Congress.

Biography

Professor William Chambers is Pro-Vice Chancellor Emeritus at Liverpool Hope University, England

A qualitative approach at the methodologies to measure and assess the impacts in European Capitals of Culture.

By: Cortés, Nuria
Type: Paper
Track: European Capital of Culture

Abstract

This paper is part of a doctoral research entitled "study of the methodologies to measure and assess the Impacts of leisure major events: a critical new model based on new qualitative approaches". Within the large leisure events, the research determines three empirical frameworks of study that is concretized in three major events: ECoC, Olympic Games and Universal Fairs.

This paper focuses on impact measurement methodologies determined by ECoC. To achieve our diagnosis few methods has been used. Firstly, the revision of the different models or/and methodologies found as well as the in-depth interviews made of some agents who have been involved in the development and celebration of one of the editions of the ECoC. All of these methods determine a series of statements and values that must be maintained within the future models of measurement from qualitative positions and not only for quantitative ones.

Biography

Bachelor on Business and Administration Management Degree from the University of Navarre (Pamplona, Navarra), after her degree studies, she achieved an International Commerce Graduate Course for the Charmer of Commerce of Navarre (Pamplona, Navarra). She also obtained a Master's degree on Leisure Management Projects (culture, sport, tourism and recreation) at the University of Deusto (Bilbao, Spain). Following all this classwork, she has obtained her PhD in Leisure and Human Development of Institute of Leisure Studies at the University of Deusto (Bilbao, Spain), including a doctorate stay at Goldsmith Univeristy (London, United Kingdom). During her stay in London, she had the oppotunity to lecture in some workshops in the MA in Cultural Policy, Relations & Diplomacy (Institute for Creative and Cultural Entrepreneurship, London) related to leisure and cultural external relations, approached by major events.

Why aren't we better at articulating the value of arts and culture?

By: Crossick, Geoffrey
Type: Keynote
Track: Value of Culture, Evaluation of Culture

Abstract

How good are we at understanding the value of arts and culture, and how effective are the methods that we use for capturing that value? Have we spent too long focusing on what we believe governments of the day wish to hear and too little on the broader difference that engagement with arts and culture makes? Should we move away from evaluation for advocacy towards evaluation for understanding, which means avoiding claims that we cannot sustain while also drawing on a much wider range of methods and forms of evidence?

This keynote will draw on the work carried out for the Cultural Value Project, an initiative from the UK's Arts & Humanities Research Council which I directed and which reported last year. It will set out the broad arguments of that report, including the new emphasis on personal experience of arts and culture and its consequences, alongside a reconsideration of some of the major areas for which value is claimed, such as the economy, towns, health and education. The talk will emphasise the report's implications for some of the core themes of this conference, including the need to broaden the methodologies for evaluation and understanding if we are to properly capture the difference that engagement with arts and culture makes to individuals and society.

Biography

Professor Geoffrey Crossick is a historian and Distinguished Professor of Humanities in the School of Advanced Study, University of London. He has been vice-chancellor (Rector) of the University of London and of Goldsmiths. A member of governing boards in the cultural and higher education sectors, he speaks on higher education and research strategy, on the arts and humanities, and on the creative and cultural sectors.

“In Search of an Artistic Way to Evaluate Art - A solution to or a doubling of the problem”

By: Darmer, Per
Type: Paper
Track: Evaluation of Culture

Abstract

The purpose of the paper is to penetrate further into the aesthetic (Becker, 1982) discussions on how to evaluate art and to do so from an artistic perspective.

The paper proposed that art is to be evaluated in an artistic way. The paper will show an example of how to do so and discuss how it is relevant to do so. The discussion of relevance will also touch upon the fact that although it might be a solution (as the paper suggests) it also runs the risk of having the opposite effect of adding to by doubling the problem. The last can result from the situation where you end up not only evaluating the art but also evaluating the art evaluating the art. It might be argued that the solution is (or comes close to) what is already done when art critics write more or less artistic reviews to evaluate art.

The basic idea is to make the public (not only the critics) evaluate art artistically and thereby make art into a process or an on-going conversation between artist and the public (or different types and kinds of artists) that:

- Provides a better impression of art and the artistic process
- Shows how difficult it might be to accomplish art (and to recognise when it is art)
- Makes the public relate to art and a much more personal and artistic way than they usually do

and makes the public part of an artistic and creative process that might change the perspective upon art for the artists as well as the public.

Biography

Per Darmer is Associate professor at Copenhagen Business School, Institute for Organization. The research is within organization theory where he has studied organizational culture, organizational identity, emotions in organizations, innovation and creativity in organizations, and art of management (art-based methods: How art can be related to organizations and management). He has been a member of the international “Art of Management network and conferences since 2004, and was conference organizer for the Art of Management conference in Copenhagen 2014.

Giving the history back to Aarhus - The event Aarhus Stories and the exhibition Aarhus Story - two ways of presenting the history of the city

By: Djupdræt, Martin Brandt
Type: Paper
Track: Aarhus 2017

Abstract

A main goal for one of Aarhus most visited museum Den Gamle By this year was to give the history back to the citizens. How do we do this and how is it received?

Aarhus has until 2017 been a city without a permanent exhibition about the history of the city. The museum Den Gamle By opened in April 2017 the permanent exhibition Aarhus Story which at the moment is the 3th most visited Aarhus 2017 activity. In March 2017 the museums together with Filmby Aarhus and Aarhus 2017 arranged the open air event Aarhus Stories where 25.000 in four evening participated in audiovisual show with live music presenting the history of Aarhus on the wall of Aarhus Cathedral. The talk will present the two ways of presenting the history of the city and discuss the different values of the two history telling activities. The talk will also present user evaluation of the exhibition and the event and discuss how they are used in Den Gamle Bys practice and strategies.

Biography

Martin Brandt Djupdræt

M.A. in History and Religions Studies.

Head of research and presentation at Den Gamle By, a national open air museum and the museum of Aarhus since 2011.

Has worked as a curator at a number of mayors Danish museum and participated in realizing numerous exhibitions, publications, digital dissemination project and activities at museums.

Was the project manager at Aarhus Story and Den Gamle Bys representative in the Aarhus Stories event.

Reshaping Pafos: urban spaces and culture, people and governance as changing agents

By: Dova, Evanthia; Sivitanidou, Angeliki; Georgi, Julia
Type: Paper
Track: Art and Urban Spaces

Abstract

Since the 70's, Pafos's spatial fabric has been worn down by political conflicts, years of neglect and haphazard urban practices. The city center has lost its attraction for the residents, whilst the sprawling periphery has dispersed in all directions, creating informal ethnic enclaves and local social hubs. Pafos's bid for the 2017 European Capital of Culture (ECoC) put forth a program that addressed these discontinuities, adopting an approach that was built on the city's spatial and socio-cultural assets.

One of the proposal's underlying goals was to create a cohesive urban fabric by weaving together the spatial, cultural, economic, social and environmental threads in the place-making process. The network of spatial interventions proposed for the Pafos2017 "*Open Air Factory*" was not conceived as a mere series of distinct sites for cultural events, but as a tool for re-purposing the public spaces of Pafos as sites of social interaction and collective creativity, aided by the artistic program, which emphasized public participation and inter-cultural collaborations. With Pafos being Aarhus's ECoC2017 counterpart, the paper examines the socio-spatial impacts of an essentially cultural event, that is, the city's current transformation, the interplay among the forces that have instigated it and the potential for long-lasting change as part of its ECoC legacy.

Biography

Evanthia Dova holds a Diploma (Aristotle University Thessaloniki, GR) and a Master in Architecture (Yale University, USA) and is a PhD candidate at the Aristotle University School of Architecture (GR). She has been working and teaching architectural synthesis in Greece and Cyprus. Her research focuses on issues of dwelling in the city and its periphery.

Angeliki Sivitanidou holds a Bachelor of Fine Arts, a Bachelor in Architecture and a Master in Environmental Design (University of North Carolina at Charlotte, USA). Currently she is a PhD candidate at the University of Kent (UK), conducting research on the Bioclimatic

Design of Traditional Architecture. She has been working and teaching sustainable architecture and culture-led urban development in Cyprus. She is also a member of the Ex-Artis cultural movement.

Dr. Julia Georgi is Associate Professor in Landscape Architecture and Head of the Architecture, Land & Environment Dept., Neapolis University Pafos (CY). She holds a PhD (Aristotle University Thessaloniki, GR), a Master in Landscape Architecture (University of Newcastle Upon Tyne, UK) and a BSc in Forestry –Environment (Aristotle University Thessaloniki, GR). She is a Board Member of LE:NOTRE INSTITUTE and a visiting Professor in China and Italy-Milano Politecnico.

E. Dova and A. Sivitanidou participated in Pafos's ECoC 2017 Bid. All three are currently participating in various artistic and cultural events of Pafos European Capital of Culture 2017.

The UK competition and Glasgow's bid to host European City of Culture 1990

By: Edwards, Clare
Type: Paper
Track: European Capitals of Culture

Abstract

The UK was the first EC member state to select, in 1986, its European City of Culture (ECoC) nomination via a competition between cities. Glasgow won the nomination and subsequently became the first 'post-industrial' city to hold the ECoC title.

There has been a significant amount of research into the social, cultural and economic impacts of Glasgow's year as ECoC in 1990. However, little is known about the origins of Glasgow's approach.

With reference to new archival research and oral history interviews conducted with some of the key decision-makers, the proposed paper will examine the strategies employed by Glasgow in developing its ECoC bid. It will examine the decision-making process and consider the roles played by key actors in the UK's central government which resulted in Glasgow winning the nomination. It will also establish the broader national and European context and parameters which shaped Glasgow's approach to ECoC.

The paper will argue that in 1986, the lack of formal cultural policy in Glasgow presented a vacuum in the city's ECoC bid strategy which was filled by the increasingly coherent economic development strategies developed for the city in the preceding years. Rather than culture leading regeneration, regeneration led 'culture'.

Biography

Clare Edwards is currently completing a PhD in Cultural Policy in Glasgow 1970-1989 at the University of Glasgow, in collaboration with Glasgow Life (Glasgow's City Council's arms-length external organisation for culture and sport) and funded by the UK Arts and Humanities Research Council.

Promoting Europe? A vox pop study of Aarhus 2017 (European Capital of Culture) events

By: Fage-Butler, Antoinette
Type: Paper
Track: European Capitals of Culture

Abstract

European Capitals of Culture (ECoC) was established amongst other things to promote a sense of European identity and highlight diversity in European cultures (European Commission, 2017), in line with the “ideas” approach to legitimacy-generation in the EU (Wodak, 2012). The aim of this paper is to investigate attenders’ observations about the presentation of “Europe” at Aarhus 2017 events using a vox pop methodology.

Data collection is taking place at various venues during 2017. A pilot study indicates the importance of identifying attenders’ perspectives in studies of ECoC events, demonstrating the complexity of reception as attenders’ interests and personal histories were salient in their accounts of their experiences of the event. It indicates that when settings get seconded to new projects such as ECoC, attenders may come with expectations that pre-exist the new project. It reveals that “Europe” may be included with a light touch in ECoC events (Immler & Sakkers, 2014), but attenders in the pilot study were of the opinion that attention to Europe could have been more emphatic. Finally, I discuss the findings of this study in relation to the interconnections between culture and politics in ECoC events.

Biography

Antoinette Fage-Butler holds a PhD in Knowledge Communication from Aarhus University, Denmark, where she is an associate professor. Her research interests include cultural aspects of the EU and health communication. She is currently running a research project with ReThinkIMPACTS that investigates how Europe is presented in Aarhus 2017 events.

Broadening the perspective of the economic value of culture - based on experiences from ECOC Aarhus2017

By: Falbe-Hansen, Morten
Type: Paper
Track: Evaluation of Culture

Abstract

When a cultural project is supported by public money there will always be an expectation of some kind of impact or return on investment. This is most easily communicated and understood in economic terms. Unfortunately. Because the impact may not lend itself easily to quantitative measures, not least monetary.

However, economic impact is also a legitimate and likely objective, especially of larger cultural projects and cultural policy in general. But not just in traditional ways. Blinded by traditional Economic Impacts Analysis we often miss the potentially much greater impacts that can arise from investing in culture.

This paper will look into the case of Aarhus2017 to reflect upon the broader economic value of a European Capital of Culture, and cultural projects in general. Preliminary results from the evaluation of the creative industry projects called More.Creative Events will be presented to illustrate the complexities at work in the creation of economic value. This is a value that can only be appreciated, and captured, by looking beyond simple estimations of increased revenues and towards the cultural impacts on creativity, innovation and attractiveness.

Biography

Morten Falbe-Hansen, Project Manager at The Secretariat for the Aarhus 2017 Foundation and at Central Denmark Region. Stakeholder Manager at RethinkIMPACTS 2017.

Morten has a background in the private sector within market research and business development. At Central Denmark Region Morten has worked with business development programs supporting innovation within ICT, welfare technology and the creative sector. Since 2015 he has been a part of Aarhus2017 European Capital of Culture, where he has worked primarily with creative business initiatives and the evaluation of Aarhus2017 together with Aarhus University.

Rethink Rethought

By: Frantzen, Daniel & Frandsen, Søren
Type: Paper
Track: Aarhus 2017

Abstract

The paper seeks to inquire into the digital infrastructure of Aarhus 2017 through the concept and slogan of 'Rethink'. With the use of empirical data from digital sources such as Twitter, Facebook, hyperlinks and Google's search engine, we show how the concept of 'Rethink' is constructed and distributed across the webspace surrounding Aarhus 2017.

Drawing on Actor-Network Theory and the sociology of engagements, we describe the creation of 'Rethink' as a process of translation and investment. In order to monitor the impact of 'Rethink' we turn to the web in order to track how professionals as well as lay people use the concept on various platforms. This way we can interrogate the scope and depth of the various uses of 'Rethink'.

Our preliminary conclusion is that the very concept of 'Rethink' has already contributed to a revaluing of culture. 'Rethink' is performative in opening new ways for social actors to value culture as an instrument of change

On a more general note we propose that digital methods hold fruitful potentials for measuring and approaching the value of European Capitals of Culture (online as well as offline) in ways that differ from usual methods such as surveys, focus groups etc.

Biography

Daniel Frantzen & Søren Frandsen are both master students at the Department of Sociology, University of Copenhagen. Their research interests lie in the merits of digital methods for exploring emergent urban phenomena.

Ten Years After: Cultural adaptability and changing concepts for a second ECoC bid

By: Géczy, Nóra; Komlósi, László I.; Dávid, Nagy; Kovács, Zsolt;
Type: Paper
Track: European Capitals of Culture

Abstract

The city of Győr, a dynamically developing industrial city in North-West Hungary prepared a bid for the 2010 Hungarian ECoC which was to be decided for one of the Hungarian bidders out of six Hungarian towns in the final competition in 2005. The city of Győr elaborated a program for **cultural integration** among the stake-holders in the socio-economic environment based on the triple helix model of involving the local government, the industrial partners and the university, all of them representing the major employers in the city. The concept of cultural integration was also to refer to the city which should exploit an opportunity of being a **cultural gate to the west**, especially to Austria, Slovenia and Slovakia. In the bid of 2005 the city of Pécs was the winner as being the **cultural gate to the Balkans**. In 2016 the city of Győr decided to prepare a bid for the 2023 ECoC in which a Hungarian city will be a partner cultural capital. Ten years have brought a lot of social, economic and cultural changes in the life of the city of Győr. A positive consensus has been established among the stake-holders in the city that a quadruple helix model should figure as the conceptual basis of the cultural landscape of the city in which the local government, the industrial partners, the university and all the social-cultural institutions should be involved. The metaphor to prompt the intended meaning of the cultural complexities emerging from the cooperation of the stake-holders is **flow**. Beside the fact that Győr is a city of three rivers running into the main vein of the Danube, it is the constant flow of workforce, companies, social and cultural organizations, grass-root civil initiatives, international intellectual streams that create new meanings for the citizens of Győr. Our presentation will scrutinize on the ever-changing conditions for a livable civic environment with diverse cultural activities.

Biography

Nóra Géczy, László I. Komlósi, Dávid Nagy and Zsolt Kovács are all from Széchenyi István University, Győr, Hungary

Inter Pares Project Workshop Description

By: Havelund-Willett, Julie
Type: Workshop
Track: Art and Urban Spaces

Abstract

Julie Havelund-Willett of the choreographic duo, Inter Pares Project (IPP), will present a short workshop with some of their approaches to movement and performance. Some of the key aspects of IPP's research evolve around ways of learning and retaining embodied knowledge. They adopt a site-responsive format in which they most often work with local communities, and are currently considering ways to make this method more sustainable, the evaluation of each process, and what remains at the end.

This workshop will offer a small selection of tasks developed by IPP, both physical and less physically demanding, with the aim to inspire discussions about these methods, how the work can exist in different urban contexts and the relationship to place.

Biography

Inter Pares Project launched in London in 2013 and is a choreographic duo between the dance artists, Agnese Lanza from Italy and Julie Havelund-Willett from Denmark. Their work has developed through various European residencies, and has been performed and taught in different contexts including institutions, theatres, galleries, museums, outdoor spaces and private places.

Rousseau's Theory of Public Spectacles and European Capitals of Culture

By: Rolf Hugoson; CERUM
Type: Paper
Track: Evaluation of Culture

Abstract

The paper explains how Rousseau's theory of cultural policy as expressed in the famous book "Letter to M. d'Alembert on Spectacles" (1758) can help us better understand and explain the intellectual roots of the ECoC system.

D'Alembert argued in the Encyclopaedia – in an article on Geneva – that the city lacked a theatre and that to add such an institution would raise the cultural level. Rousseau answered that unlike the royal Paris, in a small republic like Geneva there was no need for professional comedians. Instead, it would be more natural to continue the tradition of popular festivals in the squares.

The consequences of Rousseau's romantic argument can be traced up to the system of ECoC:s, where we see again an emphasis on the small scale, on the value of national particularities as opposed to the French hegemony, on the popular and democratic as opposed to domination of academies of art. This is not to say that the ECoC system is merely romantic. Critical readings of Rousseau's mythology have revealed dynamic moments in this theory of public spectacles that also can help us explore obstacles and opportunities in the modern ECoC system. Paradoxically, even if Geneva will not become a ECoC, the ECoC system remains inherently Genevan.

Biography

Rolf Hugoson is a senior lecturer in political science at Umeå University. His research interests are urban history, diplomatic history, theories of cultural policy and regional development.

The Overheard - An ecological approach to public sounding art

By: Højlund, Marie Koldkjær; Riis, Morten Riis; Kirkegaard, Jonas R.; Breinbjerg, Morten
Type: Paper
Track: Aarhus 2017

Abstract

In Danish, the word *overhøre* has two contrasting meanings. It both refers to the situation where we do not pay attention to what we were supposed to hear, as well as the situation in which we vaguely hear something that was not intended for us. Our artistic research project The Overheard reflects on this ambiguity by staging overhearing as an essential ecological mode of and thus an integrating factor in the understanding of our place (Dunn, 1997). The Overheard is a part of the official program for European Capital of Culture, Aarhus 2017. The main objective is to invite everybody to listen more carefully and rediscover our sounding surroundings by offering several different listening experiences in the form of thematic live concerts, sound sculptures and the development of a soundscape webpage that connects the locations and sculptures in real time through an online mixer (at www.overheard.dk). The Overheard aims to expand people's understanding of the overheard as a generative, political and messy field of possibilities (Labelle, 2012) that allows for an ecological approach focused on the multisensory background, the atmosphere and the overheard, as well as raising issues around intimacy, surveillance and telepresence.

Dunn, D. (1997) Nature, sound art, and the sacred. p. 3. In: Music from nature. Ed. by D. Rothenberg. Terra Nova, 2(3): 61-71. The MIT Press.

LaBelle, B.: Shared Space. Talk at "The Sound of Architecture" at Yale University 4-6, October 2012.

Biography

Marie Koldkjær Højlund holds a PhD degree from Aarhus University, exploring a practice-based approach to noise in hospitals. She also works as a sound artist and has exhibited sound art installations. As a composer under the alias Marybell Katastrophy she has received numerous grants, released albums and played concerts and festivals around Europe.

Morten Riis holds a PhD degree from Aarhus University and is educated in electronic music composition from the Royal Academy of Music, Aarhus. Besides his academic work he is a sound artist having received numerous grants and commissions, released several albums, played numerous concerts and exhibited sound installations.

Jonas R. Kirkegaard is a Danish sound artist, sound designer, lecturer and researcher working in the field of interaction design, sound installations, DIY-culture and multi channel composition. He has been doing concerts and installations at Iceland Airwaves, Spot festival, National Gallery of Denmark, SPOR festival, Sonic Arts etc.

Morten Breinbjerg is an Associate Professor at the School of Communication & Culture at Aarhus University and currently Head of Department at Digital Design & Information Studies. His research is in the field of audio design, software studies and interface aesthetics. Morten Breinbjerg is the founder of the Audio Design program at Aarhus University.

SROI in the art gallery: putting a price on the social value of the arts

By: Jackson, Andrew
Type: Paper
Track: Evaluation of Culture

Abstract

This paper offers an account of a social impact evaluation carried out for Turner Contemporary, a leading contemporary art gallery located in Margate, South-East England. The evaluation used the Social Return on Investment methodology (SROI), and accounts for the social value created by the gallery over the period 2015-2016. Although SROI has become increasingly popular as an evaluation tool, this is one of the few examples of SROI being used to understand the social impact of a contemporary visual arts gallery.

Given that social value has no 'price', the SROI method determines the monetary value of social outcomes by using financial proxies. In this way SROI principles set out to measure the social value created relative to the value of the resources invested. This gives a common measurement to assess the return on investment created by organisations and activities. The SROI methodology recognises that using monetary value does not capture the whole value that is created, and SROI reports are a blend of qualitative and quantitative evaluation. However, SROI remains a controversial method in the arts and culture sector and, as well as discussing the findings of the research, this paper also discusses the arguments for and against the method.

Biography

Dr Andrew Jackson is director of the COaST research group at Canterbury Christ Church University in the UK. COaST comprises researchers, academics and practitioners who have a shared interest in evaluation methods for the arts and cultural sectors. He has led the evaluation of several key arts and culture projects in the UK.

How to strengthen application procedures of cities bidding for the ECoC title

By: Jacobsen, Kristina
Type: Workshop
Track: European Capitals of Culture

Abstract

In this workshop we shall be presenting work undertaken by the ECoC LAB (European Capital of Culture Laboratory) of the Institute for Cultural Sciences at Hildesheim University. The LAB was founded in the spring of 2017 and later in June we organized a kick-off conference entitled „Auf dem Weg zur Europäischen Kulturhauptstadt“ („On the right track to become an ECoC“). We are also involved in the setting-up of future conferences in other German cities and towns. Our aim is to link up cities facing the same requirements in spite of having sometimes very different political, financial and social situations. How can we as an academic research institute help to improve and strengthen application procedures to the benefit of all parties ?

Illustrated by examples, we should like to present and discuss the work of our ECoC LAB. The focus will be on the efforts of bidding cities to fulfill the following application requirements to become an ECoC :

- sustaining development
- facilitating a wide participation
- promoting the European dimension

Biography

Kristina Jacobsen, M.E.S. (Master of European Studies) is Managing Director of the European Studies Programme of the Freie Universität Berlin and Technische Universität Berlin and Co-founder of the ECoC LAB at the Hildesheim University. Her primary research interest is European Capitals of Culture, EU cultural policy, German and French national cultural policy

The practice and implications of lingua franca English in Aarhus 2017

By: Jacobsen, Ushma Chauhan
Type: Paper
Track: European Capital of Culture

Abstract

Research in metrolanguages (e.g. Maher 2010) examines the fluidity and fixity of different languages in contemporary urban environments and is highly attentive to language ideologies, practices, resources and repertoires (Seargeant 2009). This paper begins by providing an overview of my approach to Aarhus 2017 as a space of language encounters. It continues to outline and reflect on my conceptual and methodological framework that uses the notion of metrolingualism. This involves the identification of actors and activities that engage with other languages than Danish in numerous events over the course of Aarhus as European Capital of Culture 2017. Despite Aarhus 2017 being associated to 'Europe' which should, in theory, imply the presence of multiple languages - the dominance of English as a key language for communication and interaction is striking. The paper attempts to go beyond common-sense explanations for this and ends with a discussion of my initial findings related to the practices of using lingua franca English at fifteen selected sites and the implications of this at the local, national and international level.

Biography

Ushma Chauhan Jacobsen is Associate Professor at the Department of English, Aarhus University. Ushma teaches Global Englishes and Intercultural Communication and her research interests include knowledge systems and professional communication, intercultural analysis, English as an international/global language, cosmopolitanism and ethnographic methods.

The value of European Capitals of Culture through the collective memory: what remains?

By: Jaffré, Maxime; Raevskikh, Elena; Pedler, Emmanuel
Type: Paper
Track: Evaluation of Culture

Abstract

The territorial attractiveness and the value of a city designated “European Capital of Culture” (ECC) is largely measured through its ability to invent new urban consumption patterns associated with a sense of European unity. Hence, the cultural offers of ECC are often built on narratives and traditions that emphasize respect in national and regional diversity while highlighting the common cultural heritage of European countries. However, the long-term effects of the ECC on the collective memory of citizens and on cultural institutions are still rarely explored by social scientists.

What kind of memories from the ECC cultural offers do the target population keep during several month, years or even decades after these events? Do the ECC cultural offers stimulate the new cultural mobilities throughout Europe? Are there any differences of perception between (1) the cultural programmings induced during the ECC year, and (2) the regular annual programs of the pre-existing cultural institutions (operas, museums, theaters, etc.) that operate before and after the European policies' implementation?

By comparing the contrasting cases of the ECC from the south (Marseille, Genoa, Bologna) and from the north (Wroclaw and Umeå), this paper brings together ethnographical, cartographical and statistical data analyses that allows to understanding how European policies impact the collective memory and contribute to the European cohesion

Biography

Maxime Jaffré is Research Fellow at the French National Center for Scientific Research (CNRS), at the Centre Norbert Elias in Marseille.

Elena Raevskikh is Research Fellow at the French National Center for Scientific Research (CNRS), at the Centre Norbert Elias in Marseille.

Emmanuel Pedler is Professor and Research Director at the EHESS, at the Centre Norbert Elias in Marseille

Evaluation of the Artists in Residence Program- Wrocław European Capital of Culture 2016

By: Kamińska, Kamila
Type: Paper
Track: European Capitals of Culture

Abstract

“Art should comfort the disturbed and disturb the comfortable” Banksy. The ECoC2016 in Wrocław with the slogan: “Spaces for beauty” among other activities had a strong artist residence program. That included incoming artists, outgoing artists and residential institutions support. We were interested in what ways it was beneficial, inspiring and fruitful for all those groups. Team of the researchers designed and implemented the qualitative methodology of evaluation. The procedure took over a year. Case study method with narrative interviews and observations were the primary source of the data. The three dimensions of the research field were constituted by the aims of the program, that included:

- European values promotion
- Networking
- Mutual Learning

Field notes, photos and 120 pages of transcripts were then coded and analyzed. Report included the results but also a catalogue of the recommendations. This paper will shortly present the those and await discussion both from the academics and practitioners.

Biography

Kamila Kamińska, PhD in liberal arts. Her area of specialisation is pedagogy of the city, revitalisation, and streetworking. Since 2005, she has lectured at the Institute of Pedagogy of the University of Wrocław. Member of domestic and international scientific organisations, such as: Discourse Power Resistance. Since 2015, a board member of the University Network of the European Capitals of Culture (UNeECC). Expert of the European Capital of Culture Wrocław 2016. Author of numerous publications and projects: scientific, social, commercialising knowledge. It is thanks to her that the Nowe Horyzonty (New Horizons) Cinema has a special programme for Parents: “Pram Room” that makes a slogan: “kids don’t exclude from culture!” a reality, the University is friendly to young parents thanks to the “Mom studying” initiative, and Lower Silesia has “Village children’s museums,” and other local passionate initiatives. Since 2012, she has operated the Critical Education Association, which she founded with her friends and students and of which she is the president and the Centre for Sustainable Development of Wrocław’s Societies, which she is a head of.

Re-thinking the value of historical art icons for new generations

By: Lindland, Kristiane Marie Fjær
Type: Paper
Track: Art and Urban Spaces

Abstract

Art museums are responsible for collecting, preserving and mediating art across generations. Curating old collections and artists for today's audience demands that the art is contextualized for the present. The art museum of Stavanger (part of MUST) recently opened a new exhibition of Kitty Kielland, one of Norway's most famous artists. The exhibition re-vitalizes the old paintings with performance art and developed apps, thus combining old techniques with modern, interactive technology. The following questions will be addressed in the paper: How do the curators reason when aiming re-value and mediate historical art collections for new generations used to a different pace, social media and new technologies? And; to what extent do trends develop and transform between art institutions? Finally; how has Stavanger as one of Europe's Cultural capitals in 2008, influenced on how Stavanger Art museum think, work and cooperate with other institutions and actors for mediating art in a relevant way for new generations? These questions will be explored through interviews with curators and other participating actors in exhibitions at Stavanger Art Museum.

Biography

Lindland, senior scientist at International Research Institute of Stavanger (IRIS), holds a PhD in Management, specializing in innovation and strategy development. Her theoretical perspectives draw upon Pragmatism and process-perspectives, focusing on how re-interpretation of meaning and meaning-makers can foster innovative agency. In her PhD, she studied designers' daily work-strategies in product-development processes through qualitative fieldwork.

Culture-led Urban Regeneration for the Creative Class in Greek Cities: Implications for the Geographies of Socio-Economic Crisis

By: Monioudi-Gavala, Theodora & Koutsobinas, Theodore
Type: Paper
Track: Art and Urban Spaces

Abstract

This paper critically addresses the challenges posed by the discourse of the creative city in Greece amidst a prolonged economic and social crisis. We develop our analysis with a discussion of Florida's creative class theory as a foundation and an 'intellectual technology' that supports the creative class through urban regeneration outcomes, artistic enhancement, focus on innovation and entrepreneurialism and, eventually, economic opportunities. We situate this analysis in a culture-led urban geography of socio-economic regeneration through the support of the creative class and the creative city. We demonstrate how culture change-related policies can move beyond issues of the socially deprived neighborhood such as real estate revitalisation towards the goal of developing new opportunities for start-up entrepreneurialism, social inclusion and sustainable economic prosperity through brain drain reversal. Our study focuses on Greek cities and analyses cultural, start-up entrepreneurial and leisure clusters in cities such as Athens, Patras and Chania, with a special emphasis on the geographical map analysis of flagship areas such as Thission/Gazi area and the Patras old Port and on the frictions that arise between so-called 'laissez-faire' development and planning capacity-building of public policy and politics. Through an analysis of culture management, we examine how a balance can be achieved between urban regeneration processes and standard goals of socio-spatial distribution. Finally, the paper draws conclusions on the relation of culture management and urban regeneration towards the support and the expansion of the creative class of artists, analysts and innovation entrepreneurs in creative cities of the developing periphery of Europe and the shift of the cultural economy of the Greek city from a consumption-oriented domestic demand profile to export-oriented and sustainable development activities.

Biography

Theodora Monioudi-Gaval and Theodore Koutsobinas are both from Department of Cultural Heritage Management and New Technologies, University of Patras (at Agrinio)

A temporary urban space with a `playing appeal` in different cities and contexts

By: Petersen Specht, Lise
Type: Paper
Track: Art and Urban Spaces

Abstract

MY PLAYGROUND is a moveable and temporary urban space with a playing appeal designed by Gustin Architects in cooperation with Aarhus 2017 European Culture Capital. MY PLAYGROUND is visiting four different Danish cities and contexts in 2017 for a period of two month in each city.

The aim of MY PLAYGROUND has been to *rethink* the playground by designing an innovative and poetic architectural design that invites both children and adults for creative play, causal meetings and socializing. This project arises many new questions about play and play-culture and artificial architecture in the urban space, and further about the potential of temporary urban space in the urban development.

This presentation is based on preliminary findings of an ongoing ethnographic study, investigating the **encounter** between this urban (playground) design and four different city contexts. The aim of the study is to study the **encounter** between this urban (playground) design and four different city contexts and which potential MY PLAYGROUND has to reframe the everyday life of the citizens´ by offering new possibilities for play, movement and socializing.

Three questions will be addressed and discussed;

1. Firstly what characterizes this intended `re-thinking of the playground`? What characterizes the architectural design of MY PLAYGROUND in the tension between art in public space and a playground with a variety of possibilities for different types of play and movement?
2. Secondly who is the architecture of MY PLAYGROUND appealing for, and how is this urban space actually being used and by whom (children, youngsters or adults)? What characterizes the playing interacting at MY PLAYGROUND in form of different types of play and movement, socializing, either self-organized or based on events planned by the visited cities?

3. Thirdly how is this use of MY PLAYGROUND varying in the four different urban contexts, corresponding to different citizens' and the socio-geographical, architectural contexts in the four contexts?

Biography

Lise Specht Petersen's primary research field is about play, movement and architectural designs at playgrounds and in the urban space. With her PhD thesis she investigated, how different architectural designs at the playground and in the Urban Space are influencing the playing interaction, and did find important differences on the playing interaction in different types of architecture (Petersen, 2014). At the moment she is involved in different research projects at Centre for Sports, Health and Civil Society about interaction; 'the Playship' (<http://legeskibet.dk>), a project with the aim of developing the Danish play culture and revitalizing harbour cities and the research of the 'My Playground', where the focus is to investigate the potential of a temporal urban space and the meaning of this kind of urban architecture for citizens in the different city-contexts. Further and as a part of a big research program at Centre for Sports, Health and Civil Society about interaction between the voluntary and the public sector she is studying different ways of involvement of citizens in urban development projects

The Value of Local Culture at an Internationalized University

By: Pozsgai, Gyöngyi; Németh, Timea
Type: Paper
Track: European Capitals of Culture

Abstract

The structure of the student population of higher education across the globe has transformed significantly as a consequence of globalization and migration. Therefore, it is an imperative for institutions to make the best efforts and rethink the value of culture. Universities need to seek ways to integrate this multicultural student population into the local culture and at the same time teach local students how to respect other cultures.

In this paper we aim at presenting the results of a follow-up study based on the outcomes of a survey carried out at the University of Pécs in Hungary among 255 international and local students in 2011. The outcomes suggested that local culture is only attractive for those international students who have regular contacts with Hungarian students; otherwise local culture has no value for them. In the follow-up survey focus group interviews were carried out to investigate what changes have since been implemented in order to address the above needs to integrate the multicultural student population into the local culture.

As a conclusion, several strategies for the future and already implemented intercultural programs will be revealed and discussed.

Biography

Gyöngyi Pozsgai, PhD works as international relations co-ordinator at the University of Pécs, Hungary and is a guest lecturer at the Faculty of Cultural Sciences, Education and Regional Development. She has 13 years of experience in higher education. Between 2006-2014 she was the Secretary General of UNeECC. She is a member of the European Cultural Parliament. Her special areas of research are higher education marketing, international student recruitment and personal management. Timea Németh, Phd, is an assistant professor at the Department of Languages for Specific Purposes, Medical School, University of Pécs, Hungary. She teaches English and Hungarian for medical purposes and intercultural competence for Hungarian and international medical students.

Her research interests include intercultural competence, intercultural language learning and the use of online educational tools in teaching.

Mapping places and relations: representations of the city of Patras and its reflections in the academia through the art of cartography

By: Simoni, Helene
Type: Paper
Track: Art and Urban Spaces

Abstract

In this paper, the art of cartography is employed with a double mission. First, digital cartography (GIS) is used to provide quantitative data as to how the cultural profile of a city is reflected in the implementation of the international relations of its Higher Education Institutions. Then, mental cartography (sketch mapping) is employed to provide qualitative insights as to how international members of the academic community visualize their life in the city. The case study is drawn from a course on Greek culture and civilization, offered to all international students of the University of Patras (European Capital of Culture 2006).

The main arguments presented here are:

- 1) the enhancement of the cultural image of a city can act as an attraction factor for establishing partnerships between Higher Education Institutions in the field of cultural studies and,
- 2) University courses on art and culture can encourage active engagement of international exchange students in their hosting cities.

The expected benefits are manifold. The academic community is facilitated in implementing its international aspirations, the city authorities get informed about the city function and the students find an enjoyable way to convey their emotions, experiences and comments.

Biography

Helene Simoni, a member of Laboratory Teaching Staff at the University of Patras, studied History & Archaeology and undertook an M.A. in Landscape Studies and a PhD in Urban Planning & Heritage Management. Co-founder of the Institute of Local History, she shares her research interests between GIS and Oral History.

(Re)phrasing the value of art in health initiatives: How is professionalism and sustainability of aesthetic interventions ensured?

By: Steenberg, Mette; Rasmussen, Anders Juhl Langscheiden; Dahl, Jonas; Obel, Carsten; Ottow, Mikkel
This panel is organized and curated by Central Denmark Region and Læseforeningen

Type: Panel debate

Track: The Value of Culture

Abstract

Health sectors in Western societies are under growing pressure, and mental health problems make out one of the greatest burdens. Preliminary cognitive studies have shown positive results on the use of culture for improvement of mental health. Danish experiments with 'Culture on Prescription' are budding, and the region of Central Jutland has a focus on the area. The Danish Reader Organisation (DRO) organises *shared reading groups* for improvement of mental health, and they represent an example of aesthetic interventions. Taking departure in present knowledge, this panel will focus on clarification of values and roles, and securement of professionalism in aesthetic interventions.

Shared reading groups are 'effective' because a reading session is only about experiencing literary fiction together. But the overarching goal is to improve the mental health of participants. Could this empirical paradox of the 'autonomy of arts' point towards different but concurrent types of value at play?

In the health sector, actors often do not know which cultural activities to reach for, or how to secure the quality of activities. On the other hand, initiatives with overt health goals in the cultural sector are often shied away from, in a wish to not instrumentalise art. Public libraries and other cultural actors are searching for new roles for themselves, but do not have the means to implement large-scale health interventions. Our questions are:

- How do we develop and guarantee professional aesthetic interventions in mental health settings?
- What kind of professional competencies are needed to maintain the quality of the aesthetic intervention, yet meet the needs of defined target groups within the (mental) health sector?
- How are cultural interventions deployed in large scale health programmes?

Biography

Mette Steenberg, PhD, Post.doc. Researcher at Interacting Minds Centre, and initiator and leader of the Danish Reader Organisation.

Is literature a possible treatment of psychiatric illness? This question is being asked within the, in Denmark, newly established field of Culture and Health. The answer is sought by a strained health sector. The sector has with two public grants for 'Culture on Prescription' (Kultur på Recept) investigated if there is something to gain from art for the improvement of mental health. But could the question be asked differently and who should provide the answers? Steenberg has conducted research on experiences and cognitive effects of reading groups. She brings examples of how, if the reading of literary fiction can have therapeutic effects, it is brought on because of non-intended consequences of reading. It is not possible to read with a therapeutic goal, but through aesthetic engagement, the therapeutic can happen through a certain way of investing yourself in the text. How this engagement occurs, when and with what texts, deems an answer from disciplines in the humanities that dares to explore if and how aesthetic experience can have a use-value.

Anders Juhl Rasmussen, postdoctoral fellow, University of Southern Denmark.

His background, which led him to the field of Narrative Medicine, is a master's degree in Danish literature and Philosophy from University of Copenhagen, followed by a PhD project on modernist Danish literature based on the narrative theories. Most recently, he has written a monograph on the existential philosophic aspects of Peter Seeberg's major works.

Since the field's establishment at Columbia University in 2000, Narrative Medicine continues to gain ever-larger international acceptance. At the University of Southern Denmark, they have been offering a master's level elective for students in health sciences during the fall of 2016 and a bachelor level elective for medical students during the spring of 2017. They have succeeded in making their course in narrative medicine mandatory for all first year medical students starting from this semester.

The aim of the courses is to develop a narrative competence in listening to patients' illness narratives and thereby to strengthen the students' empathy with their patients. Literature is rich in stories about human suffering, and by becoming familiar with tested methods of reading slowly and with attention to detail, it is expected that their students will become better at understanding patients' illnesses, life-situations, and individuality.

Jonas Dahl, CEO, Regional Hospital Randers.

Jonas Dahl is MA in Political Science and History from the University of Aarhus. In 2005-2007 he was a member of the Regional Council in the Region of Central Jutland before he was elected to the Danish Parliament in 2007, representing the Socialist People's Party. Jonas Dahl has been the leader of his party's parliamentary group, spokesman on finance, and spokesman on health, and was for a brief period Minister for Taxation in 2013-2014. Before his political career, Dahl worked as officer in the administrative department of Health and Care in the Municipality of Aarhus. In connection with the region and city of Aarhus being European Capital of Culture 2017, Dahl and the Region of Central Jutland have begun to work for an integration of art and culture at Randers Regional Hospital.

Carsten Obel, Professor in Mental Child Health and General Medicine, MD, GP, PhD. Head of Research Program for Mental Child Health, Director, Centre of Collaborative Health, Aarhus University, Senior registrar, Danish Committee for Health Information.

Carsten Obel is clinically specialist in general medicine and has worked as a GP in Greenland, Norway and Aarhus. He started his scientific work with a collaborative project with health nurses in Aarhus Municipality in 1990 and has since then been engaged in developing practice oriented research, addressing metabolic and mental health services for children and youth. Obel has been involved in child health epidemiology and health organisation through more than 25 years. Amongst other projects, he has researched in the effect of smoking during pregnancy on probability of ADHD in the offspring, he has worked for a reorganisation of general health care of schoolchildren, gathering the efforts to address the area of youth mental health and lifestyle. He has worked with large Danish and Scandinavian cohort studies and the documentation of a population intervention supporting resilience.

Mikkel Ottow, Cultural Consultant, Central Region Jutland, department of Regional Development.

Ottow's role in the Region of Central Jutland is to facilitate meetings between the culture and health sectors politically, organisationally and in practice. He consults municipal and regional actors on where and how new collaborations and gathering points between health initiatives and aesthetic practices can be facilitated.

To what extent do municipal expenditure devoted to the cultural sector spur the production of cultural services?

By: Sörensson, Robert
Type: Paper
Track: Evaluation of Culture

Abstract

This paper focuses on the impact of local public expenditures on the production of cultural services and creative industries, its growth and change in Swedish cities and / or municipalities (cities hereafter) during the time period 1998 to 2014. A distinguishing feature of production of cultural services and culture as a policy area, in the Swedish setting, is that it constitutes one of the few policy areas where the city has a genuine possibility to influence its direction, scale, and scope. In comparison to other policy areas, such as education and health care, the corresponding opportunities are much more restricted due to legal regulations as well as clearly defined responsibilities and assumed areas of competences, i.e. services that the city must provide for its citizens. Hence, we might expect larger local/regional variations in local public expenditures dedicated to the production of cultural services in comparison to other services provided by cities. The growth in the production of cultural services is measured in terms of employment both within and between cities for the time period 1998 to 2014. In the same vein, local public expenditures devoted to the cultural sector is measured both within and between cities for the same time period. The employment growth in the production of cultural services in a given city is related to local public expenditures devoted to the cultural sector as well as relevant control variables within that particular city. Motivated by the fact that not every city has same response to local public expenditures and additional control variables, suggests a multilevel modelling approach. This model type is sufficiently rich to allow for both varying intercepts and varying slopes. The former permitting means to differ by cities, and the latter facilitating effects of predictors to vary by cities. Furthermore, this approach pool information across clusters and repeat measures of units, i.e. in this study cities within a nation, and the effect of partial pooling is influenced by the amount of variation among cities referred to above.

Biography

Dr. Robert Sörensson, Centre for Regional Science, Umeå University, Sweden.

Why big expectations at the Town Hall about urban life come to nothing at a petanque field in Smallville.

By: Wolf, Ole
Type: Paper
Track: Aarhus 2017

Abstract

Urban Lab is a cooperation between eight municipalities in Central Region Denmark and Aarhus 2017.

The cooperation started, because all the participating municipalities had an ambition about transforming urban spaces – be it traditional town centers or centrally located former industrial areas. The general focus was on creating spaces full of life and with room for physical exercise and cultural events.

For four years Urban Lab have worked with city development in the cross field between city planning and culture. Activities has been workshops, conferences and cultural productions in the urban space.

At the conference, we will present some of the areas where we have succeeded in creating the desired urban life – and talk about why it is sometimes hard to transform high hopes and big ambitions into lasting results.

Biography

Ole Wolf is steering group leader at Urban Lab, coordinator at the Cultural Department at the Municipality of Horsens and former Interim Program Director at Aarhus 2017.

Rethinking the dispositive of creativity in cities by understanding value co-creation

By: Wåhlin, Nils
Type: Paper
Track: The Value of Culture

Abstract

This paper takes its starting point in the actual discourse concerning creative cities. It is argued that this discourse is the tip of a much larger iceberg, which conceals below the surface a more fundamental transformation of the value of arts and culture in the modern society. In this way, creativity is taken not as a given, but, rather as an enigma that need to be understood and re- valued in heterogeneous complexes of practices (Reckwitz, 2017).

By using the results of a three-year investigation of a large cultural-development initiative in a city context (Wåhlin et al., 2016), the paper will elaborate on the dispositive of creativity and its enabling and constraining forces. More specifically, through the interplay between theory and empirical material different avenues to understand value co-creation in European Capitals of Culture will be presented.

- Reckwitz, Andreas (2017). *The Invention of Creativity*. Cambridge, UK: Polity Press.

- Wåhlin, Nils; Kapsali, Maria; Näsholm, Malin H. and Blomquist, Tomas (2016). *Urban Strategies for Culture-Driven Growth. Co-creating a European Capital of Culture*. Cheltenham, UK and Northampton, MA, USA: Edward Elgar.

Biography

Nils Wåhlin, PhD, Associate Professor at Umeå School of Business and Economics, Umeå University, Sweden

The “value of values” in European Capital of Culture

By: Xuereb, Karsten
Type: Roundtable
Track: European Capitals of Culture

Abstract

Through active participation at a roundtable discussion lasting 30 minutes, I'd like to address two intertwined, transversal, value-laden issues influencing European cultural expression today, with particular reference to European Capital of Culture (ECOC). A discussion on the “value of values” and the subsequent approaches adopted towards culture, will be held in relation to:

- i. The dominant neo-liberal modus operandi exercised in Europe over the past decades. In relation to ECOC, this is exemplified in the focus on culture-led economic and urban regeneration and tourism, and the drive for measurable impacts assessments with which to inform, or justify, related policy measures;
- ii. The growing nationalistic agenda across Europe, particularly in the last few years partly in reaction to the enlargement process engaged by the EU, growing globalisation and multiculturalism in relation to migration. The intention of various artistic communities and leaders, supported in principle by the European Commission and its appointed monitoring panel, is arguably thwarted by local political leaders and appointees who prioritise inward-looking community aspects at the expense of larger, more ambitious visions of European value aimed at promoting continental collaboration.

Direct experience as former executive director of the Valletta 2018 Foundation will be drawn upon with an aim to open up a wide-ranging assessment of cultural value and ECOC in Europe today.

- Anthony Downey ed. *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East*, Sternberg Press, 2016

- François Jullien, *Il n'y a pas d'identité culturelle*, L'Herne, Paris, 2016

- Monitoring and Advisory Panel, Valletta European Capital of Culture 2018: Second Monitoring Meeting, Brussels, 2017

- Karsten Xuereb, 'Can nation branding be a successful tool for the practice of public diplomacy? A Maltese case study', *Place Branding and Public Diplomacy*, 2016, <https://doi.org/10.1057/pb.2016.7>

Biography

I read for a PhD in cultural relations in the Mediterranean at the Universitat Rovira i Virgili in Tarragona (2012) and an M.A. in European Cultural Policy and Management at the University of Warwick (2005) as a Chevening Scholar. I was executive director of the Valletta 2018 (European Capital of Culture) Foundation (2011-2017) and cultural attaché at the Permanent Representation of Malta to the EU in Brussels (2006-2011). I am currently policy manager at the Superintendence of Cultural Heritage in Malta and am involved in preparations for the European Year of Cultural Heritage in 2018. I lecture part-time in cultural policy and intercultural relations at the University of Malta.

How to measure the investments from the Danish Arts Foundation

By: Ørskou, Gitte
Type: Keynote
Track: European Capitals of Culture, The Value of Culture

Abstract

The Danish Arts Foundation awards the arts with more than 500 M. DKK a year granted as project or scholarship funding. The prime aim of the new Danish Arts Foundation is to promote the arts in Denmark and Danish art abroad. In total that poses more than 6500 funded projects. Despite that, The Danish Arts Foundation often bear the brunt of the criticism due to the question of how to measure the effect of the granted funding? Do you look at spreadability, the economic effects or something else? This presentation will discuss different ways of addressing the value of art when the art itself can't be measured.

Biography

About Gitte Ørskou (f. 1971), Master of Arts in art history and museum Director at Kunsten Museum of Modern Art in Aalborg. I the years 2014-2017 Chair of the Board at The Danish Arts Foundation and Chair of the Committee for Visual Arts Project Funding at The Danish Arts Foundation.

How does arts and culture engage with global societal challenges?

By: Ørskou, Gitte; Vandsø, Anette; Adrian, Rasmus; Vinkler, Jakob; Sell, Henrik
Type: Panel debate
Track: The Value of Culture, Aarhus 2017

Abstract

On a global scale the challenge of human-created changes of the globe is a pressing topic. Geologically this period has been named the Anthropocene because human beings are now a geological force forming the earths' biological and physical systems.

But in which ways can arts and culture contribute to a global debate and global action? Aarhus 2017 has through its core value 'sustainability' shed light on this subject. Based on a number of Aarhus 2017-examples the panel will discuss the role of arts and culture in relation to societal changes. The selection of cases demonstrate ways in which arts and culture have become part of an interdisciplinary network in which arts links to science, nature preservation, food etc. The selected cases include two artistic works in which the theme of the Anthropocene is addressed: *NeoArctic* by Hotel Pro Forma and *The Garden; The End of Times, The Beginning of Times* by ARoS. These are complemented with presentation of projects that go beyond a narrow understanding of the arts: *The Catastrophic Meal* by Jakob Vinkler from Smag, and *Rethink Urban Habitats* by Naturhistorisk Museum (tbc). *The panel is organized and curated by Hotel Pro Forma, rethinkIMPACTS 2017 and ARoS Aarhus Art Museum.*

Biography

Gitte Ørskou, chair of Danish Arts Foundation

Anette Vandsø, post. doc, ARoS

Rasmus Adrian, Managing director of Hotel Pro Forma

Jakob Vinkler, artistic leader and chef at Smag

Henrik Sell, Naturhistorisk Museum, Aarhus

Moderator: Louise Ejgod, rethinkIMPACTS 2017