

Cultures of Participation 2018

CONFERENCE ABSTRACTS

18-20 APRIL 2018, AARHUS UNIVERSITY

ABSTRACTS

The music stream as less of a cultural artefact – A study of the everyday digital online music participation	8
Andreas Lenander Aegidius	8
The Family Album: Emerging participatory surveillance practices of photo sharing	9
Anders Albrechtslund	9
Blurring the boundaries: social empowerment of The Museu de Arte de São Paulo	10
Blanca Jové Alcalde.....	10
Love is a Battlefield - Participatory Art or Mass-intellectual Competition?	11
Michael Anhoff	11
Appropriating participatory media: The digital bookshelf	11
Anne-Mette Bech Albrechtslund	11
Social AI	13
Anja Bechmann.....	13
When artists enter a social initiative - Negotiating between two approaches to participation in a postwar-rehabilitation context	13
Marcel Bleuler	13
Regional art in Japan: cross-disciplinary approaches to participatory art in rural areas (Panel)	14
Panel by Gunhild Borggreen, Anemone Platz, and Emil Bach Sørensen	14
The SFMOMA AR Game Jam	15
Sarah Brin, Erica Gangsei.....	15
Calling participation to account: Taking Part in the politics of method	17
Catherine Bunting, Abigail Gilmore (presenter), Andrew Miles.....	17
Who's Diversity is it anyway? Data monitoring and the Diversity debate in English Arts and Cultural policy and practice	18
Claire Burnill-Maier and Steph Meskell-Brocken	18
Analysing the programming and participation of Carnival arts within Capitals of Culture	19
Angela Chapell.....	19
Trojan Horses in the Chinese Countryside – The Bishan Commune and the Practice of Socially Engaged Art in Rural China	20

Mai Corlin	20
The Politics of Participation in Cultural Policy Making and Theatre	21
Malaika Cunningham & Elysia Lechelt.....	21
National Theatre Wales TEAM– A New Model of Participation	22
National Theatre Wales Team – Devinda de Silva & Naomi Chiffi	22
Slam Poetry and media activism in Rio de Janeiro: a study of the videos posted to the Facebook page Poetas Favelados	23
Simone do Vale.....	23
Participating ‘at the thresholds’ of the artsinstitution: a case study on the foyers and public spaces of London’s Barbican Centre	23
Stefania Donini	23
The study of the mutually constitutive relationship between online platforms and user participation; the case study of deviantART	24
Marija Englman.....	24
Forms and effects of citizen participation in European cultural centers	25
Birgit Eriksson	25
#VærkDinVerden	26
Råderum: Amalie Frederiksen & Charlotte Bagger Brandt.....	26
Parafictional Qualities in the Interactive Media Art of Tali Keren: The Great Seal (2017)	27
Kimberly Glassman	27
Cultivating Environmental Knowledge in Urban Communities: Participatory Gardening Projects as Sites of Negotiation of Scientific and Cultural Meaning	28
Brian Goldfarb & Judith Faifman	28
The Emancipated Spectator at the Ignorant Art Museum	29
Karen Grøn.....	29
Between the virtual and the real	31
Mathilde Helnæs	31
Getting out of the comfort zone-Arts and Culture in times of populism	32
Raphaela Henze.....	32
Aesthetic Transgression as Public Legitimacy	34
Ditte Vilstrup Holm.....	34

Chewing and Pooing: The digestive system as a metaphor for practice-research in participatory contexts (Panel)	34
Panel by Sophie Hope, Anthony Schrag, and Becky Shaw	34
Shadowpox: Imagination, Inoculation and the Cosmopolitics of Co-immunity	36
Alison Humphrey	36
Emergence in musical performance – how to crack the creative code..?	37
Dan Lund Hvidtfeldt.....	37
Participatory governance of cultural heritage: a commons perspective	38
Christian Iaione & Maria Elena Santagati.....	38
Rethinking participation in the Aarhus as European Capital of Culture 2017-project	39
Leila Jancovich & Louise Ejgod Hansen	39
Who’s Agency? Emancipatory, empowering processes and ethical dilemmas in participatory art projects	40
Line Marie Bruun Jespersen and Signe Brink Wehl.....	40
The Research About the Influence of Online Games to the Interpersonal Interaction Between Chinese Teenagers	41
Li Jin Jue	41
Instagram archive: participatory practices in Russia	41
Ekaterina Kalinina.....	41
Participatory Sound Art: Technologies, Medialities, Politics	42
Vadim Keylin.....	42
Urban actions in ‘the common’ – cultural participation in public space	43
Hjørdis Brandrup Kortbek.....	43
Young people navigating musical lives in formal and non-formal acting spaces - viewing cultural participation through musical agency	44
Anna Kuoppamäki & Fanny Vilmilä	44
The role of citizen participation in medical apps in healthcare	47
Loni Ledderer, Anne Møller & Antoinette Fage-Butler	47
Frilagret – in which ways does a municipal youth culture house in Gothenburg city challenge cultural policy administration in Sweden?	48
Sofia Lindström & Emma Brattgård.....	48

2025 Euros for 2025 – Pilot projects for the bid of the City of Dresden for European Capital of Culture 2025	49
Valentina Marcenaro	49
VR - the culture of (non)participation?	50
Anna Nacher	50
European Capitals of Culture Programme	51
Szilvia Nagy	51
On GRASSLANDS: 4 villages - 4 cases of participatory cultural citizenship	52
Lene Noer & Birgitte Kristensen	52
‘Re-performing’ and re-ordering cultures of participation in the cult of well-being measurement	53
Susan Oman.....	53
(Cancelled) The new models of subjective well-being in cultural advocacy and the politics of research	54
Susan Oman & Mark Taylor.....	54
In the mix: transdisciplinarity as a pathway to participation	55
Andrew Ormston	55
(Cancelled) Affirmative art: a necessary consequence of user democracy in state funded embellishment projects?	56
Lotte S. Lederballe Pedersen	56
Museum of Random Memory: Engaging Communities in Data Literacy through Critical Pedagogy and Social Activism	57
Gabriel Pereira and Annette Markham	57
The Seams of Urban Intelligence: APIs as Infrastructures for Developers and Citizens	58
Gabriel Pereira, Christoph Raetzsch and Lasse S. Vestergaard.....	58
The risk of tokenism in participatory art	59
Margerita Pulè.....	59
MANAGING DIFFERENCE FROM OTHERNESS: the experience of the Access Culture Association in Portugal	60
Lorena Sancho Querol	60
MUSEUMS UNDER THE RADAR! The SoMus project and the challenges of a full participatory management at the School-Museum of Pusol (Spain)	61
Lorena Sancho Querol, Rafael Martínez García & José Martínez Jurado.....	61

Collaborative, affective and performative participation in the art museum	62
Dorthe Juul Rugaard, Kathrine Pedersen, Camilla Jalving	62
Planning for Participation: Iceland’s Official Cultural Policy and the Perplexing Aesthetics of Involvement	64
Njörður Sigurjónsson	64
Public Participation and Agency in Art Museums	64
Emilie Sitzia	64
Post-Internet Art Practices as Subject Groups for Transformative Art Education	65
Timothy Smith	65
The Portuguese Film Plan: a case of cultural and educational policy	66
Anna Isabel Soares and Raquel Pacheco	66
The participatory patient–logics of decision-making, care and economy in cancer patients’ narrative practices on social media	67
Carsten Stage	67
Cultural participation as a narrative in German cultural policy	68
Claudia Steigerwald	68
Posthuman creativity – reopening the ‘circuits of authorship’ once again	69
Jan Løhmann Stephensen	69
Can You Find a Little Drummer Boy? The need for spectacle in publicly-funded contemporary art	70
Dr Judith Stewart and Lawrence Bradby	70
Making dialogues work	71
Torhild Skåtun and Ageliki Lefkaditou	71
Value and valuation of participation in public culture	72
Anne Scott-Sørensen	72
The Great Meme War	72
Marc Tuters	72
Towards participation in museum architecture	73
Aikaterini Valchaki	73
Re-envisioning the city through pop-up street galleries	74
Minna Valjakka	74

Diving into the archive: The case of Google Cultural Institute	75
Bjarki Valtýsson	75
Challenges and potentials of participatory art practices and their artists	76
Rina Visser-Rotgans	76
Lost and Found: participatory mapping of cultural lives in Sunderland	76
Professor Trish Winter & Caroline Mitchell, University of Sunderland.....	76
Research into the practice of cultural managers in international micro-environments	78
Dr Karsten Xuereb	78
Tanbi Subculture in China: A Quiet Gender Revolution	79
Wei Yang.....	79
Regimes of Display? Politics, Aesthetics and Ambivalences of Representing Participatory Practices	80
Eva Zepp	80
Constructing participative cultural organisations. Critical analysis of newly rooted cultural institutions in Poland	81
Marcin Poprawski.....	81

The music stream as less of a cultural artefact – A study of the everyday digital online music participation

Andreas Lenander Aegidius

The music-streaming services rely on the regulation of the digital material and do so by offering up new formats and alternatives to the download-based music use. I examine the sociotechnical implications of the everyday digital online music use. I have interviewed young listeners (n16), professional musicians (n10) and distributors from Spotify, TDC Play, Tidal, and 24/7 Entertainment (n4). Interviewing three different social groups (n30 total) represents a holistic approach with which to answer the question how music files are understood and handled in the music network (Leyshon, 2014).

I have examined the stream as a cultural artefact in contemporary digital online music use. I do this in continuation of Sterne's (2006, 2012) work on sociotechnical conjunctures of the compressed music file. The establishing of the music stream follows the logic of the compressed music file and the same perceptual technics that apply to the mp3-format. I conclude that the music stream appears as the concealing of the music file, an already trivial and reluctant cultural artefact. This makes it difficult for the everyday users to perceive the digital material of the stream. This leads me to categorise the music stream as less of a cultural artefact than the preceding delivery technologies.

The distributors, being part of the IT-industry and focusing on user-friendliness, negotiate the availability of affordances with the listeners throughout platforms and software. Next to this negotiation the musicians are left with a sceptical attitude that influences their evaluation of the stream-artefact and its affordances. Such power dynamics and the resulting understanding of the digital materials of the music use have sociocultural as well as infrastructural implications. My findings suggest that the listeners, musicians, and distributors negotiate the meaning of the music stream on an (still) uneven playing field.

Keywords: music streaming, mp3, cultural artefacts, cultural intermediaries, infrastructures

References:

Leyshon, A. (2014) . Reformatted: Code, Networks, and the Transformation of the Music Industry. Oxford: Oxford University Press.

Sterne, J. (2006). The Mp3 as Cultural Artifact. *New Media & Society*, 8(5), 825-842.

doi:10.1177/1461444806067737 Sterne, J. (2012). MP3: the Meaning of a Format. Durham og London: Duke University Press.

Bio

Andreas Lenander Aegidius, PhD in Media Studies at the Dept. for the Study of Culture, University of Southern Denmark. His PhD-dissertation is applied format theory and a qualitative analysis of The Use of Music Files at the Intersection between Downloading and Streaming Practices: A study of everyday digital music use and the remediation of music formats. (2017). Research interests: digital music formats, digital music business, cultural intermediaries, format theory, software studies, sound studies. He has recently theorized radio as a supplement ingredient in music streaming services in a forthcoming anthology on Music Radio: Building Communities, Mediating Genres.

The Family Album: Emerging participatory surveillance practices of photo sharing

Anders Albrechtslund

This article systematically analyzes emerging practices of sorting, sharing and storing photos in everyday family life. I report from a study of how Danish families and school children implement and negotiate the use of digital technologies. The purpose is to investigate why digital technologies are used and how they potentially change the relation between parents and children. The more general ambition of our study is to significantly improve our understanding of the motives and consequences of the deep infiltration of technology into contemporary family life in a networked world. Our study draws on empirical data from in-depth interviews with 15 Danish families and 50 school children aged 13-16 during six months in 2017. Both parents and children use their digital devices, particularly smartphones, as cameras to document their lives and to share photos with others. However, the interviews show that parents do not generally plan to store or organize their photos, and even less their children's photos. This seems to indicate a shift from a pre-digital perception of photos as objects to be packaged, accumulated, framed etc. which can age and disappear (see Sontag, 1977) to something perceived less as images to archive and preserve and more as social artefacts serving more immediate communicative purposes (Lobinger, 2016). The use of digital technologies in families also implicate negotiations about the boundaries of trust and intimacy in parent-child relations which can lead to strategies of resistance or modification (Fotel and Thomsen, 2004; Steeves and Jones, 2010). I have earlier introduced the concept "participatory surveillance" as a way to grasp social practices in the digital realm (Albrechtslund, 2008). The tensions and negotiations brought about by the use of digital technologies in family relations can be seen as a result of the dynamics of a participatory surveillance culture shaped by digital media.

References:

- Albrechtslund, A. (2008). Online Social Networking as Participatory Surveillance. *FirstMonday*,13(3).
- Fotel, T., & Thomsen, T. U. (2002). The Surveillance of Children's Mobility. *Surveillance & Society*,1(4), 535-554.
- Lobinger, K. (2016). Photographs as things—photographs of things. A texto-material perspective on photo-sharing practices. *Information, Communication & Society*,19(4), 475–488.
- Sontag, S. (1977). *On Photography*. Picador.
- Steeves, V., & Jones, O. (2010). Editorial: Surveillance, Children and Childhood. *Surveillance & Society*,7(3/4),187–191.

Bio

Anders Albrechtslund is an Associate Professor and Director of the Center for Surveillance Studies, Aarhus University. He is Book Review Editor of the international, peer-reviewed journal *Surveillance & Society* and, currently, he is Conference Director for the *Surveillance Studies Network 8th Biennial Conference* to be held

in Aarhus in June 2018. In the last 15 years, Albrechtslund has published research on surveillance, technologies, social media and ethics.

Blurring the boundaries: social empowerment of The Museu de Arte de São Paulo

Blanca Jové Alcalde

Nowadays, public spaces for citizens participation are commonly situated in the city, as it constitutes the core of modern lifestyle. This means that cities are representing the place where economic, social and political interactions take place; constantly adapting their functions to what people have demanded over time. In this sense, art institutions have occupied an important public space in this urban development since its earliest moments, due to its architecture and social functions. As a perfect example of this, the Museu de Arte de São Paulo (MASP), located in the focal point of the main road of São Paulo, represents an open participatory space for its collective use within the city. Since its opening in 1968, activists have made of MASP one of the main sites for civil interaction and protest in Brazil. Local citizens have identified it as a public space, and subsequently modified it into a platform devoted to social interaction and dialogue. Accordingly, the institution has been turned into something more relevant than a merely exhibition place. Moreover, the design as a vacuum-like space in the side-walk has helped to this appropriation. This structure was, indeed, thought by its founders to envision the institution on the ideal of a habitat designed to maximize the potential of humankind. Accordingly, both institutional approach and society participation have given to MASP a powerful role for civic engagement within the city where standards uses of the art institution are being reformulated. In conclusion, it has become a collective space which embodies the unfolding of life experiences in several situations of social and cultural contacts through this out-side relationship.

Bio

PhD student at the University of Leicester interested in the social and political power of art institutions to constitute empowered platforms for people to come together, raise concerns, and find solutions. Having participated in social movements including 15M and #TomaMuseo, I have a longstanding interest in the question of how a critical public sphere is sustained through both the use of public space and the work of art institutions. My actual research focuses on how non-collecting institutions use discursive programming in order to sustain an active and critically engaged public sphere.



Love is a Battlefield - Participatory Art or Mass-intellectual Competition?

Michael Annoff

In October 2014, Dries Verhoeven's performative installation *Wanna Play. Love in Times of Grindr* caused a chorus of outrage amongst Berlin-Kreuzberg's queer community. In a durational performative setting, Verhoeven had intended to use popular dating apps like Grindr whilst living in a glass container at Heine-Platz. His chats were projected to the container wall when Verhoeven invited mostly gay men to come over. The performance produced by Hebbel am Ufer had to be canceled before time after Verhoeven had invited someone to join him in the container without informing on the artistic setting beforehand. The exposed person happened to be a locally well-known queer artist himself and mobilised his more than 2.000 facebook friends to protest against the project. The following public debate led to an emotional controversy over the right of gay cruisers to privacy on the one hand and the artist's right to criticise homonormative dating culture on the other hand.

This contribution suggests another perspective on the scandal as an example for new lines of conflict of participatory art in times of cognitive capitalism. It refers to Claire Bishop's concept of Delegated Performance to reflect on shared responsibility and control of both artist and participant. Nowadays, a urban super-educated audience is no longer in need of an empowering Artist as Producer as re-reading of Walter Benjamin might have suggested since the 1990ies. Rather, this contribution argues that framings of public art tend to be blurred if audiences know how to gain artistic, academic and activist outreach by themselves. Moreover, the relationship of artists and audiences is no longer one of potential participation and collaboration but also of possible competition due to new forms of exploitation of intellectual and creative production as Paolo Virno and Andreas Reckwitz have described.

Bio

Michael Annoff is a cultural anthropologist and mediator. He graduated from Hamburg University in 2012 with an ethnography on spatial strategies amongst queer activists in Berlin. From 2012 to 2013, he contributed to the founding process of the artistic graduate school at Berlin University of the Arts. Since then, he has been working as a freelance producer and lecturer, for example for projects at Haus der Kulturen der Welt. In 2016, he joined Potsdam University of Applied Arts as academic associate for Culture & Mediation.

Appropriating participatory media: The digital bookshelf

Anne-Mette Bech Albrechtslund

This paper explores how users negotiate the algorithmic constraints and design strategies of participatory media by way of a case study analyzing the 'shelving' practices on the social network site Goodreads. The Goodreads 'bookshelf' is in fact a collection of digital material based on tags which are both user- and platform-generated. Tagging is used for many purposes on Goodreads, but mostly as a way to create a personal, tagged archive of books (including own reviews) for both organizing reading experiences and for communicating specific reader identities (Nakamura, 2013). Indeed, the creation of lists of cultural

resources in the form of virtual bookshelves, playlists, etc. is often part of the practice of self-expression on social media. These user-generated catalogues or 'folksonomies' (Vander Wal, 2007) are often a categorization of cultural resources in users' own terms and to potentially resist or challenge the controlled vocabularies of e.g. libraries catalogues and other information retrieval systems (Adler, 2009). As such an appropriating strategy, the tagging, shelving and listing practices on Goodreads seem to be a way for users to claim ownership of the online space they inhabit as well as to act as literary curators and critics in their own right.

When Amazon acquired Goodreads in 2013, it led to controversy and uncertainty (see Albrechtslund, 2017; Matthews, 2016). Users were concerned about data privacy and their freedom to shelve books as they wished. The acquisition clearly threatened users' feelings of control over their archive and, consequently, they discussed exporting, changing or deleting their personal shelves. This paper zooms in on the case of the Goodreads-Amazon merger to show how users employ subversive or playful strategies to defend their "degree of agency" (Watkins et al: 51) over their appropriated online space and the books they consume.

References:

Albrechtslund A-MB (2017) Negotiating ownership and agency in social media: Community reactions to Amazon's acquisition of Goodreads. *First Monday*22(5). Available from: <http://firstmonday.org/ojs/index.php/fm/article/view/7095>.

Adler M (2009) Transcending Library Catalogs: A Comparative Study of Controlled Terms in Library of Congress Subject Headings and User-Generated Tags in LibraryThing for Transgender Books. *Journal of Web Librarianship*3(4): 309–331.

Matthews JC (2016) Professionals and nonprofessionals on Goodreads: Behavior standards for authors, reviewers, and readers. *NewMedia & Society*18(10): 2305-2322.

Nakamura L (2013) 'Words with Friends': Socially Networked Reading on Goodreads. *PMLA*128(1): 238–243.

Vander Wal T (2007) Folksonomy Coinage and Definition. [vanderwal.net](http://www.vanderwal.net/folksonomy.html). Available from: <http://www.vanderwal.net/folksonomy.html>.

Watkins RD, Denegri-Knott J and Molesworth M (2016) The relationship between ownership and possession: observations from the context of digital virtual goods. *Journal of Marketing Management* 32(1–2): 44–70.

Bio

Anne-Mette Bech Albrechtslund is a researcher with a PhD in digital culture and communication from the Department of Communication & Psychology, Aalborg University, Denmark and is currently working as an independent researcher and freelance editor and consultant. She serves as the book review editor of the journal *MedieKultur*, and has published research on digital reading culture, gaming communities, online identity, the cultural practice of social media and more.

Social AI

Anja Bechmann

Social AI are machine learning models used to create meaningful predictions and subsequent actions based on social media data and such models are becoming important engines of the data-driven society. Social AI automates what kind of news is being presented to what kind of people and the algorithms automate how people are depicted through social data. This paper will critically scrutinize and discuss to what extent Social AI are able to create meaningful predictions that are sustainable both to our understanding of the social human being and to society. Through case studies of empirical uses of different AI models, and a historical account of central AI problems, the paper proposes a pragmatic theory of social AI. I distinguish between building the *social into AI*, and understanding and shaping the *social through AI*. I will argue for different sociological turns in AI from a theoretical perspective, focusing on the social acting machine rather than the thinking machine. Then I will exemplify the use of applied AI on social media data, discuss how such algorithms challenge the social and how we may move forward. The emphasis is on contextualizing data as depictions of the human in which classifiers and training data and navigating conflicting ambiguity play central roles. The paper proposes that making visible political dimensions of model training, reasoning and the connected interpretative work flows are together with a close eye for knowledge that can be derived from outliers, important steps that need to be taken in order to advance the further development of Social AI.

Bio

Anja Bechmann is research director of AU Datalab, assoc. professor at the Media Studies Department, fellow at the Aarhus Institute for Advanced Studies at Aarhus University and appointed member of EU commission HLG on Fake News. In the framework of various research grants she conducts multidisciplinary research at the intersection between algorithms and media sociology, entangling how algorithms create meaning from digital human communication and behavioural data, and the challenges in doing so both regulatory, ethical and in relation to sociology and information design.

When artists enter a social initiative - Negotiating between two approaches to participation in a postwar-rehabilitation context

Marcel Bleuler

In recent years, participatory art has attracted growing attention in the fields of peace building and international cooperation. Social projects in fragile contexts – such as human rights implementation or postwar rehabilitation projects – increasingly apply aesthetic-creative practices that allow for communities or individuals to participate. Simultaneously, projects from the field of contemporary art – such as Renzo Martens' *IHA* or Jonas Staal's *New Worlds* – merge with international social or activist work.

Despite the indications for an overlapping, these two fields manifest different approaches and cultures of participation. Artistic production in the field of social work is guided by the goal to achieve specific social effects (e.g. empowerment, awareness, peace). It is underlined by principles and systematic protocols developed by social scientists to ensure the achievement of the envisioned effects. This strategic

approach, as I claim, stands in stark contrast to the paradigms of contemporary art. Postmodern theory has defined spectatorial/participatory processes as plural and contingent, suspending the idea of achieving predetermined effects. At the turn of the century, participatory methods drew the attention of artists and critics precisely because they promised to foster plurality and open-endedness, instead of narrowing down perception and outcome.

Against this backdrop, I would like to present my qualitative empirical observation of an art project that I have been organizing in a post-war context. *off/line: what can art do in Zemo Nikozi?* (since 2015) takes place in a Georgian village which has strongly been affected by the 'frozen' Georgian-Ossetian conflict. For the project, which is commissioned by the Swiss peace building-organization *artasfoundation*, I annually invite 24 artists from Georgia and Europe to work in the village and with its residents. With *off/line* the artists enter the context of an social initiative, facing a post-war context and interacting with a community who is used to receiving aid from international organizations.

By reference to concrete working processes and group discussions, my paper presents for discussion the dilemmas arising from the collision of the two fields, pointing to a negotiation between the differing approaches and expectations surrounding participation in social work and contemporary art.

Bio

Marcel Bleuler (PhD) works at the intersection of cultural studies and artistic production, both as a researcher and an organizer. Since 2014 he has been working as a project manager for *artasfoundation* (Swiss foundation for art in regions of conflict). From 2016 to 2017 he conducted research on art projects in fragile contexts with a fellowship from the Swiss National Science Foundation (Bleuler/Moser 2018). Marcel is currently director of the postgraduate-program *Arts and International Cooperation* at the Zurich University of the Arts (ZHdK), and a lecturer in transdisciplinary art studies at the University of Salzburg.

Regional art in Japan: cross-disciplinary approaches to participatory art in rural areas (Panel)

Panel by Gunhild Borggreen, Anemone Platz, and Emil Bach Sørensen

This panel will present cases of participatory art from Japan and use specific artwork examples as a means to discuss cross-disciplinary methodologies. Since the 1990s, new types of contemporary art festivals known as *chiiki aato* (regional art) have emerged in Japan, often promoted as a means to "revitalise" rural areas. Critiques note, however, that the "revitalisation" spurred by the art festivals is economic rather than social, and that the potential co-option of regional art is due in part to a governmental attempt to de-politicize culture.

The panel will present examples from the Echigo-Tsumari Art Triennale and the Setouchi Art Triennale and explore how the art projects use materials and local settings to question or support community-building in a local context. This will lead to a discussion of notion of "revitalisation" in art festivals and other participatory art forms in Japan.

We propose cross-disciplinary methodologies from the areas of art theory, ethnography and philosophy as a means to examine the aesthetics properties of the art projects, as well as to investigate the impact within the social field.

Gunhild Borggreen analyses the art project *Completed Conjecture* (2015) by the art unit Me and argues how the performative and aesthetic element of intrusion may be seen as a key for understanding the broader notions of socially engaged art in Japan.

Anemone Platz uses the art project *Teshima Yokoo House* (2013) by Yokō Tadanori as example of an ethnographic approach and asks how local citizens may become “owners” of the art work and how it may lead to a new quality in the their lives.

Emil Bach Sørensen proposes a theoretical concept for grasping the vitalizing potentials of art by applying the concept of ‘the aesthetic transversal’ inspired by Deleuze and Guattari to analyse connections between humans and the material milieu at the Echigo-Tsumari Art Triennale.

Bios

Gunhild Borggreen is an Associate Professor at Department of Arts and Cultural Studies, University of Copenhagen. Her main area of research is Japanese contemporary art and visual culture with attention to aspects of performance, gender, national identity, and robot technology. Gunhild is the project manager of the international network *Collaboration and Community-Building in Contemporary Art* supported by the Danish Agency for Science and Higher Education in 2018-2019.

Anemone Platz is an Associate Professor at School of Culture and Society, Aarhus University. She has a background in Japan Studies and Sociology, and her long-term research interest lies on how the rapid and drastic changes in family and family-like network constellations affect life and living styles in both urban and rural Japan.

Emil Bach Sørensen has an MA in Visual Culture from University of Copenhagen. Emil has curated exhibitions and projects that involve art and media technology to explore participation and new types of learning strategies. Emil is the co-founder and coordinator of a cross-disciplinary research-network with focus on the philosophy of Gilles Deleuze and Félix Guattari.

The SFMOMA AR Game Jam

Sarah Brin, Erica Gangsei

In the Summer of 2016, *Pokémon Go* precipitated a surge of new play experiences in museums. Cultural heritage institutions across disciplines were confronted with the sudden ubiquity of augmented reality (AR). Some museums enthusiastically integrated Pokémon into their programs, while some grappled with the dissonance between ludic experiences and exhibition content. But post-Pokémon, what could AR mean to museums?

In this paper we document our findings derived from an experimental AR game jam conducted in collaboration with 15 multidisciplinary creatives at the San Francisco Museum of Modern Art (SFMOMA). Rather than commission a single, costly AR project, the game jam was an experiment in seeing what kinds of experiences emerge when a collection of artists, technologists, and designers gather for two weekends of rapid-prototyping.¹ These makers pushed the limits of current-day AR technology to ask several questions: Can AR be used to create a meaningful interpretive layer on existing artwork? Or is it better used in the creation of stand-alone artwork within the walls of the museum? And what effects do AR experiences have on a museum visit, both for visitors who choose to engage and visitors who prefer their visit device-free?

While organizations like the Victoria and Albert Museum and the Getty Museum have organized game jams, there are limited resources for museums looking to replicate or modify this form of collaborative content generation.² This paper presents the SFMOMA AR game jam as a case study - it outlines the design of this project in consultation with interdepartmental stakeholders and technology partners, and provides key takeaways regarding the situational (not technical) implications of AR implementation in art museums.

Ultimately, our findings were mixed. While the technology afforded new modes for audiences to connect with the museum, it presented an array of technical, logistical, and ethical challenges.

Bibliography:

Jeffrey Bardzell, Shaowen Bardzell, and Lone Koefoed Hansen. "Immodest Proposals: Research Through Design and Knowledge." *CHI '15 Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems*, 2093-2102, April 18, 2015.

Laura Southall. "The V&A Games Jam." Blog. Victoria and Albert Museum, November 22, 2013. <http://www.vam.ac.uk/blog/artists-residence-va/va-games-jam>.

Val Tate, and Rebecca Edwards. "Night at the Museum: The 2016 Getty/USC Game Jam." Blog. The Getty Iris, March 31, 2016. <http://blogs.getty.edu/iris/a-night-at-the-museum-the-2016-gettyusc-game-jam/>.

Bios

Sarah Brin is an art historian and curator based in Copenhagen. She works at IT University Copenhagen with GIFT, an EU research project about playful experiences in museums. Prior to moving to Copenhagen, Sarah worked as the Public Programs Manager at the Autodesk Pier 9 Workshop in San Francisco, where she commissioned from and collaborated with interdisciplinary creatives working with digital fabrication processes. She has produced publications, exhibitions and programs for institutions like SFMOMA, UCLA,

¹Jeffrey Bardzell, Shaowen Bardzell, and Lone Koefoed Hansen, "Immodest Proposals: Research Through Design and Knowledge."

²Laura Southall, "The V&A Games Jam"; Val Tate and Rebecca Edwards, "Night at the Museum: The 2016 Getty/USC Game Jam."

the Los Angeles Museum of Contemporary Art and elsewhere. You can learn more about her work at sarahbrin.com.

Erica Gangsei is Head of Interpretive Media at SFMOMA, where she and her team co-produce artist video interviews, audio tours, the museum's podcast series, games projects and other experimental visitor engagement initiatives.

Calling participation to account: Taking Part in the politics of method

Catherine Bunting, Abigail Gilmore (presenter), Andrew Miles

This paper explores the provenance and performativity of the Taking Part Survey, developed in 2005 as part of a programme of research in England led by the Department for Culture, Media and Sport. This flagship survey provides national statistics which support cultural indicators for policy appraisal concerned with widening and increasing participation. Its formation involved a group of non-departmental public bodies responsible for strategy, decision-making and performance management of sectors within the broad church of the arts, culture and sport under the New Labour administrations of 1997-2010. The paper explores the accounts of the civil servants, researchers and policy makers involved in this process, to capture their reflections on the development, use and impact of the survey on cultural policies for participation, through a series of in-depth qualitative interviews. Through this approach we expose and unpack the broader narrative of the survey itself, which is counter to the official presentation of Taking Part as an objective technocratic device. Drawing on cultural policy studies and cultural sociology, we reveal the complex social and political life of the participation survey as an expression of a particular administrative culture and consider its contemporary relevance as an evaluation measure for democratic accountability (Hanberger, 2006). We argue that despite considerable investment, this form of measurement has not actively informed policy making to increase participation or furthered cultural democracy through public investment in the arts and culture. Rather, it has provided an opportunity to prolong the 'participation myth' (Jancovich, 2015) by privileging the interests of those who can participate in decision-making and supporting a 'deficit model' (Miles and Sullivan, 2012; Stevenson, 2013). The paper recommends the development of more exploratory, wide-ranging analysis of Taking Part data in combination with other research methods, to provide a broader picture of the role of cultural participation in everyday life.

Bios

Catherine Bunting is freelance arts consultant, having previously been the Head of Research, Arts Council England.

Dr. Abigail Gilmore is Senior Lecturer in Arts Management and Cultural Policy at University of Manchester, researching local cultural policies and participation practices and their impact on place.

Professor Andrew Miles is Professor in Sociology at University of Manchester and the Principal Investigator of *Arts Humanities Research Council*-funded Connected Communities project, 'Understanding Everyday Participation – Articulating Cultural Values'. All three are investigators on this mixed methods project which is radically re-evaluating the relationship between participation and cultural value - see www.everydayparticipation.org.

Who's Diversity is it anyway? Data monitoring and the Diversity debate in English Arts and Cultural policy and practice

Claire Burnill-Maier and Steph Meskell-Brocken

In response to continued efforts from policy makers within the UK statutory-funded cultural sector including the UK government's Department of Digitalisation, Culture, Media and Sport (DCMS) White Paper and more recent 'Single Departmental Plan' this practice-based paper proposes to critically examine the ways in which current frameworks for formal diversity monitoring and evaluation fail to directly recognise and acknowledge some of the UK's most socially-excluded groups. It was highlighted by Arts Council England in their 2015-16 report that diversity policy within the arts and cultural sector cuts across, not only those characteristics identified as 'protected' but also issues of socio-economic factors (Henley, 2016, p.3). Henley (2016) posits within the aforementioned report that 'data cannot of course tell the whole story. It is however a vital measurement of progress' (p. 3). This notion of the centrality of data and evidence points towards an empiricist approach to analysing diversity in arts and culture, one that may be opposed to Henley's later assertion that 'diversity involves fundamental cultural change' (p. 3). Whilst policy makers seek to address ongoing inequality in cultural participation, the perpetuation of inequality has also been attributed to them (Miles and Gibson, 2016). This paper echoes Hinkson (2017) in questioning, what the discourse of participation displaces (Hinkson, 2017) with particular interest in the way formalised diversity recording frameworks legitimise organisational work with some minority groups whilst excluding others. It is also pertinent to address the balance between active and passive methods of reflecting on the diversity issue in Arts and Culture in England and the current seeming absence of participation from current methodologies designed to assess the diversity or otherwise of activity within arts organisations. This paper draws on the experiences of working with young people from eastern European and South Asian backgrounds in the Greater Manchester area.

Bios

Claire Burnill-Maier is a PhD candidate in the School of Performance and Cultural Industries at the University of Leeds (UK). Claire's research seeks to gain greater understanding of how cultural organisations use and understand relative capitals in their field. Her research focuses on the Oldham cultural sector. Claire is also a trustee for Peshkar Productions.

Claire lives in Germany and currently teaches at academic institutions including Macromedia University of Applied Sciences in Munich and Berlin as well as in Leeds.

Steph Meskell-Brocken is a PhD candidate at the University of Chester. Her research focusses on the conceptualisation of Youth Theatre as a hybrid field across arts and culture, education and youth studies. She is Artistic Director of Chester-based arts charity Minerva Arts and Engagement Manager at Peshkar where she designs and co-ordinates arts and cultural engagement programmes for children and young people of varied backgrounds across Greater Manchester.

Analysing the programming and participation of Carnival arts within Capitals of Culture

Angela Chapell

This paper will examine how Cities of Culture have used Carnival arts and activity and the rationale of programming carnival arts activity in terms of cultural diversity, social cohesion/engagement models working with communities.

Exploring case studies:

*Derry/Londonderry City of culture 2013-, the balancing of and tensions between citizen engagement using carnival arts to unite communities with strong sectarian parade traditions and other strategic objectives, how carnival arts participatory approaches offered opportunities to broader/neutral cultural expression for communities.

* Hull City of Culture 2017- development of Hull Carnival arts activity prior to/and during their programme- perspectives from established carnival activity, the impact and value of participation from artist, community and institutional perspective of carnival arts activity compared to other artistic opportunities.

*Leeds 2023 European city of culture bid: focus on LWIC contributions and community engagement for their city of culture bid, examining how voices were recognised in the formation of the bid, the role of carnivals cultural leadership/partnership within bid development.

Explore the rationale of the city of culture to use carnival arts activity/engagement, perspectives of community partners involved and relationships with artistic organisations. Details of carnival arts content within each city of culture programme, analysis of use of carnival/arts within programme, discourses of participation in e.g. policy documents or public communication. Examine the application of carnival arts within city of culture programmes/intentions as well as the value of engagement/participatory work with local/indigenous populations. The impact of City of culture programmes on carnival arts/outdoor arts sector as platforms to showcase the art form and talent development. The paper will profile the value of carnival arts contributions in terms of public investment, artistic content in relation to social cohesion and engagement practice.

Bio

Angela Chappell is a BA Honour's Graduate in Fine arts. She had a freelance career specialising in Caribbean Carnival work in Preston, Crewe, Liverpool, Manchester, Oldham and Notting Hill 1986-

1993. Since 2010 she has been a Relationship Manager with Arts Council England: Combined Arts - North and National Lead for Carnival Arts and Mela since 2013, she developed ACE Gfta carnival advice sheets and chaired two National carnival conferences: UKCCA 2013, EMCCAN 2015. Angela has undertaken research at: Trinidad carnival , Cape Town Carnival, Viareggio carnival and published articles and photo galleries for *Soca News* as well as academic papers on carnival arts and supporting other academics accessing information around ACE archives.

Trojan Horses in the Chinese Countryside – The Bishan Commune and the Practice of Socially Engaged Art in Rural China

Mai Corlin

Concerned with socially engaged art practices in the Chinese countryside, the vantage point of this paper is the Bishan Commune; a socially engaged long-term utopian art project initiated under the rural reconstruction umbrella in the Chinese countryside. In 2010 the Chinese artist, editor, and curator Ou Ning drafted a notebook entitled *How to Start Your Own Utopia*. The notebook presents research into micro-nations across the world as well as drafts and ideas for an alternative community in rural China; a utopian ideal of another way of life based on the Russian anarchist Peter Kropotkin's idea of mutual aid. In 2011 the commune was established in Bishan Village in rural Anhui Province. This paper examines how artists and intellectuals alike bring utopian imaginaries of the future to a countryside perceived to be in crisis. What are the imaginaries that they carry with them to the rural areas and what happens to these art projects as they venture into the fabric of rural society and leave the confined space of the art space? I explore the Bishan Project as a Trojan Horse – in the sense feminist art critic Lucy Lippard evoked, when she called the Trojan Horse the first activist artwork. I draw attention to Lippard because the dual connotations of the understanding of the Trojan Horse create a platform from which to understand the Bishan Project as a subversive power, that functions dialectically in the tension between gesture and aggression, the imaginary and the actual conversations taking place in the village. The arrival of urban artists is often followed by negotiations, clashes of imaginaries and conflicting visions of the future and of how the Chinese society is best organized for all parties involved. I thus also explore the Bishan Commune as a practical example of what happens when urban artists practice in the face of power and people in rural China.

Bio

Mai Corlin has a PhD degree in China Studies from Aarhus University, Denmark, where she wrote her PhD thesis: "Trojan Horses in the Chinese Countryside – The Bishan Commune and the Practice of Socially Engaged Art in Rural China." Mai's PhD project investigated art practices outside of the, often urban, museum and gallery systems. Her research included several fieldwork stays in Bishan Village from the fall of 2013 to the fall of 2014. Mai is currently employed as external lecturer of China Studies at the University of Copenhagen, where she teaches courses in Chinese literature and cinema.

The Politics of Participation in Cultural Policy Making and Theatre

Malaika Cunningham & Elysia Lechelt

It is well acknowledged that ideas of creative citizenship are not new (Hartley 2010; Miller 2006). However, over the past decade it has become ever more apparent that notions of the 'creative citizen' which considers "the application of creativity to civic purpose or civic effect" (Hargreaves 2016), are being set up to play increasingly important roles in both policy agendas and civic engagement as a whole.

Recent cultural policy agendas suggest a growing focus on the role of the 'creative citizen' in the creation and implementation of cultural policy that is more inclusive and attuned to the social needs of the community (Leeds 2017; Calgary 2015). There is a parallel dialogue happening within the theatre sector which explores the role of theatre in civic engagement and even policy-making (Ryan & Flinders 2017; Chou, Gagnon & Pruitt 2015; Wilson, Gross & Bull 2017). This is particularly apparent in a genre of theatre known as participatory theatre which has historically been rooted in movement of social justice and involves audience participation. With this in mind, our paper considers how citizen participation in cultural policy making and audience participation in participatory theatre are developing in contemporary society, with an overreaching aim of understanding how notions of 'creative citizenship' are being used, governed and monitored through these practices.

Studying cultural policy making and artistic practice side by side allows for a comprehensive understanding of how ideas of participation develop within this complex, interwoven and constitutive relationship. It is an opportunity to critically explore the degree to which participation plays a role in each and how notions of creative citizenship are being used to either subvert or contribute to larger neoliberal agendas.

Bios

Malaika Cunningham is a theatre practitioner and PhD candidate based at the University of Leeds working within the Centre for Understanding Sustainable Prosperity with Professor Kate Oakley. Her research explores the role of participatory and immersive theatre in democratic expression and political engagement. She is interested in bringing together her work as a theatre maker and her academic background in Political Science within this project. Alongside her academic work she is Artistic Director of The Bare Project theatre company, and works as a facilitator for Cardboard Citizens.

Elysia Lechelt is a PhD candidate in the School of Media and Communication at the University of Leeds. Her research takes as its starting point the broad question 'what is culture in cities for?', and uses it as a springboard to investigate how policy makers and culture leaders in Calgary (Canada) and Leeds (UK) understand the reasons for culture in their cities and how these rationales may be analyzed against issues of human well-being in the vein of social justice. She is supervised by David Lee and Professor Kate Oakley.

National Theatre Wales TEAM– A New Model of Participation

National Theatre Wales Team – Devinda de Silva & Naomi Chiffi

Over eight years NTW has established a firm reputation as a radical and pioneering national company. We have presented over 40 powerful productions, ranging from the intimate to the epic. Our work has surprised, delighted and acted as a catalyst for debate and for action. Underpinning this has been an ethos of generosity and support that has seen us develop strong relationships with communities throughout Wales.

NTW TEAM, our model of engagement, plays a vital role in this success. It has created a completely different relationship between an arts organisation and communities. They collaborate with us, create work, give feedback to the company and inform decisions about our future work.

TEAM's success has revolved around the levels and depths of participation we have encouraged. It is unique in that it addresses inequality of opportunity on three levels - access, participation and decision-making. TEAM is built upon leadership, empowerment, creative activism and peer learning.

NTW is non-building based, working all over the country, using Wales' rich and diverse landscape, its towns, cities and villages, as our inspiration. Each strand of our work has a unique relationship with the people and places of Wales. This approach lets us locate ourselves anywhere in the country.

As with any new model there are challenges. Staff and partners have to buy into this community focussed approach, which is more time consuming and requires a specific, sometimes new, set of skills.

At the heart of this model is addressing the balance of power. You need to be prepared to share more power and be open to unexpected outcomes.

There is also a responsibility to provide the necessary training and support to communities so they are adequately informed and have the confidence to make decisions and participate in full, otherwise you risk setting them up to fail.

Bios

Devinda De Silva – Head of Collaboration, National Theatre Wales.

Joining in 2010, Devinda is one of NTW's founding members. His role has been to develop, oversee and co-ordinate NTW's participatory work. This has included productions such as 'City of The Unexpected', witnessed over 200,000 people in Cardiff, and creating the TEAM programme, NTW's model of engagement, that supports over 1,000 partners across Wales, the UK and beyond. He has over 20 years' experience of working with communities across the world.

Naomi Chiffi – TEAM Coordinator, National Theatre Wales

Naomi has developed NTW's education strand, introducing NTW's principals into an education setting and currently oversees NTW TEAM programme. She continues to teach English at an Independent school and has a degree in English Literature and Philosophy.

Slam Poetry and media activism in Rio de Janeiro: a study of the videos posted to the Facebook page Poetas Favelados

Simone do Vale

Since the controversial impeachment of Dilma Rousseff in 2016, Brazil is facing an unprecedented political crisis. Under the unpopular rule of Michel Temer, government efforts toward democratic participation simply vanished into air. As a result, dialogue came to a halt while traditional political participation became suspicious. Amid the political apathy engulfing the country, as austerity measures, unemployment, growing poverty, and unconstitutional decrees threaten fundamental rights, however, the young black citizens from the favelas and peripheral suburbs of Rio and São Paulo have developed increasingly popular poetry slams as resistance practices against racism and State violence. Therefore, this paper aims at analyzing these ludic and aesthetic practices by focusing on the mediations involved in the videos published to the Facebook page Poetas Favelados (Slum Poets). These audiovisual narratives present the dynamics of slam poetry battles under the perspective of the idea of “connective action” (BENNET & SERGERBERG, 2012), hence expanding the problem of marginalization into the digital realm. As digital platforms are both commercial enterprises (VAN DIJCK, 2013) and territories monitored by governs (BRUNO, 2013), how does the notion of “participation” may apply to this aspect of favela media activism? Which are the mediations implied for the community attending the slams and society at large? Within these territories whose local culture is not only marginalized but rather criminalized by the corporate media (MEDRADO & SOUZA, 2017), how relations of power can be transformed through media activist practices based in performance and play? As the slams have rules and rely on the participation of the audience who score each poet, this paper draws on the concept of “Magic Circle” (FERREIRA & FALCÃO, 2017) to understand how this practice engages its participants.

Bio

Simone do Vale holds a PhD in Communication & Culture from Universidade Federal do Rio de Janeiro (UFRJ). She teaches Film Theory and History of Fiction Film at Faculdades Integradas Hélio Alonso. Currently, she is a Postdoctoral Associate at the Programa de Pós-Graduação em Mídia & Cotidiano at Universidade Federal Fluminense (UFF), Brazil, and is a research member of the group EMERGE (Centro de Pesquisas e Produção em Comunicação e Emergência/Research and Production Center on Communication and Emergence) also based at UFF.

Participating ‘at the thresholds’ of the arts institution: a case study on the foyers and public spaces of London’s Barbican Centre

Stefania Donini

Since the 1990s, British cultural policies have seen an increased focus on the participatory agenda, stressing the arts’ potential as instruments of social impact. However, despite strong claims that increasing participation in the arts can tackle problems such as inequality and promote cultural democracy, the deficit model of arts provision by democratisation has shown many pitfalls and has not always proved successful in overcoming the barriers to arts engagement (Jancovich 2017).

In order to respond to ambivalent funding agendas and justify their public value, arts institutions develop technologies and strategies to measure attendance, target demographics and evaluate impacts. These methods can be understood as constructing the govern mentality of public engagement and participation in the arts (O'Brien 2013). Arguably, these technologies are visible in how arts institutions articulate, develop and curate spatial strategies and public programming, but they are also constantly redefined by members of the public.

This paper draws upon a grounded-theory study on the public spaces and foyers of London's Barbican Centre, as a lens through which to investigate the tensions between institutional approaches to participatory policies and practices, and ways in which multiple and diverse publics make use of public spaces of the arts centre in the everyday. It presents findings about cultures of participation 'at the thresholds' and discusses the challenges faced by arts institutions that are both aiming to play a civic role and to operate within a neoliberal system.

The study aims to provide a broader understanding of how notions and practices of participation are played out in the public spaces of the Barbican Centre, whilst identifying new models of relationships between arts institutions, their publics and wider urban contexts.

Bio

Stefania Donini is the recipient of the Barbican-Guildhall studentship, with a doctoral project focusing on public engagement in the spaces of the Barbican Centre. She holds a BA in Philosophy from Bologna University and an MA in Arts Policy and Management from Birkbeck, University of London. Through both her academic research and professional experience in Italy and the UK, she has developed an extensive knowledge of engagement practices and public programming in arts institutions. In London, Stefania has experience as a project assistant with place making agency Futurecity and since 2014 has been working at the Barbican Centre in various roles.

The study of the mutually constitutive relationship between online platforms and user participation; the case study of deviantART

Marija Englman

The development of Web 2.0 and new media technologies triggered a renewed wave of discourse on the democratizing and participatory potential of these technologies. Initially, academic discourse centered on the notions of "active" users, on the spirit of community, cooperation, participation, and sharing. More recent studies in the field acknowledge that user participation cannot be studied without taking into account platform technologies. Jose van Dijck (2013) takes a step further by demonstrating that platforms socio-economic constructs, as well as its technologies, influence user participation on an online platform. This study applies van Dijck's (2013) approach by analyzing deviantART as a techno-cultural and socio-economic construct in order to conduct a critical analysis of a mutually constitutive relationship between deviantART and its user's participation. deviantART is one of the leading online art platforms with a focus on user-generated content (UGC). By analyzing deviantART as a techno-cultural construct, the study found

that platform technologies enabled certain forms of participation while discouraging or even blocking others. Additionally, the data gathered through virtual ethnography suggests that many deviantART users are not only aware of how these technologies work but they also deliberately manipulate its algorithms in order to promote their media content. By analyzing deviantART as a socio-economic construct, the study found that deviantART owners respond to these manipulations by changing their algorithms or creating new categories whose algorithms are meant to minimize any undesired “participations” on their platform. This “action-reaction” relationship between the platform and its users is demonstrated by comparing data gathered on deviantART by Dan Perkel in 2011 and data generated in 2017. This study suggests, that in order to more fully understand the mutually constitutive relationship between platforms and its user participation, these relationships need to be studied through a prolonged period of time allowing these forces to react to one another.

Bio Marija Englman - Master of Arts in Media Culture.

I was born on May 4th, 1986 in Pozega, Croatia. After high school graduation and few jobs to save up for further education, I enrolled at Maastricht University in 2013 and received my BA in Arts and Culture in 2016. I graduated with an overall grade of 8 and finished my BA thesis in Marble program “On expedition – Travel into the Unknown” – which is a program for top 20% of students. The following year I received an MA in Media Studies. The proposed abstract further builds on the topic of deviantART and online participation which I studied for in my Master Thesis.

Forms and effects of citizen participation in European cultural centers

Birgit Eriksson

Across Europe, cultural institutions face the demand of creating citizen participation as a way of contributing to the solution of social challenges like inequality, marginalization, fragmentation and disengagement. What is meant by ‘participation’ is, however, often vague (Carpentier 2011, Cohen and Uphoff 2011, Cornwall 2008, Kelty 2014), and so is our knowledge of specific forms and effects of cultural participation.

This paper addresses this vagueness by focusing on the practices, understandings and experiences of citizen participation in European cultural centers. The aim is to present and theoretically unfold a definition of participation in cultural centers and a typology of the participatory forms and effects: What forms of participation take place in the cultural centers? What are the potentials and effects of these forms?

The presentation is based on a participatory research and action project RECCORD 2015-17 (Eriksson, Reestorff and Stage 2017). The research was carried out in an experimental collaboration between three researchers and 20 ‘citizen scientists’ from cultural centers who conducted a ten days fieldwork in 20 other European centers in order to collect/produce empirical data. RECCORD was therefore both about and an experiment with participation.

The paper offers a definition of participation in cultural centers and presents a typology of participatory forms and effects, distinguishing between six forms (Attention, Education, Co-inhabitation, Co-creation, Publics and Co-decision) and nine effects (Feeling of togetherness, Social inclusion, Wellbeing, Learning, Empowerment, Cultural/political reflection, Aesthetic intensity, Sustainability and Local development).

Displaying how these forms and effects are manifest across the cultural centers, I discuss the causalities and potentialities between forms and effects. Relating RECCORD's findings to other typologies and definitions of participation (White 2011, Carpentier 2011, Kelty 2014, Brodie 2011, Sternfeld 2013), I argue for the importance of motivation, ownership and space in participatory processes aiming at making a difference for individuals, communities and institutions.

Bio

Birgit Eriksson is associate professor in Aesthetics and Culture, Aarhus University. Her current research focuses on participatory art and culture; cultural taste and communities; social identities and citizenship; aesthetics and politics. She is director of Take Part – Research Network on Cultural Participation and co-director of Cultural Transformations research program. Recent publications on participation include “Are we really there, and in contact”, 2017; Final Project Report: RECCORD, 2017 (with Reestorff & Stage); “Taking part, sharing power, or heading for the exit”, 2016; “Rethinking Participation and Re-enacting Its Dilemmas”, 2015 (with J.L. Stephensen). Two edited volumes on participation are forthcoming. See <http://pure.au.dk/portal/en/aekbe@hum.au.dk>

#VærkDinVerden

Råderum: Amalie Frederiksen & Chalotte Bagger Brandt

Råderum would like to present a practice based case at the conference. The case is a large, nation-wide experimental and cross-disciplinary art-project we are currently working on called #VærkDinVerden. The presenters are Charlotte Bagger Brandt, director in Råderum and Amalie Frederiksen, curator and project manager in Råderum.

#VærkDinVerden is a nation-wide art campaign that will kick start an open and informal conversation on the effect of art in public space among youngsters. The concept of the campaign is based on the marketing principle of story-doing. Participatory art is used as a tool to engage the ‘consumers’ or ‘art users’ in the production of a new collective mindset where art is valued as an important common matter, also in the future. The campaign runs in November 2018 on social media and on 7 public art sites across Denmark.

#VærkDinVerden is a curatorial and communicative experiment initiated by Råderum. The project is driven by an urge to develop a new format for measuring public art's effect on people – the consumers. Our strategy revolves around the idea of art as a matter, that changes meaning according to site, situation and sight. It cannot be put on a formula or be explained once and for all. That's why we use participatory art to engage the target group in sharing their stories, and providing them with tools that makes them able to communicate their art experiences with each-other. In that sense, our hope is to grow a community for whom art is part of each member's identity and what binds them together.

As curators working with art in public space, we are hacking the campaign as our exhibition format to break down barriers between art, life and communication, and to challenge the conventional flow between production, exhibition and dissemination. Among the many communicative qualities of the campaign format is the possibility to reach out to a very broad and selected audience, to use the democratic potentials of social media, and to invite the target group to participate in the production process on several levels.

Concretely, to kick start the campaign and conversation, eight contemporary artists will activate the stories of seven site specific public art projects in Denmark during 2018. This participatory activity will lead to the co-creation of digital campaign content, that invites others to create and share their story of art, thus taking part in the production of new campaign content to be shared again. In this sense, the campaign produces itself along the way and gives the participants a stock in the story about how public art affect's us.

The participating artists are: Christian Elovara Dinesen, Tanja Nellemann Poulsen, Charlotte Haslund-Christensen, Within Walls, Kristoffer Akselbo, Jacob Tækker and Lars Arrhenius.

The seven public art sites are: Superkilen, Sygehus Sønderjylland, The small town Ringe, Vallensbæk Station, the housing area Gersagerparken Greve, Frederiksbjerg Skole Aarhus, and Sculpture town Selde.

Bios

Since 1999 Charlotte Bagger Brandt has curated and organized contemporary art exhibitions, seminars, and other art projects in Denmark and abroad. In 2008 Charlotte initiated Raaderum with the purpose of expand and challenge the conventional art world structures. Raaderum creates new platforms and collaborations for and around contemporary art. This can be in public space, within established institutions or through seminars and other events.

Amalie Frederiksen has been part of Råderum since 2014 as a curator and mediator. She is the curator and project manager on #VærkDinVerden which she also initiated together with råderum's director. She has been engaged in several råderum projects, as co-curator of Alt_Cph16 Crosscut, Art Lab and Placemaking, and as editor of the publication Placemaking. Amalie has a strong interest in the function of art in everyday life, and as a curator she is concerned with developing new methods that can make art matter to more people.

Parafictional Qualities in the Interactive Media Art of Tali Keren: The Great Seal (2017)

Kimberly Glassman

For the past eleven years, Christians United for Israel (CUFI), the largest pro-Israel grassroots organization in the United States, has held an annual summit in Washington. Considered a legitimate political gathering, it has struck a number of news outlets as concerning that major political figures like Ted Cruz and Mike Pence speak at an event described as "apocalyptic," "ecclesiastical" and "an Israel celebration party." Interested in this relation between religion, politics and propaganda, Tali Keren recently exhibited

an interactive screen-based art installation, *The Great Seal* (2017), at the Contemporary Centre for Art (CCA) in Tel-Aviv-Yafo. The piece simulated a rostrum with the aim of recreating the headline speaker moments from the 2014 and 2015 CUI Annual Summits. Using a presidential teleprompter, the viewer was invited to step into the shoes of Israeli and American clergymen and politicians who attended the event by performing their speeches. By manipulating real footage and text from the summits and guiding the participant through the constructed performance, the installation brought to attention the metamorphic qualities of the screen, fact, and truth in the media. Using what art historian Carrie Lambert-Beatty terms *parafiction* – an emerging area in the arts that explores the overlapping space between fiction and fact – I posit that the installation employs altered realities experienced as truth in the way they are oriented towards the “pragmatics of trust” as opposed to the disappearance of the real. The experience of shared emotions and common responses, observably characteristic of the CUI summit, is critiqued in the interactivity and parafictional qualities of Keren’s artwork. The technology used further subverts notions of reality, truth and post-truth by drawing attention to the deceptive and propagandistic mechanisms that surround political gatherings in their use of screen-media infrastructure.

Bio

Kimberly Glassman is a curator, art historian and editor from Montreal, Canada. Kim curated the exhibit, *Synsociety: A Dialogue Between Art & Design*, for the 2017 World Design Summit and is currently curating an exhibit for the Art Matters Festival, (Dis)CONNECT. Kim has spoken at conferences in Canada, Leicester, London, St. Petersburg and Moscow. She currently serves as Editor-in-Chief for the *Concordia Undergraduate Journal of Art History* and sits on the Board of Directors for the research group, *Convergence: Perceptions of Neuroscience*. Kim’s research focuses on interdisciplinary approaches to art history, specifically on the history of art, science and technology.

Cultivating Environmental Knowledge in Urban Communities: Participatory Gardening Projects as Sites of Negotiation of Scientific and Cultural Meaning

Brian Goldfarb & Judith Faifman

Dating to the emergence of industrialization, urban gardens have been promoted as responses to various objectives, linking participation in small-scale agricultural enterprises to goals including food security, health and science education, socially re-integrating veterans and former prisoners, resettling immigrant/refugees, crime reduction, and neighborhood beautification. Varied approaches to urban garden programs reflect historically and regionally diverse conceptions of how crisis and concerns are mediated by social and “natural” environments. Against this backdrop, we consider contemporary conceptions of solutions to environmental and social crisis as projected through educational and action-research projects that engage urban gardening across latitudes globally.

We are interested in gardens as sites where culturally-situated knowledge claims are negotiated. Our analysis focuses on opportunities for knowledge decolonization that emerge in participatory practices that challenge boundaries of formal and informal knowledge communities. We look at the place of individual and collective identity formation within participatory processes and policies that bring urban

gardening projects into being. Urban gardens comprise artistic, architectural and agricultural elements that signify a range of ideals at the intersections of culture, science and economics. The engagement of community members in creative, educational and social activities that catalyze opportunities for intercultural and transgenerational understanding are enfolded with the multiple meanings of cultivation that span biological and cultural domains.

Participatory landscapes in which tacit, amateur, professional and academic knowledge converge, we analyze urban gardens as sites of political participation, and as platforms where performance of memory and experience contribute to resilience of urban social and cultural ecosystems. Case studies discussed include a municipal revitalization initiative in the Manguinhos favela of Rio de Janeiro; the 'Garden Mosaics' program initiated by Cornell University to support exchange of cultivation practices among ethnic minorities and recent immigrants through youth-produced online documentaries; and Think&EatGreen@School, an action-research initiative fostering food citizenship and sovereignty through Vancouver schools.

Bios

Brian Goldfarb is Associate Professor of Communication and Director of the Minor in Public Service at the University of California, San Diego. His research and creative production focus on visual/digital culture, disability and education. His book, *Visual Pedagogy*, considers media technologies used to advance models of pedagogy in the late 20th Century. Goldfarb is currently co-authoring a book with Judith Faifman titled *Environmental Knowledge and Knowledge Environments: Glocal Learning, Inquiry, and Translation in the Digital Age*. Other recent projects include a community-based initiative to develop graphic narratives for a peer facilitated mental wellness program for refugees and recent immigrants.

Judith Faifman is a Doctoral Candidate in the Social Sciences program at Instituto de Desarrollo Económico y Social, UNGS, Buenos Aires, and Director of the Digital Media and Participatory Algorithmic Cultures Program at Centro Argentino de Investigación y Acción Educativa. She served as Co-Director of the Media Lab at the Talpott School in Buenos Aires from 2004-8; was Secretary for Education and Culture at Friends of UNESCO, Buenos Aires; directed the National Youth Film Festival. She is currently co-authoring a book with Brian Goldfarb titled *Environmental Knowledge and Knowledge Environments: Glocal Learning, Inquiry, and Translation in the Digital Age*.

The Emancipated Spectator at the Ignorant Art Museum

Karen Grøn

At Trapholt we are interested in how to create a space where guests can experience and engage with art and design. Since 2001, we have worked with a curatorial concept in exhibitions and projects as a tool for creating this space. Based on these experiences, Trapholt opened the unique exhibition *YOUR Exhibition* in 2014, which aims to create a permanent exhibition space focusing on supporting the visitor's engagement with art and design.

The big question was, whether it would be possible to take into account the public's different types of demands for communication and access in the same exhibition and identifying the theories and concepts that could qualify the development of the approach.

The presentation at the conference will present how we designed *YOUR Exhibition*, incorporating George Hein's model for understanding knowledge and learning at museums, the psychologists Richard M Ryan & Edward L. Deci's motivational theory and a model, developed at Trapholt, describing the visitor's approach to the art museum visit.

Hence, a reflection on what it means to participate will follow, based on the French philosopher Jacques Rancière's theories on the emancipated spectator and the ignorant schoolmaster, and what possibilities and limitations can be found therein.

Central to the presentation will be a discussion about the opportunities and challenges of establishing participatory approaches for the broad public within the art museum's institutionally coded framework with its complex artworks, where one can guess but not control participants' behavior.

Can a theoretical approach help the art institution to provide qualified choices between complexity and simplicity in the relationship between the artworks and the participants? Is it possible to find the ultimate way of presenting of art, or might it be more useful to consider new engaging initiatives as an opportunity to constantly challenge and expand the art museum's familiar framework?

Bio

Karen Grøn (1966) holds a Master in Aesthetics and Culture, Aarhus University 1996, and a Master in Public Management, SDU 2010. She has worked at Trapholt since 2001, becoming the Museum Director in 2010. Strategies of empowerment are at the heart of her work as a means to make art a valuable and relevant part of human life. Grøn has developed an audience-engaging concept to curate with the museum collection. She also works in urban spaces through large-scaled projects where up to a thousand people participate. Grøn's current research and projects deal with art and wellbeing, where mindful art experience is combined with Trapholt's curatorial approach in a project aiming to strengthen participants' *cultural reserve*.

Between the virtual and the real

Mathilde Helnæs

Museum exhibitions can be described as affective environments that aim to create intense sensory experiences for the visiting audience. It was a thesis in my project that similar interactions and reactions are possible in a digital virtual space. Virtual Reality has already reached the museum's collections, including my master's thesis research subject, *Google Arts and Culture*, which consist of real-world museum exhibits transferred through 360-degree video cameras or other measuring devices into images which we can experience online or in Virtual Reality. The database already includes several Danish cultural institutions, and a handful of these are compatible with Google's VR glasses. My thesis examined users' sensory and emotional experiences in the digitized exhibition *European Art 1300-1800* at the National Museum of Art in Denmark, through the Google Cardboard VR glasses and compared these with experiences in the physical showrooms.

The experiences gathered through qualitative interviews and questionnaires were divided into 5 dynamic categories. In short I found correlations between the results of the two studies of experiences. Even though one group visited the museum in VR, their described emotional and sensory experiences were similar to those who visited the actual exhibition. My next insight was that I did not find a significant scepticism towards technology. In this regard, it is even more evident that museums should experiment with different kinds of digital media, and most importantly evaluate their users' experiences through them. My last and final insight were that images are present in the medium, but they also perform an absence which is made visible. Because the experience in the media depends on the subject, everything that affects the sub consciousness of the respondents will affect how they experience.

Bio

Mathilde Helnæs is a recent graduate from Aarhus University, with a Master's degree in art history, a bachelor's degree in art history and a minor in digital design. She is currently applying for a Ph.D. to continue the subproject of her master's thesis. Her interests revolve around the role of the users and our cultural institutions in an increasingly digitized world. Mathilde currently lives and works in Copenhagen, Denmark.

Getting out of the comfort zone-Arts and Culture in times of populism

Raphaela Henze

This paper argues for nothing less than a paradigm shift. For years we have tried to foster diversity via different audience-development tools. Unfortunately, this did for a variety of reasons – among them the homogeneity of the sector and the widespread understanding that only experts are able to create ‘excellent’ content – not prove as successful as expected. It is therefore time not only to try to sell the artistic ‘product’ but to change the ‘product’ as such. Involving more and diverse people into the artistic process will help to overcome the paternalism in the sector and make arts and culture more relevant for an increasing number of heterogeneous people. This relevance – not nebulously masked as dialogue or level playing field – is of utmost importance in times of rising populism where politicians of populist parties argue fiercely against arts and culture and deny cultural rights; but this relevance can only be achieved at the price of giving up privileges.

Learning from colleagues in e.g. the Global South, who have for a long period been marginalized in our discourses although they have ample experiences with the challenges that Western societies are currently facing, is central. Furthermore, an openness to new collaborative/co-production formats and a discourse on power imbalances and inequalities will allow to create more (measurable) social impact.

The aims of the research to be presented are twofold in nature. Firstly, to draw attention to the challenges that arts and culture face in times of rising populism and secondly, to provide arts managers and cultural creators with reference models for an expanded concept of culture. The paper will present several international projects that will be in the line with what could be called social arts practice, empowerment projects or community engagement. These examples from different countries and sectors function not only function as smart practices but will also help to draw conclusions that might provide fruitful and applicable for all those interested in ‘culture with all’ instead of ‘culture for all’.

Keywords:

Populism, Paternalism, Diversity, Audience Development vs. Community Engagement, Social Impact, Value

Literature:

Canas, Tania, 2017, Diversity is a white

word, <http://www.artshub.com.au/education/newsarticle/opinions-and-analysis/professional-development/tania-canas/diversity-is-a-white-word-252910> (Accessed 19 February 2017).

Carty, Hilary, 2014: Democratising Cultural Institutions – A Challenge for Europe. A Challenge for Culture, in: Henze, R./Wolfram, G. (eds.): Exporting Culture – Which role for Europe in a global world?, VS Springer, Wiesbaden, pp. 63–76.

Dubois, Vincent, 2016: Culture as a Vocation. Sociology of career choices in cultural management, Routledge, New York.

Freire, Paulo, 1993: The Pedagogy of the Oppressed, Penguin Books, London.

Hampel, Annika, 2016: Kooperationskultur in den Künsten. Perspektiven am Beispiel deutsch-indischer Partnerschaften, in: Schneider, W./Kaitinnis, A. (eds.): Kulturarbeit in Transformationsprozessen.

Innenansichten zur ›Außenpolitik‹ des Goethe-Instituts, Springer VS Verlag, Wiesbaden, pp. 155–160.

Hampel, Annika, 2014: Fair Cooperation – Partnerschaftliche Zusammenarbeit in der Auswärtigen Kulturpolitik, Springer VS Verlag, Wiesbaden.

Henze, Raphaela, 2017: Why we have to overcome paternalism in times of populism, in: DragičevićŠešić M (ed.), Cultural Diplomacy: arts, festivals and geopolitics, Ministry of Culture Republic of Serbia & University of Arts, Belgrade, pp. 73 – 87.

Henze, Raphaela, 2017: Introduction to International Arts Management, Springer VS Verlag, Wiesbaden.

Hernández-Acosta, Javier Jose, 2013: Differences in Cultural Policy and its Implications for ArtsManagement: Case of Puerto Rico, The Journal of Arts Management, Law and Society, 43, pp. 125–138.

Terkessidis, Mark, 2015: Kollaboration, Edition Suhrkamp, Berlin.

Bio

Raphaela Henze is professor of Arts Management at Heilbronn University. Her main researchfocus is on the impacts of globalisation and internationalisation on cultural management and cultural management education. She studied law at Humboldt-University Berlin and Paris X-Nanterre in France, received her Ph.D. from Ruhr University Bochum, was a postdoc at Yale Law School, USA, as well as at the National Institute for Educational Policy Research (NIER) in Tokyo, Japan. She holds an MBA from the University of London. She is co-investigator of the Arts & Humanities Research Council funded, international and interdisciplinary network “Brokering Intercultural Exchange”.

www.managingculture.net.

Aesthetic Transgression as Public Legitimacy

Ditte Vilstrup Holm

Artistic engagements with communities have theoretically been supported by reference to theories of participatory democracy and aspirations of empowerment (Kester 1995). Accordingly, Shelley Arnstein's 'Ladder of Participation' continues to provide a normative guideline for artistic community engagement in which the local citizens' decision rights forms the ethical goal-standard (Bishop 2012). Within the field of art in public, community-oriented practices were launched as a 'new genre public art' (Lacy 1994) or 'art-in-the-public-interest' (Raven 1993) to counter previous models of public art that, in comparison, were deemed undemocratic and self-serving of artistic autonomy (Kwon 2004). In other words, the public legitimacy of community practices have been argued to reside in the ethical standards of delegating decision power to the local participants.

This paper discusses a participatory public artwork in which the local participants were photographed for public display in intimate situations. They posed semi-nude, engaging in embraces and were in several other ways persuaded to perform outside of their comfort zone. However, my observations and interviews with the participants indicate that the transgressive experience of participating in the project forms part of its legitimacy for those that participated. A number of other issues also contributed to the project's public legitimacy and as such 'aesthetic transgression' did not in itself secure public legitimacy. However, it proves an interesting counter position to the ethical goal-standard in the 'Ladder of Participation'. It indicates a need for a more nuanced understanding of the (aesthetic) experience of participatory art.

Bio

Ditte Vilstrup Holm is a PhD-fellow at Copenhagen Business School in collaboration with the Agency for Palaces and Culture. Her PhD-project engages with the organizing of participatory artistic projects, bridging the field of 'organisation studies' and 'art theory'. She holds an MA in art history (20th century) from Goldsmiths College and a Mag.art in art history from Copenhagen University. She writes regularly for the art magazine *kunsten.nu*, and serves as board member of AICA Denmark.

Chewing and Pooing: The digestive system as a metaphor for practice-research in participatory contexts (Panel)

Panel by Sophie Hope, Anthony Schrag, and Becky Shaw

The commonality between the panel leaders lies in our use of participatory art methods to explore particular contexts (e.g. hospitals, public galleries, call centres, local authorities) in order to explore the material processes and conditions of these places with the people who work in them. Hope will present *Manual Labours: Building as Body* taking Nottingham Contemporary as a case study, Schrag will present *Fight Club: Physicality and Office Workers* within Glasgow City Council and Shaw will present *Hiding in Plain Sight: Moving between Care and Research* at Florence Nightingale School of Nursing and Midwifery.

We propose a panel in which we will each present our methodologies, making use of the metaphor of the digestive system to find out what is being ingested, masticated and digested, and by whom, and what is being excreted at the end of our research processes. We are interested in exploring the processes of exchange, interaction and co-production in the process of investigating the functions and malfunctions of organisations. What is it that is participatory about this practice-research? What are the intersubjective relations between artist-researchers and participants? How can the fleshy, pulsating, masticating, symbiotic aspects of the digestive system help and/or hinder doing practice-research in these settings?

We will examine how the artist-researcher and participant fits within the metabolism of the body in which they work and how possible it is to challenge the relationships they have with the specific contexts they work in. We invite feedback and discussion on diverse methodologies which use participatory art methods to explore working environments, examining where the metaphor of digestion fails and where new metaphors, systems and imagery might be needed.

Bios

Sophie Hope explores the multiple sites, methods and legitimacies of practice-based research. She produces works with pluralised perspectives using diverse methods such as performative interviews, audio installations, flow diagrams and communal dinners.

Sophie is a lecturer at Birkbeck, University of London in the Film, Media and Cultural Studies Department on the MA in Arts Management. Her work is often developed with others through the format of devised workshops exploring subjects such as art and politics in the year 1984, physical and emotional experiences of immaterial work, stories people tell about socially engaged art commissions and the ethics of employability in the creative industries. Recent projects include: 1984dinner.net, manuallabours.co.uk with Jenny Richards, socialartmap.org.uk and criticalworkplacements.org.uk.

Anthony Schrag is a practicing artist and researcher who has worked nationally and internationally. His practice occurs in participatory manner, and central to his work is a broader discussion about the place of art in a social context. It involves play, physical methodologies and 'pro-social conflict'.

Lecturing in Cultural Management, his research interests include practice-based research, institutionally-supported art projects, and examining how 'art' is supported. He has been the recipient of numerous awards, commissions and exhibitions. His practice-based PhD explored the relationship between artists, institutions and the public, looking specifically at the productive nature of conflict.

Becky Shaw makes works that sit between art and art research, curious and uncomfortable in the muddy terrain between the two. She works with people to explore how the individual relates to large systems of care, education and production.

Becky is Reader in Fine Art and leads postgraduate research in the Cultural, Communication and Computing Research Institute, Sheffield Hallam University. She is currently commissioned by City of Calgary to explore Calgarian's relationship with their watershed, and is Co-investigator on 'The Odd Child: Feeling Different in the World of Education' an AHRC funded project with anthropology and education researchers.

Shadowpox: Imagination, Inoculation and the Cosmopolitics of Co-immunity

Alison Humphrey

Shadowpox is a research-creation doctoral dissertation testing a science fiction fantasy framework for young adults' imaginative civic engagement and public health problem-solving. Its participatory storyworld posits a new disease, a virus composed of living shadow. Augmented-reality technology projection-maps the fictional pathogen onto the actor's body using live-animated digital effects, and an online video portal, the International Shadowpox Research Network, chronicles the testing of a new vaccine at the height of a pandemic, through the eyes of laboratory trial volunteers whose stories are co-created by drama students in North America, Europe, Africa and Asia.

The *Shadowpox* project explores co-immunity (also called community or herd immunity), a participatory biomedical effect created when enough individuals in a community are vaccinated to make it difficult for a disease to travel from person to person. This population-level protection is achieved not by the actions of a single hero, but by the dragon-slaying courage of hundreds of thousands. Yet public participation in co-immunity has been undermined in recent years by a polarized social media debate over the validity of the scientific consensus on the safety and effectiveness of vaccines, rooted in a complex mix of ancient fears and modern anxieties.

The first half of this talk critically reflects on the procedural rhetoric of phase one of the project, *Shadowpox: The Antibody Politic*, a full-body video game exhibited during the 2017 World Health Assembly in Geneva. Then, moving from the casual participation of gallery game-play into the more complex augmented reality role-play of the current second phase, *Shadowpox: The Cytokine Storm*, the presentation will interrogate the superhero genre as a storytelling and narrative analysis framework for young adults' exploration of affect, belonging, and the cosmopolitics of voluntary participation in the collective good.

For more information please visit: www.shadowpox.org.

Bio

Alison Humphrey plays with story across the fields of drama, digital media, and education. After starting out as an intern at Marvel Comics, she produced one of the first ever online alternate reality games for Douglas Adams's *Starship Titanic*, initiated one of the earliest transmedia blogs for TV series *Train 48*, and co-created interactive, live-animated theatre projects *Faster than Night* (Toronto) and *The Augmentalist* (Silicon Valley). A Vanier Scholar at York University, her doctoral research explores how a sciencefiction storyworld (shadowpox.org), co-created with theatre students on four continents, can empower youth civic engagement and public health problem-solving. Website: alisonhumphrey.com.

Emergence in musical performance – how to crack the creative code..?

Dan Lund Hvidtfeldt

The purpose of this article is to explore the socio-materiality of performative, artistic creative processes in the digital age. The analysis is developed with attention to the thematic focus on “Participatory Art and Aesthetics” of the Cultures of Participation 2018 conference, in studying digitized artistic practices’ implications for the musical performance seen as a participatory culture. It builds on the theoretical notions developing within cultural psychology, seeing creativity as a socially situated and material practice. Artistic performance is here seen as a process developing in a dialog between self (the creator), other (the community), the (in-)tangible creation itself and previous knowledge and practices. Specifically, the analysis is developed with reference to the theoretical perspective suggested by Hvidtfeldt (2017), that creative work processes of musicians are dependent on the emergence processes through which the social and material relations of the production or performance becomes meaningful. The article uses the creative practices of musicians to analyse and discuss the qualities of ‘digital materials’, today, very often playing a critical role in the making and performance of music, as well as artistic performance in general. Methodologically, the analysis is based on interviews with professional musicians performing at Roskilde Festival and autoethnographic observations exploring experiences of involving digital materials in the creation of music in the recording studio and on stage. Based on the empirical findings, the study concludes, that emergence in musical performance situations of the digital age depends on the creation of a fragility, imperilling the performance situation, and ‘cracking’ the digital materiality. The article ends with a broader discussion of how the findings apply to professional artistic domains and performance cultures in general.

Keywords:

Cultural Psychology; Emergence; Concerted Creativity; Musicality; Materiality; Creativity; Music; Art; Participation

References:

Hvidtfeldt, D. L. (2017). Concerted Creativity: Emergence in the Socio-(Im)Material and Intangible Practice of Making Music, *Integrative Psychological and Behavioural Science*, XX(XX), 1-13. DOI: 10.1007/s12124-017-9406-6

Bio

Dan Lund Hvidtfeldt is enrolled as an Industrial PhD Student at the Department of Communication and Psychology at Aalborg University (2016-19). The project is funded by Roskilde Festival and Innovation Fund Denmark, and developed with the research objective to contribute to an emerging field within creativity research, in exploring the socio-materiality of creative work processes in digital work environments. Dan holds a master’s degree in Management of Creative Business Processes (Copenhagen Business School) and a bachelor degree in Performance Design and Business Studies (Roskilde University).

Latest publication: Hvidtfeldt, D. L. (2017). Concerted Creativity: Emergence in the Socio-(Im)Material and Intangible Practice of Making Music, *Integrative Psychological and Behavioural Science*, () 1-13, DOI:10.1007/s12124-017-9406-6

Participatory governance of cultural heritage: a commons perspective

Christian Iaione & Maria Elena Santagati

Citizens' involvement is an ever-growing phenomenon in policy formulation and implementation, management, production and creation in the cultural sector. The article is focused on the participatory governance of cultural heritage (PGCH) recognized at the EU level as an opportunity "to foster democratic participation, sustainability and social cohesion and to face the social, political and demographic challenges of today" (Council conclusions on the participatory governance of cultural heritage, 2014). The Faro Convention (2005) acknowledged the concept of heritage community consisting of people who value aspects of cultural heritage within the framework of public action, to sustain and transmit to future generations (art.2, b.). Participation has become a crucial issue also in the European Capital of Culture initiative, in terms of local political commitment and activities for target groups. Furthermore, among the OMC Working groups on cultural heritage (Work Plan for culture 2015-2018) one is aimed at identifying norms and actions that allow citizens' participation in the governance of cultural heritage. UNESCO calls for community engagement at all stages of the World Heritage process ("Engaging local communities in Stewardship of World Heritage", 2014), by learning experience from the Community Management of Protected Areas Conservation (COMPACT) methodology. Through the UNESCO's Cultural Diversity Fund, it also approved a project aimed at investigating "Approaches to participatory governance of cultural institutions" (2016-2018).

Starting from the review of the law and policy on PGCH at the global and EU level, and referring to article 27 of the UN Human Rights Declaration of 1948, on the right to freely participate in the cultural life of the community to enjoy the arts and to share in scientific advancement and its benefits, the article intends to address the PGCH from the perspective of the literature and approach of the knowledge commons (Ostrom & Hess, 2006; Madison et al. 2010; Benkler 2013; Frischmann et al. 2014). The studies on the governance of the knowledge commons highlights their capacity in terms of inclusiveness (Algan et al., 2015). The hypothesis that the article advances is that the commons-based application of PGCH is able to seize the opportunities identified by EU and global institutions of facing social and economic challenges. To support this argument with empirical evidences, the article will analyze exemplary case-studies of commons-oriented governance of cultural heritage in EU countries (i.e. the Foundation for the Royal Palace of Carditello). This analysis will 1) assess the social and economic empowerment of communities produced by the processes 2) identify the connection between the mechanism and tools implemented in the case studied and those provided by the international and EU law and policy of PGCH. The findings will support the identification of driving mechanisms and design principles of commons-based participatory governance to be applied to different kind of cultural heritage (e.g. historical; "marginal"; immaterial; knowledge; digital).

Bios

Christian Iaione is associate professor of public law at Guglielmo Marconi University of Rome, fellow of the Urban Law Center at Fordham University, visiting professor of urban law and policy at LUISS Guido Carli and faculty director of LabGov – LABORatory for the GOVERNance of the Commons (www.labgov.it). He has been the expert of the EU Committee of the Regions who drafted the opinion on the "Local and regional

dimension of the sharing economy“. He is member of the Sharing Economy International Advisory Board of the Seoul Metropolitan Government and e advisor of several Italian local governments and institutions (Tuscany Region, City of Rome, City of Bologna, City of Reggio Emilia). He is UIA – Urban Innovative Actions expert appointed by European Commission for the Co-City project of the City of Turin, ad-hoc expert of the EU Urbact program, member of the Urban Partnership on Innovative and Responsible Procurement within the Urban Agenda for the EU.

Maria Elena Santagati. Post-doc Research Fellow, Department of Management-University of Bologna. PhD in Political Science from SciencesPo Grenoble (2015). Visiting PhD student (2012-2013) at the Department of Management-University of Bologna. Graduate Degree in Innovation and Organization of Culture and the Arts, Faculty of Economics-University of Bologna. Attendance of the 2nd year Master in “*Politiques publiques et changement social*” at SciencesPo Grenoble. Experiences of research and consultancy for private and public agencies and bodies. Since 2015 editor for “Il Giornale delle Fondazioni” and “The Commons Post”. Current research interests: cultural policy implementation, cultural entrepreneurship, participatory governance of culture.

Rethinking participation in the Aarhus as European Capital of Culture 2017-project

Leila Jancovich & Louise Ejgod Hansen

This paper examines the relationship between cultural participation and regional development with reference to the European Capital of Culture in 2017. From the bidding stage Aarhus 2017 claimed it put “participation” at the heart of its strategic plans, through consultation at roadshows and exhibitions. In addition it aspired to use culture as a catalyst for development not only in the city of Aarhus but across the region of Central Denmark. This paper therefore examines how participation is defined and implemented to address regional development in the Aarhus 2017 process through textual analysis of documentation from Aarhus 2017 and delivery partners as well as over 20 interviews with managers and participants involved in a range of 2017 projects. The paper argues against the common prioritisation of urban and professional cultural institutions and makes the case for decentralised cultural provision, that supports both amateurs and professionals through a regional networked structure.

Bios

Dr. Leila Jancovich has worked for many years in the arts and festivals sector as a producer, researcher and policy maker before entering academia in 2007 where she developed a research focus on the implications of participatory decision making for the cultural sector on which she has published widely. This paper develops work she has undertaken as an Associate Researcher at Aarhus University, Denmark.

Dr. Louise Ejgod Hansen is an Associate Professor at Aarhus University who has a strong track record in applied research on audience development and regional theatre development Denmark. Since 2013 she has been involved in coordinating and developing the evaluation and research of Aarhus as European Capital of Culture 2017 and is currently project and research manager of rethinkIMPACTS 2017.

Who's Agency? Emancipatory, empowering processes and ethical dilemmas in participatory art projects

Line Marie Bruun Jespersen and Signe Brink Wehl

In *Mapping the Terrain: New Genre Public Art* from 1995 Suzanne Lacy characterized a specific type of critical, socially engaged, acting, participatory and temporary kind of art, which was critiqued for its engagement in social discourses in public space, which was not supposed to be an artistic errand or responsibility. Thus, Lacy points that since this artistic practice was outside the institutions and market forces spotlight, it operated on a path where it could keep up a critical approach without unifying aesthetic and political agendas (Lacy, 1995).

Chantal Mouffe has put forward the idea that engagement in urban contexts through public art can be understood as a critical way of contributing to the reconfiguration of the hegemony (Mouffe, 2013).

However, the creative participatory processes and the role culture are set to play in an urban public context since the 1990s can according to Claire Bishop be understood as a 'social turn' in cultural activities, which is encouraged by neo-liberal ideals that aim to employ arts and culture as an instrument for economic growth (Bishop, 2012). Bishop argues that within these processes an antagonistic relationship occurs, and participants are often involved in insensitive ways that focuses more on the event and its possible catalyzing outcome than on the included subjects and their agency.

The paper analyses the participatory element of three art projects, embedded in larger cultural events, these two critical theoretical angles. The projects are: SUPERFLEX's *Bottle Collectors* at Roskilde Festival 2016, *KulturVejen* at KulturMødet 2015 and Bob and Roberta Smith: *Folkestone is an Art School* at Folkstone Triennial 2017. In the three projects participation as an element in the cultural and artistic project emphasizes both ethical challenges for the participants and the ways they as individuals and agencies are involved, and their opportunities to influence and reconfigure the public landscape.

Bishop, C. 2006: *The Social Turn: Collaboration and its discontents*. Art Forum, February 2006

Bishop, C. 2012: *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso: London.

N.Y. Lacy, S. 1995: *Mapping the Terrain: New Genre Public Art*. Bay Press: Seattle. Wash.

Mouffe, C. 2013: *Agonistics: Thinking the World Politically*. Verso: London. N.Y

Bios

Signe Brink Wehl is a curator and researcher focusing on practice-based research in the fields of curatorial practice, cultural events, urban development, public space and contemporary art. She did her Ph.D. at Aalborg University department of Architecture & Design and is employed as Head of Arts at Roskilde Festival.

Line Marie Bruun Jespersen is associate professor at Department of Communication at Aalborg University and chair of the Art & Technology Study Board. Her primary research area lies within the field of art and urbanism, focusing on themes such as relations between art and the public(s), aesthetic experience in the urban landscape and site-specificity in contemporary art.

The Research About the Influence of Online Games to the Interpersonal Interaction Between Chinese Teenagers

Li Jin Jue

With the Internet equipments in China being popular, recently, Online games and game industry in China are rising, online games has become a part of Chinese teenagers daily lives. Differ to the stand-alone games, the features of online games, such as interaction, continuity and immersion which enables Chinese teenagers think online games as not only competitive game activity but a new social intercourse platform. In recent years, teenagers social news has been increasing because of netgame platform intercourses. Technological innovation has created a new digital media communication platform has played an important role on youth culture, especially the interpersonal interaction modes.

However, most of the researches about online games remain the critical stage of moral value to internet addiction between Chinese scholars. There are less passages objectively evaluate the influence of network technology to teenager culture.

This passage selects three well-known online games in China: World of Warcraft from Blizzard, Playerunknown's battlegrounds from Bluehole, Chinese ancient style JX Online from Kingsoft Season Game Studio, these three case studies. In the early stage of the study, we focus on the player questionnaire surveys and field interviews, at the same time, further study the comparative analysis of the interactive modes of the game platform. From settings of different intercourse modes and the cultural connotation of games, mainly study the influence of players language styles, behavior modes, offline cultures and self judgement. From the perspective of youth subculture, the passage tries to sum up the changes of the network games to the teenager interpersonal interaction modes and several typical ethnic groups. Thus, to analysis the influence of the settings of different functions of digital medias (online games) on the behavior patterns of the recipients.

Bio

Li Jin Jue, Master graduated from Beijing Normal University in the direction of contemporary literature. In 2015, she entered Beijing Normal University to study as a PhD. In 2016, she joined the Vrije Universiteit Brussel and started a two years joint PhD program. Concerned about the field of youth subculture, the current research focus on the study of the interpersonal communication mode in online games.

Instagram archive: participatory practices in Russia

Ekaterina Kalinina

Drawing on theories of civic engagement and culture (Dahlgren 2009; Dalghren 2013; Dahlgren and Olsson 2005; Kaun 2013; Schudson 1999, Bennett, Wells, and Rank 2009; Hartley 2010, Ratto and Boller 2014; van Zoonen, Visa and Mihelja 2010; Bakardieva 2009), this paper investigates online archiving practices of everyday people as specific practices of civic engagement.

Community sanctioned archives in SNS collect and preserve information on and memories about vanishing architectural gems in Russia via soliciting contributions from members within communities as

well as by doing archival research. What is unique about these projects is that they fuse online archival practices with offline activism - protests against demolishing of cultural landmarks, volunteering construction work etc. Such latent forms of participation are particularly important to examine in Russia, given the country's general lack of trust in political institutions, disbelief in protest and demonstration as drivers of social and political change. Each of these deficits leads to alternative means of civic engagement.

The aim of this paper is to develop theoretical framework, which could deepen our understanding of such forms of participatory action. The archive functions as a medial infrastructure in the staging of a new conception of communal relations, and hence, as a device to frame a newly emerging conception of individuality. I conceptualise the digital archives as communities of feeling that invoke the nation as a community based on affective connections (i.e., an intimate public), emphasising "affective and emotional attachments located in fantasies of the common, the everyday, and a sense of ordinariness" (Berlant 2008, p. 11). The participants of such archives are marked by a commonly lived history and shared emotional knowledge of historical experiences. Empirical data for this study comes from ethnographic research which involved interviews with the makers of the archives conducted in autumn 2016 and content analysis of the digital platforms conducted in autumn 2016.

Bio

Ekaterina Kalinina (PhD in Media and Communication) is postdoctoral researcher at Södertörn University, Department of Media and Communication, working on digital archives and civic engagement. She worked as a research fellow at Swedish National Defence University researching on the questions of Russian patriotism, biopolitics, nostalgia and national identity. Ekaterina Kalinina is also actively engaged in practice based research and works as a project manager at the Swedish organization Nordkonst, where she manages cultural projects and conducts research on cross-cultural artistic practices and intercultural communication. She is currently leading project on Hip Hop culture in Russia financed by Swedish Institute.

Participatory Sound Art: Technologies, Medialities, Politics

Vadim Keylin

Audience participation, engaging the listeners into the sound-making process is a strong thread running through much of sound art practice. Being an inherently relational phenomenon, sound invites the listeners to a dialog of sorts, both with the artwork and with other listeners. However, this process is far from homogenous. Both the technologies, employed by the artist and the structure of the artwork determine the way participation is carried out in each particular case and the extent and character of mutual influence between the participants' actions and the sonic component of the artwork. In my paper, I will analyze these aspects of sound art works within the conceptual framework of affordance theory. Introduced by the American psychologist James Gibson and widely adopted in technology and design studies, the term "affordances" refers to the qualities of the objects in the environment that allow and facilitate human interactions with these objects. At the same time, this concept can be also applied to meaning-making, discussing (as Tia DeNora does with regard to music) how certain features of sound art works can invoke or even produce certain (political) meanings without necessarily carrying an

unambiguous message. Applying the concept of affordance to sound art allows for an analysis that would escape two major risks in dealing with participatory aspects of sound artworks. On the one hand, the affordance-based approach does not require limiting the range of possible audience experiences to a clearly verbalized artistic intent (a pitfall exemplified by e.g. Seth Kim-Cohen's critique of sound art practice). On the other hand, it does not reduce sound art to "just" a social situation, emphasizing the connections between structural, perceptual and technological aspects of an artwork and the participatory processes involved.

Bio

Vadim Keylin is a Russian-born, Aarhus-based sound art scholar and sound artist. He is currently a PhD student at the School of Communication and Culture, Aarhus University. Keylin's research and art practice concerns the conditions of sound production – material, (inter)medial, social, institutional – in various genres of sound art and experimental music. He has published articles in peer-reviewed journals *Organised Sound*, *Glispazidellamusica*, *Opera Musicologica* and others, and presented his work at international conferences across Europe and Russia.

Urban actions in 'the common' – cultural participation in public space

Hjørdis Brandrup Kortbek

Public space is defined as a place where we meet "the other" as a fundamental basis for the formation of citizens in a democratic society (Habermas; Sennett). In an effort to democratize art and culture and reach new users many museums and cultural institutions move part of their cultural communication into public space in participatory cultural communication projects (Brandrup Kortbek et al. 2016). With the rise of these-called "experience society" public space has changed (Schulze): From being a democratic meeting place among differences, public space has become a gentrified and privatized space for consumption (Zukin). In my paper I will analyze how we can understand public space as a democratic site of cultural communication. Based on the concept of "the common" (Hardt and Negri; Harney and Moten; Sternfeld) I will analyze two participatory cultural communication projects which in different ways intervene in public space. Furthermore I will discuss how participatory cultural communication taking place as "urban actions" (Lefebvre; Liljendahl et al.) can develop new understandings of the relation between democracy and participatory cultural communication.

Bio

Hjørdis Brandrup Kortbek is Post Doc. in the research project "Towards a New Concept of Culture and New Types of Cultural Communication" (CULT) at University of Southern Denmark. She has published on urban culture, cultural communication and regional cultural policy latest in the anthology *Take Part* (2018), *The Nordic Journal of Cultural Policy* (2016) and the *Nordic journal Barn* (2015).

Young people navigating musical lives in formal and non-formal acting spaces - viewing cultural participation through musical agency

Anna Kuoppamäki & Fanny Vilmilä

In Finland, music is reported to be one of the most popular after school activities among young people (Ministry of Culture and Education 2016). At the same time, only approximately 4,6 % of the children and adolescents aged 7-19 are learning music within the Basic education in the arts –system (*Taiteen perusopetuksen alueellinen saavutettavuus 2012*). This dichotomy raises the question of the ways cultural participation might be structured in and through music making in both formal and non-formal acting spaces, such as music institutions and art-based youth work.

In our presentation we demonstrate how policy making drives young people's cultural participation in and through music in multiple intersecting formal and non-formal acting spaces in today's Finland. Particularly, by looking at adolescents' musical life courses we seek to understand the construction of creative and expressive modes of cultural participation. We view such modes from the angles of cultural authorship and arts participation. Cultural authorship can be understood to shape in affiliation with agency, creating and re-creating practices, and voice (e.g. Ferreira 2016; Pytash 2016). Following Pytash's (2016, 54) thinking, young people's cultural authorship can be seen to rise from the *acts of creative meaning-making* . Within musical practices young people potentially become *authors of their own musical lives and histories* (Regelski 2008, 10). As a notion creative and expressive modes of cultural participation resonate with Alan Brown's (2004, 11-12) model of *fivesmodes of arts participation* and particularly with two out of five of the modes namely *inventive* and *interpretive arts participation*.

The study is based on interviews (N=18) conducted with young people participating in musical activities either or both in formal and non-formal acting spaces. By introducing five pathways based on young people's life courses we explore the ways adolescents negotiate individual and collective meanings as creative agents.

Bios

Anna Kuoppamäki (DMus) works as a music educator at The Music School of West Helsinki and as a post-doctoral researcher in ArtsEqual Research Initiative coordinated by The University of the ArtsHelsinki and funded by The Strategic Research Council of the Academy of Finland. Anna's special interests both as a teacher and a researcher are in practices that promote young people's musical agency, creativity and cultural authorship within music education.

Fanny Vilmilä (M.A.) is a doctoral student in University of Eastern Finland at The Doctoral Programme in Social and Cultural Encounters and a researcher at the Finnish Youth Research Network. In her work, Fanny focuses on art-based youth activities especially facilitated in art-based youth work.

The role of citizen participation in medical apps in healthcare

Loni Ledderer, Anne Møller & Antoinette Fage-Butler

Healthcare organisations increasingly use medical apps operated on smart phones and tablets in service delivery. These technologies influence the ways in which people engage in their health. Digital technologies are often presented as neutral and objective problem-solving tools; however, material actors such as medical apps interact with human actors and affect the meaning and forms of participation in healthcare. The aim of this paper is to explore how a diabetes medical app, 'Diapplo', affects individuals' participation in their health care. Our analysis derives from a qualitative in-depth case study of the development and use of a medical app at two outpatient clinics in Denmark from October 2016 to December 2017. The app was developed on the basis of collaboration between users, health professionals and IT designers in Denmark to support teenagers with type 1 diabetes manage the disease in their daily lives and facilitate their contact with health professionals. The app was tested by users and health professionals at two outpatient clinics. Data comprise transcripts from meetings and workshops, interviews with the teenagers, observations, and material developed for inclusion in the app. Analysis indicates that the teenagers' needs were not fully understood or met in the app: this was reflected in both existing 'Diapplo' app functions and functions that were considered to be missing. Our findings show that the teenagers did not necessarily seek information about diabetes in the app; teenagers would have preferred having a private space as part of the app; they also wished to interact with peers about everyday life situations without focusing on their disease. Inspired by the theory of material participation, we critically discuss possible consequences of using medical apps when involving people in their own healthcare, particularly when apps provide an individual platform based on medical knowledge.

Bios

Loni Ledderer gained her PhD in health science from University of Southern Denmark. She is currently Associate Professor at the Department of Public Health, Aarhus University. Her main research interests are in health promotion and critical public health, health technologies and participation, participation and involvement from the perspectives of users, health professionals and organisations.

Antoinette Fage-Butler

Antoinette Fage-Butler gained her PhD in Knowledge Communication from Aarhus University, where she is currently Associate Professor in the Department of English, School of Communication and Culture. Her main research interests are within health apps, online health communication (doctor–patient and patient–patient), patients' perspectives and poststructuralist approaches to discourse and genre.

Anne Møller

Anne Møller, MSc, received a bachelor's degree and a master's degree in public health from Aarhus University, Denmark. She is currently employed as research assistant at Department of Public Health, Aarhus University, where she is involved with research within the field of health promotion and health services.

Contact:

Loni Ledderer*, Department of Public Health, Aarhus University, Bartholins Allé 2, 8000 Aarhus C, Denmark. E-mail: Loni.ledderer@ph.au.dk

Anne Møller, Department of Public Health, Aarhus University, Bartholins Allé 2, 8000 Aarhus C, Denmark. E-mail: anmo@ph.au.dk

Antoinette Fage-Butler, Department of English, Aarhus University, Nobelparken Building 1481, Room 457, Jens Chr. Skous Vej 4, 8000 Aarhus C, Denmark. E-mail: fage-butler@cc.au.dk

Frilagret – in which ways does a municipal youth culture house in Gothenburg city challenge cultural policy administration in Sweden?

Sofia Lindström & Emma Brattgård

This paper will discuss the cultural venue Frilagret in Gothenburg, Sweden, and its implication for cultural policy and governance in the city. Frilagret is a cultural venue situated in an old warehouse in central Gothenburg that opened in 2012 after a decision made by the municipal council. It welcomes everyone between the ages of thirteen to thirty to arrange various kinds of cultural events such as concerts, exhibitions, shows, workshops or meetups. From its start, the organizational structure and work of Frilagret has had a participatory ambition and agenda. Before its launch, the structure of the venue was discussed in dialogue with civil society actors involved in issues around youth and culture in the city, and throughout its existence, youth ambassadors have continuously been employed to get in contact with young people in the city. Through dialogue, these ambassadors have had the agenda to understand how the organization of the venue should be arranged according to young people in the city. There are no criteria for artistic professionalism or artistic quality regarding the arrangements that are made by the youth at Frilagret.

We propose three important insights for cultural policy research from the example of Frilagret: 1. Insights in the conditions for, and boundaries of, participation, 2. Insight into alternative ways of conducting and understanding the role of cultural policy in contrast to “traditional” arts policy, 3. Insights into how local policy takes inspiration from civil society when trying to change policy methods.

Through this empirical example, this paper seeks to discuss wider changes in local cultural policy and in municipal governance.

Bios

Sofia Lindström has a Ph.D from Linköping University, Sweden, and is currently holding a post doc at the University of Borås, doing a research project on participatory processes in the cultural administration of Gothenburg city, Sweden.

Emma Brattgård is the programme director at Frilagret, a cultural venue part of the Gothenburg city cultural administration, Sweden. She has a background in museum pedagogy and was part of the initiation and development of Frilagret as a cultural venue for youth in the city.

2025 Euros for 2025 – Pilot projects for the bid of the City of Dresden for European Capital of Culture 2025

Valentina Marcenaro

In 2014, the former mayor of the City of Dresden suggested to the city council to have Dresden apply for the title of European Capital of Culture 2025. In the same period, the capital of the State of Saxony became the centre of a populist movement called PEGIDA (Patriotic Europeans Against the Islamization of the Occident) that started marching the city's streets every Monday night. The members of this movement “initially started with a walk in October 2014 through Dresden, with which they protested against what they perceived as a threat to social peace in Germany, namely foreigners bringing the conflicts from their countries of origin into Germany”¹.

The further development and growth of this movement beyond the municipal and even national borders has shown that the issues raised by PEGIDA are not peculiar to Dresden but seem to concern a large amount of European citizens. As Gesine Schwan explains, “most commentators share the view that there’s no risk of an ‘Islamization of the West’, the reasons behind or motives of the demonstrations cannot therefore be sourced to their stated goals but they do point to genuine anxieties that need to be addressed [...]”². Henning Meyer and Ulrich Storck assume that “Pegida and the wider context of European populism are best understood as symptoms of continuing social and economic changes that so far lack convincing political answers”³.

Is it possible to give convincing political answers through cultural engagement? The bid of Dresden for the title ECoC 2025 could represent a very real possibility for the municipal politicians to deal with the new issues raised by a substantial part of the population in the city and that seem to have a very strong European dimension. In 2016, the city council confirmed with its vote that Dresden should apply for the ECoC title 2025 and the office preparing the bid started different projects, whose aim is to actively involve the citizens to take part in the bid, with their own ideas and projects.

The first step was to initiate an inquiry, with four questions that the citizens were asked to answer. The questions were: 1) What is culture? 2) What are Dresden’s strengths, which we should take into the bid? 3) What are Dresden’s weaknesses, which we should overcome? 4) What are your ideas for the bid?

The answers given by the citizens were evaluated and they resulted in a focus on three main topics of concern to the inhabitants of the city: a) local identity and natural resources, b) social cohesion, and c) future visions of a changing city.

These three topics were the core of the call for 10 cultural projects which were supported with 2025 euros each. More than sixty applications were made by the most diverse range of groups and individuals, and the bid office decided to support thirteen projects instead of ten. In my case study, I would like to present some of the projects, which were put into practice in the second half of the year 2017, and to show how cultural participation manages to deal with core issues that concern a great number of the inhabitants of the city of Dresden in an immediate and constructive way.

References:

1. Hermann, Dietrich. Pegida in Dresden and elsewhere –more than right-wing populism?. Heinrich-Böll Foundation Warsaw & Collegium Civitas University. Short country papers presented to six seminar discussions examining protests taking place in different European countries. 2015.
2. Schwan, Gesine. How Pegida Uses Social Insecurity. In Understanding Pegida in Context. Social Europe Report. Friedrich Ebert Stiftung. March 2015. E-Book. P.10.
3. Meyer, Henning and Storck, Ulrich. Understanding Pegida –An Introduction. In *Understanding Pegida in Context*. Social Europe Report. Friedrich Ebert Stiftung. March 2015. E-Book. P.1.

Bio

Valentina Marcenaro is responsible for *Community and Cultural Resources* at the office preparing the bid to ECoC2025 for the city of Dresden(Germany). She studied English and German language and literature at the University of Trento (Italy). She has a MA in cultural management from the Technical University of Dresden and worked for several years as a freelance cultural manager. Among other projects, she directed the Festival for Jewish Music and Theatre Dresden from 2012 to 2016.

VR - the culture of (non)participation?

Anna Nacher

In my paper I would like to analyze the recent wave of cultural prominence of Virtual Reality from the perspective of its possible cultures of participation. Virtual Reality has been recently embraced by entertainment industry, journalism and mainstream cinema - including the often-referenced projects by Alejandro G. Iñárritu (*Carne Y Arena / Flesh and Sands*, 2017) or Laurie Anderson and HsinChien Huang (*Chalkroom*, 2017) as well as the inclusion of the cinematic VR experiences in the programmes of the major film festivals (Sundance Film Festival and festival in Cannes). There is also significant interest of independent artists ("Virtualities and Realities" exhibition organized by RIXC Media Center in Riga in 2017 accompanying the conference under the same title exemplifies the trend). The use of virtual reality in art has its very long tradition and the current technology of VR owes much to the early VR projects developed by, for example, Monika Fleischmann and Wolfgang Strauss. What seems new is a current cultural moment when VR is pushed into wider social integration instigating the debate on the chances and models of participatory culture evolving around its renewed technological promises. Does the current industry-led proliferation of VR platforms and devices (HTC Vive, Play Station VR headset, Google cardboard, Samsung VR Gear) allow for truly participative practices on the part of audiences? Does the VR, once famously dubbed "empathy machine" by Chris Milk and contested by many ever since, contribute to the truly participative forms of audience engagement? Where to look for participative culture in the case of technology based on hiper individualistic and alienating dispositive? And finally: do we need to modify the theoretical apparatuses aimed at grasping the cultural participation in order to get the right answers?

Bio

Anna Nacher, Associate professor at the Institute of Audiovisual Arts, Jagiellonian University, Kraków, Poland. She currently pursues a research project on the post-digital imagery (grant from Polish National Science Centre). Some of her recent publications: *The creative process as a „dance of agency” – Shelley*

Jackson's „Snow“: performing literary text with elements [in:] Digital Media and Textuality. From Creation to Archiving, ed. Daniela Cortes-Maduro, Transcript Verlag, Bielefeld 2017, "Internet of things and automation of imaging: beyond representationalism", "communication+1", vol. 5 (2016), *Mashup as paratextual practice: beyond digital objects (in the age of networked media) [in:]Examining Paratextual Theory and its Application in Digital Culture*, eds. N. Desrochers, D. Apollon, IGI Global 2014.

Full info: <http://nytuan.wordpress.com>

European Capitals of Culture Programme

Szilvia Nagy

This paper aims to address the framing of participation in the European Union's cultural policies based on the analysis of the policy documents of the European Capitals of Culture (ECOC) Programme. It intends to point out the strategic selectivities of the policies that are embedded under the veil of inclusivity. It claims that through performative practices these selective framings of participation can lead to the reproduction of existing power structures and divisions. To reveal their presence I apply critical frame analysis on the five policy documents of the European Capitals of Culture Programme to investigate the distinguishable categories of participants and participation. The key findings of the analysis suggest two conclusions. On the one hand, that there are recognisable performative practices outlined in the policy documents. On the other hand, that based on a participatory ladder, the participatory approach of these cultural policies only fulfils the scope of representative democracy. Therefore my conclusion is that the current frame of participation in the policy documents might lead to the instrumentalisation of participation instead of providing a base for participatory governance in the European Union.

Keywords: participation, participatory governance, ECOC, critical frame analysis

Bio

Szilvia Nagy is a cultural researcher, project manager and curator. She is a PhD Candidate in Film, Media and Contemporary Culture Studies at the Eötvös Loránd University, Budapest. Her research focuses on participation and cultural sustainability in relation to cultural policies and supra-regional funding strategies such as the European Capitals of Culture (ECOC) programme. In 2014 she initiated the Local Operators' Platform (LOCOP), a network and research platform to facilitate dialogues between researchers, local operators and cultural practitioners. LOCOP's overall aim is to highlight the importance of participation and evaluation for a sustainable long-term development, to raise questions related to the sustainability of cultural projects and to offer an alternative to existing evaluation models.

On GRASSLANDS: 4 villages - 4 cases of participatory cultural citizenship

Lene Noer & Birgitte Kristensen

About Grasslands:

Since 2013 Birgitte Kristensen and I, Lene Noer have worked with participatory art in public spaces, first on invitation from the local community of Selde, and in recent years in Junget, Thorum and Åsted, through our international Århus 2017 project, GRASSLANDS. It has been a great challenge, in some villages more than others, and has given us profound experience in the art of involving citizens in art projects, overcoming prejudices both ways. We have developed and systematized successful working methods.

The projects:

a platform on the footing of a demolished house in Selde, 4 new sculptural, circular meeting places in Junget, a continuation of Joseph Beuys 7000 Oaks in Thorum and the village archive /history chosen and painted on the walls and gables of Åsted, in black and white in order to resemble the newspaper clippings they originate from. An international symposium under the title RADIUS, and an international seminar, Rural Forum Midtjylland marked the finale. The social results can best be described as enhanced coherence, social inclusion, revitalized community, hope for the future by feeling influential. We will continue our efforts to revitalize the area for at least two more years, to contribute as much positive **impact as possible and fulfill the wishes of the citizens.**

The presentation:

documentation of the working process throughout GRASSLANDS, from January 2016 to September 2017. We will draw out some headlines in our methods, hoping to pass on experience and best practices, as well as describing the not- to-do's, that we learned from. Finally, we want to point out, that there is a clear difference between projects that are initiated and headed by public authorities, however well meant, and projects that are initiated bottom up and headed by artists.

www.grassland.dk

www.facebook.com/forsamling

Bios

CV Birgitte Kristensens (f. 1975)

Uddannelse

- 2005-2006 Studie-/praktikophold Artists Space, New York
- 2004-2005 Kunst&Erhverv, Erhvervsakademiet, Kolding
- 2002-2003 Studier ved Æstetik&Kultur, Center for Tværæstetiske Fag, Aarhus Universitet
- 2001-2002 Gæstestuderende ved Arkitektskolen Århus, Afd.X
- 1999-2001 Suppleringsuddannelse i semiotik, Center for Semiotik, Aarhus Universitet
- 1997-2002 Det Jydske Kunstakademi

CV Lene Noer (f. 1951)

Uddannelse:

1973 -78 Århus Kunstakademi, skulptur og grafik

1972 – 73 Art dep., Graphic dep., Ill. State University, USA

Member of the Danish Artists Association

Related Projects, among many others:

2013, 14 and 15: The Bus Project, Vejle, Intervention and audience development

2007 – 2009 – 2011: Machine-Raum, a festival for video and digital art

'Re-performing' and re-ordering cultures of participation in the cult of well-being measurement

Susan Oman

This paper reflects on key empirical findings and methodological developments emerging from my PhD research investigating the well-being agenda and cultural participation. The first half of the paper raises questions about the knowledge produced by the well-being agenda, and what these knowledges 'do', through describing my research on the UK's Office for National Statistics' (ONS) Measuring National Well-being (MNW) Debate. The outcomes from the debate are used to substantiate claims regarding policy decisions and investments. I will outline how my analysis of the 34,000 debate responses differ from official findings published in policy documents. Contrary to official representations, what mattered most to people, was how and where they participated in activities in their spare time.

In order to investigate this disparity, I 're-performed' the debate, which enabled me to listen to how everyday people describe what they think well-being means. This paper outlines findings from secondary analysis of free text data from the ONS' survey, together with a programme of focus groups, re-producing data and methodologies that were side-lined by the ONS in the MNW programme. Ways of organising well-being concepts and what people do are the result of institutional histories and these misrepresent how and why people participate in 'the good life'. This paper will locate narratives from ONS employees and cultural sector practitioners in which the way they account for the value of 'what *they* do' (as 'experts') obscures judgements regarding how to know the value of 'what *we* do' (people in everyday life) as an object of academic study and a domain in well-being measures. I conclude that knowledge of participation and well-being is not a neutral representation of either, and that in disrupting and re-ordering knowledge practices, a more realistic representation of the relationship between cultural participation and well-being measurement can be located.

Bio

Susan Oman, The University of Manchester. Susan Oman is an AHRC Creative Economy Engagement Fellow looking at Data, Diversity and Inequality in the Creative Industries, based at the University of Leeds. Susan has recently completed an interdisciplinary PhD, based in Sociology at the University of Manchester, investigating the cultural politics of participation and well-being in the context of metrics and knowledge production. Her PhD was aligned to the AHRC-funded Understanding Everyday Participation – Articulating Cultural Values project.

(Cancelled) The new models of subjective well-being in cultural advocacy and the politics of research

Susan Oman & Mark Taylor

This paper responds to a trend of contracting subjective well-being econometrics to demonstrate social return on investment (SROI) for evidence-based policy-making. In this paper we outline an evolving ecology of 'external' research, as 'between' the academy and the commercial consultancy. We then contextualise this as waves of research methodologies and consultancy for the cultural sector.

The new model of 'between' consultancy research for policy facilitates seductive but selective arguments for advocacy that claim authority through academic affiliation, yet are not evaluated for robustness. Despite the lack of peer review in such commissioning structures, the attractive outcomes provide headlines which are proving increasingly popular with the media, Whitehall and cultural sector agencies. To critically engage with this emergent form what Stone calls 'causal stories', we replicate a publically-funded externally-commissioned SROI model which argues the value of cultural activities to well-being. We find that the author's operationalisation of participation and well-being are crucial, to their representation of the relationship, yet problematic, and their estimates questionable.

This case study 're-performs' (Oman 2015; 2017) econometric modelling of national level survey data for the cultural sector to reveal practices which create norms of expertise for policy-making that are not rigorous. We conclude that fluid claims to authority allow experimental econometric models and measures to perform across the cultural economy as if ratified. This new model of advocacy research requires closer academic consideration given changing research funding structures and focus on expertise.

Bios

Susan Oman is an AHRC Creative Economy Engagement Fellow looking at Data, Diversity and Inequality in the Creative Industries, based at the University of Leeds. Susan has recently completed an interdisciplinary PhD, based in Sociology at the University of Manchester, investigating the cultural politics of participation and well-being in the context of metrics and knowledge production. Her PhD was aligned to the AHRC-funded Understanding Everyday Participation – Articulating Cultural Values project.

Mark Taylor is lecturer in Quantitative Methods at the University of Sheffield, UK. He is a sociologist researching the relationship between culture and inequality, asking what gets to be classified as culture and by whom, the social basis of different forms of cultural consumption, and issues of inequality in the cultural labour force. He is currently working on an AHRC-funded project on historical social mobility into cultural jobs. Methodologically, he is interested in the analysis of survey data, and data visualisation.

In the mix: transdisciplinarity as a pathway to participation

Andrew Ormston

This paper will focus on a critical analysis of how participatory art challenges material or institutional framings through an examination of the Sensing Place project. The project took place in 2016 /17 and was created to pioneer projects that deliver new models of cultural participation in both arts and screen based development. The work focused on three rural locations: the Scottish Borders; Dumfries & Galloway; and East Ayrshire. The sponsors and stakeholders included: Creative Scotland; Regional Screen Scotland; Film Hub Scotland and the Scottish Documentary Institute. A team of contemporary artists, storytellers and film practitioners collaborated to deliver the project. The project's research questions were:

How can cinematic and oral storytelling be incorporated into creative projects, used to widen community participation and what impact does it have on audiences?

What kind of professional practice can support local ownership of creative activities? What skills and resources do community participants need to work with cinematic and oral storytelling? What practical skills and experience do artists need to work with cinematic and oral storytelling in community settings?

How can the current strategic and funding environment better support this type of work, particularly relating to work that combines screen and non-screen based activities, and projects where participants provide the artistic direction?

The results of the project were presented and discussed with a cross-sectoral audience of professionals and academics as part of TradFest Edinburgh/Dùn Èideann, the annual showcase of Scotland's traditional arts organised by TRACS. A subsequent evaluation report identified the key learning points from the project.

The conference paper will consider the project findings in relation to place based cultural policy development in both the arts and film, incorporating recent research by the author into local creative networks in Scotland.

Bio

Andrew Ormston is Director of Drew Wylie Projects, assembling teams of experts to undertake evaluation and consultancy in the cultural and creative industries, and working across the Middle East, North Africa and Europe. He is an expert for the European Parliament's Culture & Education Committee, the European Commission's Creative Europe and H2020 programmes and the Council of Europe Compendium of Cultural Policies and Trends in Europe. He is an Honorary Fellow of the School of Social and Political Science at the University of Edinburgh, a RSA Fellow and Board member for Berwick Film Festival, NN Contemporary Arts, and SURF Scotland's Regeneration Network. Andrew holds a MSc in Environment, Culture and Society and a BA in Contemporary Cultural Studies.

(Cancelled) Affirmative art: a necessary consequence of user democracy in state funded embellishment projects?

Lotte S. Lederballe Pedersen

In Denmark embellishment of state buildings has been secured by law since the first Law on the Danish Arts Foundation was passed in 1956. While initially resulting from elitist selections by committees consisting exclusively of art professionals, from 1969 onwards the embellishment projects have been the result of selection processes guided by art professionals and involving both builders, architects, and future users.

Despite being met with loud protests from members of the Danish Arts Foundation at the very beginning, the concept of user democracy – specifically understood as the users' active participation in the selection of art – has become a deeply rooted principle in the administration of state funds for art in public spaces nationally. The impact of this widespread and voluntary administrative practice on the resulting art works remains, however, largely neglected in critical discourses on art in public space.

On the basis of a parallel examination of more than 40 embellishment projects carried out in state buildings in Denmark in the period 2014-2016 and the administrative processes leading to the realization of the works, I will argue that today user participation in the selection process has distinct consequences for both form and content of state funded embellishment: Formally, it leads to works the majority of which are rooted in the abstract tradition of 20th century modernist art. Content-wise it leads to works that place themselves outside of the prevailing dissensus-oriented discourse on art in public space, while seeking to affirm hegemonic notions of identity in a given institution, user group or place. This paper is a call for experiments with alternative models of user involvement in relation to the production of state funded art in public space and for a reconsideration of the democratic "nature" of user participation in art selection processes per se.

Bio

Art historian Lotte S. Lederballe (b. 1971) works as a Senior Adviser at the Danish Agency for Culture and Palaces, where she performs tasks for The Danish Arts Foundation within the field of art in public space. In 2017 she defended her PhD dissertation *Un/Written Rules: An investigation of the cultural political foundation, the administrative framework, and the artistic legitimacy of embellishment projects under the Art Circular*, which investigates the complex connection between the political, managerial and artistic aspects of state funded embellishment projects in public buildings in Denmark. Her PhD resulted from a collaboration between the Department of Arts and Cultural Studies, Copenhagen University, and the Danish Agency for Culture and Palaces.

Museum of Random Memory: Engaging Communities in Data Literacy through Critical Pedagogy and Social Activism

Gabriel Pereira and Annette Markham

More now than ever before, our own personal interactions and memories constitute 'big data' --massive in quantity; stored in multiple locations across "the cloud"; distributed through multiple platforms; and literally too large to comprehend or manage effectively. We experience less and less control over the shape, use, and computation of our data. There is a *gap between data use and data literacy*. This current moment demands that researchers explore innovative approaches to build data literacy: a reflexive awareness of the systems of digitalization, datafication, and computation, which involves the many ways data are defined, created, and used, along with an ability to understand the greater systems within which data play a role.

This paper focuses on an action/participatory research project called "Museum of Random Memory" (MoRM), which is performed by a team of scholars, activists, artists, computer scientists, and curators. MoRM's innovation is that it studies what data literacy is while producing greater data literacy among participants. This is achieved by developing a series of public arts experiments that spark deep reflection about the computation happening under the surface of everyday digital media use. We ground our efforts in Critical Pedagogy and other participatory artistic and social activist frameworks that invite citizens to actively become researchers of their own lived experience.

We have performed these interventions in different formats in Denmark and Spain. The main concept has been asking citizens to donate memories (image/texts) to our virtual museum. As we accept donated memories, we discuss how memory making occurs in datafied culture, how this is becoming ever more automated, and the challenge/importance of ethics and social justice in technology design. Participants consider questions like: What is the process of remembering and forgetting in the digital age? How are memories archived for us by digital platforms like Facebook and Google?

We have found that focusing on 'memory' sponsors strong public engagement in critical thinking about how digital technologies, datafication, and memory making intersect. We believe this is a strong model for uniting critical pedagogy, social activism, and research to engage people in the transformation of their world/realities.

Bios

Gabriel Pereira is a PhD Fellow at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover datafication, digital infrastructures, smart cities and data literacy.

Annette Markham is Professor of Information Studies at Aarhus University, Denmark & Affiliate Professor of Digital Ethics in the School of Communication at Loyola University, Chicago. She researches how identity, relationships, and cultural formations are constructed in and influenced by digitally saturated socio-technical contexts.

The Seams of Urban Intelligence: APIs as Infrastructures for Developers and Citizens

Gabriel Pereira, Christoph Raetzsch and Lasse S. Vestergaard

Recent criticism of software and platforms has consistently outlined the technological imperatives of *Application Programming Interfaces* (APIs) for social and political issues. In this paper, we discuss APIs for urban open data as a specific example of defining common standards and protocols that can be used for multiple ways of enhancing civic participation. We conceptually frame APIs as infrastructures of Smart Cities that make urban intelligence accessible for various stakeholders. Our key interest is to differentiate assumptions about the infrastructural functions of APIs and their potential uses among developers and citizens alike. Thus, we ask how do APIs enable and constrain participation for citizens in the city, or offer a peek into the “urban stack”? What is the invisible work of APIs and how is it embedded in their design? What lessons can be learned for the design of APIs to reach beyond city administrators and technologists?

Developers frame urban intelligence (e.g. through movement data, interactions, sensors) using APIs, by defining standards and protocols. Through constructing the models that regulate APIs, developers define how information flows, how visible/accessible data is and how much is shown to users or other developers. On the other hand, APIs are experienced by citizens by becoming embedded in the social fabric. Citizens interact with APIs as infrastructure that are part of software and mobile interfaces. Developers and citizens thus employ different mental models to understand urban data.

Empirically, the paper concentrates on the documentation of smart city API's developed in the OrganiCity project. By anchoring the conceptual discussion of APIs in general to actual development and improvement of such interfaces from two perspectives, the paper contributes to a growing body of research on inclusive and co-creative smart cities.

Bios

Gabriel Pereira is a PhD Fellow at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover datafication, digital infrastructures, smart cities and data literacy.

Christoph Raetzsch is a post-doctoral researcher at the Department of Digital Design and Information Studies at Aarhus University (DK). His research interests cover the fields of media and journalism history, practice theory and digital infrastructures. His research has been published in journals such as *Digital Journalism*, *Journalism Practice*, *Tecnoscienza* and the *Journal of Computational Culture* among others.

Lasse Steenbock Vestergaard is a PhD Fellow at the Alexandra Institute (Aarhus University, DK), where he researches and develops solutions related to Open data, Smart Cities and IoT. He is an expert in Open Data technical aspects and its software architecture.

The risk of tokenism in participatory art

Margerita Pulè

I would like to address **the role of participatory art in promoting intersubjectivity, community and democratization**, by examining the last 5 to 10 years of participatory art in Malta. I would like to look at how factors such as funding streams, trends and the ECoC in Malta (which, with a population of less than half a million may well serve as microcosm of other European states and the EU itself), to argue that a proliferation in participatory projects does not necessarily result in a strong participatory experience or legacy. I would also like to apply these findings and reflections to a broader platform including ECoCs and larger European projects.

With the introduction of National Cultural Policy in Malta in 2011³, and the subsequent release of Strategy 2020 by the newly set-up Arts Council Malta in 2016⁴, Maltese artists have acquired access to funding streams which specifically target participatory art⁵. This, along with an ECoC programme designed with a strong focus on participation, has led to an increase in participatory projects across many disciplines in Malta, many of which are of good quality, but many others of which are created by artists without the relevant skills and experience, using these funding streams out of necessity to sustain their practice.

Without long-term, meaningful thinking and practice, participatory work is at risk of becoming a tokenistic and hollow, and risks trivialising its participants' experience.

Lastly, I would like to argue that rather than promoting 'intersubjectivity, community and democratization', in an environment where funding is provided almost solely from government sources, and where complacency in standards is a constant threat, participatory projects in Malta are often preconceived and unconcerned with generating discourse, but simply result in regurgitating local culture and working with pre-existing communities, rather than creating new, micro-communities which did not exist before.

Combining practical experience with the critical theory of Claire Bishop⁶, I would like to discuss a number of projects, varying in style and methodology, to look objectively at the participatory experience, at the final artistic result, and at the overall value of the project.

Bio

Margerita Pulè was responsible for programming the Cultural Programme of Valletta's title of European Capital of Culture 2018, and am currently Outreach Manager at Malta's national centre for creativity, Fondazzjoni Kreattività.

³<https://www.artsCouncilmalta.org/files/uploads/misc/POLICY%20ENG%202011%209%20jun%20low%20r es%20.pdf>

⁴https://www.artsCouncilmalta.org/files/uploads/misc/English-Create2020_web.pdf

⁵<https://www.artsCouncilmalta.org/pages/funds-opportunities/our-funding-programmes>

⁶Bishop, C. *Artificial hells: Participatory art and the politics of spectatorship*. (Verso; UK; 2012)

With a Masters Degree in Fine Art in Digital Art with the University of Malta, my parallel artistic practice is concerned with the contradictions of political and social realities.

<https://projectdisintegration.weebly.com/>

MANAGING DIFFERENCE FROM OTHERNESS: the experience of the Access Culture Association in Portugal

Lorena Sancho Querol

Access Culture is a not-for-profit association of culture professionals and people concerned with issues of access in Portugal.

It aims to promote the improvement of access - namely physical, social and intellectual - to cultural venues and the cultural offer by: a) placing the issues related to accessibility in the centre of the reflection and practice of the cultural sector; b) contributing towards the technical preparation of culture professionals in what concerns accessibility promoting change on the ground; c) promoting dialogue and reflection regarding accessibility in public fora; and d) intervening whenever people's right of access to culture is not respected.

In this Conference we will present the first result of an innovative initiative carried out by this association from March to November 2017 and entitled "Beyond the physical: barriers to cultural participation". Supported by the Calouste Gulbenkian Foundation, this initiative consisted of a series of open meetings with professionals from the whole cultural sector in every region of Portugal (including the autonomous regions of the islands of Madeira and Azores). The main objectives were to share the association vision regarding what constitutes a barrier to culture, moving to better understand the realities lived on the ground, especially in more remote areas, reflecting on the visible and invisible barriers to cultural participation, inspiring colleagues with examples from different parts of the world and helping to identify possible solutions for specific cases.

Which are the relevant matters emerging from this national radiography on cultural access?

How is this evolving process of raising awareness affecting culture professionals, cultural public and private spaces, cultural production, and also society's cultural habits and challenges?

Keywords:

Cultural participation, accessibility, transversal dialogues, radiography on cultural access.

Bio

Lorena Sancho Querol is a researcher in Museology at the Centre for Social Studies, University of Coimbra, and an associate member of Access Culture in Portugal.

At her recent project, "Society in the Museum" (SoMus), and taking as starting point some of the most innovative practices of cultural participation she has found in four European local museums, she defines new models of participatory management through the use of place-based participatory action research and hand in hand with museum team and local society.

She is also CES coordinator of the H-2020 project “European Colonial Heritages Modalities in Entangled Cities” (2018-2020).

MUSEUMS UNDER THE RADAR! The SoMus project and the challenges of a full participatory management at the School-Museum of Pusol (Spain)

Lorena Sancho Querol, Rafael Martínez García & José Martínez Jurado

“Society in the Museum” (SoMus) is a research project in the field of Social Museology that takes culture as an essential axis of integrated development and views museums as a key tool for the exercise of cultural citizenship. From this perspective, at SoMus we have identified the best practices of cultural participation in four local European museums with the goal of analysing and systematising them to create innovative models of participatory management that can be also used in other cultural institutions.

Although Portuguese and Finnish partners have already finished their processes, the Spanish and Swedish partners are still at work.

At this Conference we will present the results obtained by the Spanish partner over recent months. Known as the School-Museum of Pusol, this is one of the last unitary schools still open and in full swing since the end of the 1960's in the countryside of Elche (Alicante) on the southeast coast of Spain. The reason for its vitality is based on its interconnection with the local society and their rural culture through a community museum. Its *modus operandi* has its essence in a context-based and collaborative cultural pedagogy, focusing on the valuing, understanding and renewed meaning to local culture across generations.

However, due to factors like rural mechanisation, the evolution of neighbours' social and cultural creativity, the pedagogical principles defined by educational policies, the cultural homogenisation underlying less positive aspects of globalisation, or the challenges of paradigmatic transition when engaging a participatory culture, at Pusol School-Museum, our first step consists not only in analysing, but also in reconfiguring and revitalising participatory natures and intensities according to practical criteria.

Can we think about participatory reciprocity as organisational criteria?

How can we design a management model based on multiple forms of cultural belonging and cultural exchange between Society and Museum?

Keywords:

SoMus, Social Museology, innovative participatory management models in museums, society-friendly research, shared decision-making, museum networking.

Bios

Lorena Sancho Querol

E-mail: lorenaquerol@gmail.com

Lorena Sancho Querol is a researcher in Social Museology at the Centre for Social Studies (CES), University of Coimbra, Portugal.

In her post-doctoral project, "Society in the Museum" (SoMus), and taking as starting point some of the most innovative practices of cultural participation she has found in four European local museums, she defines new models of participatory management through the use of place-based participatory action research, hand in hand with the museum team and with local society involved in museum daily-life.

She is also CES coordinator of the H-2020 project "European Colonial Heritages Modalities in Entangled Cities" (2018-2020).

Rafael Martínez García

E-mail: rafaelmartinezgarcia1967@gmail.com

Rafael MartínezGarcía is Director of the Pusol Project's Foundation. PhD in Geography by the University of Alicante with a thesis entitled "Ethnological Museums of the Valencian's South. Territory, Identity and Heritage". He has been professionally linked to different museums, working on heritage pedagogy and communication issues. Between 2007-2009 he enjoyed two research grants from the aforementioned University. Between 2013-2015 he has been assistant professor at the courses "University Expert in Information, Interpretation and tourist guide" and "University Specialist in Heritage Interpretation and Tourist Guide", both organized by the University Institute of Tourism Research of the University of Alicante.

José Martínez-Jurado

E-mail: jose.martinez111@umh.es

José Martínez-Jurado is a pre-doctoral researcher (FPU, University Staff Training) in the Department of Social and Human Sciences of the Universitas Miguel Hernández (Spain). His main thesis interest is related to resignification of social memory in the context of change in a tourist destination. He researches in Elche (Valencia, Spain), a town near the Costa Blanca with three UNESCO World Heritage references. His research topics are: (1) collective memory and cultural heritage; (2) cultural heritage management; (3) and heritage production of meanings in tourist contexts.

Collaborative, affective and performative participation in the art museum

Dorthe Juul Rugaard, Kathrine Pedersen, Camilla Jalving

Informed by the research project Deltagerisme – Dogme og mulighedsfelt [‘Participationism: Dogma and Realm of Possibility’] that took place at the Danish art museum ARKEN Museum of Modern Art in 2014-16, culminating with the publication *The Art of Taking Part* (ARKEN Bulletin, vol. 7, 2017), the paper will explore different modes of participation in three recent exhibition projects at ARKEN: *Circus Europa* by Michael Kvium, *vocabulary of solitude* by Ugo Rondinone and *My Music*.

The paper will discern between performative, collaborative and affective participation. This it will do whilst arguing for a non-dogmatic, context-sensitive take on participation that seeks conceptually proliferation rather than definitional closure and which questions the division of the active vis-à-vis passive viewer. Attention will be given to the aesthetic encounter, arguing for a kind of participation – individual as well as group based – that takes place in the art objects and the situation these objects create; in dialogue, relations and exchanges in which the viewer becomes equally actor, witness, consumer, collaborator and participant.

The paper will suggest ways in which participation can be intensified through exhibition design, interpretation, dialogue based teaching and aesthetic learning as well as through different communication initiatives – all referring back to the performative, collaborative and affective participation.

In conclusion the paper will discuss how transmission of affect takes place from the exhibition space to the digital space and what kind of participation the two spaces allow for.

Bios

Dorthe Juul Rugaard is curator at ARKEN and holds an MA in Art History. At ARKEN she has curated exhibitions on modern on contemporary art, most recently My Music (2017-18), Art in Sunshine (2015) and Palle Nielsen: The Model (1968/2014). Co-editor of the exhibition catalogue The Model at ARKEN (2015), as well as the anthology Rum for medborgerskab [‘Spaces for Citizenship’, 2014], published as part of the Danish cross-institutional exhibition and research project ‘Museums and Cultural Institutions as Spaces for Citizenship’. Peer-reviewed articles in The Art of Taking Part, ARKEN Bulletin (2017), and Periskop, “Den socialæstetiske kunstnerrolle hos Palle Nielsen med udgangspunkt I det relationelle, performative og partipatoriske værk Modellen” (2017).

Katrine K. Pedersen is Head of Education at ARKEN. She is an internationally acclaimed author of four books about digital media and contemporary culture. She holds an MA in Arts and Humanities from University of Copenhagen, Department of Media, Cognition and Communication. She has counselled companies, organizations and cultural institutions in digital transformation and lectured as associate professor at University of Copenhagen. In addition, she writes articles about mega trends, digital trends and market conditions. She is advisory board member of Children's Welfare (Børns Vilkår) and the prizewinning magazine SCENARIO.

Camilla Jalving is curator at ARKEN and holds an MA and PhD in Art History. She has been head of the research project Deltagerisme – Dogme og mulighedsfelt [‘Participationism as Dogma and Realm of Possibility’], and has contributed to a wide range of journals, exhibition catalogues and anthologies on contemporary art and theory. She is the author of Værk som handling: Performativitet, kunst og metode [‘Art as Action: Performativity, Art and Process’, 2011]. Recently she has contributed with peer-reviewed articles to the anthology Kulturteori og kultursociologi [‘Cultural Theory and Cultural Sociology’, 2016] and The Art of Taking Part, ARKEN Bulletin (2017). In summer 2017 she curated Nature (re)turns at ARKEN on art and the Anthropocene.

Planning for Participation: Iceland's Official Cultural Policy and the Perplexing Aesthetics of Involvement

Njörður Sigurjónsson

French philosopher Jacques Rancière observes that policy is more about what is *not there* than what is claimed to be its subject matter. When stating how things are, or should be, we or whoever is in charge are not only choosing a direction/course for those issues that are on the agenda or stated in the policy, but rather affirming what is talked about, and more generally, *seen or heard* (*The Politics of Aesthetics* 2004). Those who do not have power or a voice in the processes of politics not only have no say in the process; they are not seen, mentioned or heard. The text itself, be it legislation, a policy document or a political debate, is therefore more affirming in its omissions than its inclusions, while democratic practice ideally is “the inscription of the part of those who have no part” (*Dissensus: On Politics and Aesthetics* 2010, 60). This study Iceland's cultural policy contributes to the discussions about the role of participation rhetoric in cultural policy by examining the government's first ever formal cultural policy and the post-crash rationale of the country's ethical and economic revival. Focusing primarily on the importance of “cultural participation” (similar to New Labour 1997-2010 in the UK), the new policy is partly a critical assessment of the previous decade and partly a justification for continuing high levels of cultural spending after the crash by referring to access and involvement. The study uses thematic analysis to identify the main topics, context and meaning of an important policy document, and is a contribution to the study of the policy rhetoric of participation.

Bio

Njörður Sigurjónsson is an associate professor at Bifröst University in Iceland and holds a PhD in Cultural Policy and Management from City, University of London. His main research areas are cultural management, cultural policy, aural culture and organizational aesthetics. Before his life academia Njörður worked as a managing director of the Icelandic Literature Fund, marketing director for the Icelandic Symphony Orchestra, and as stage manager at the Icelandic Opera. Njörður has taught numerous courses on cultural management, organization studies and cultural theory, and has given lectures and seminars in Finland, Czech Republic, Poland, UK and the USA. Latest peer reviewed publications include “Organizational Silence” (2015), “The Noise of the Pots and Pans Revolution” (2015), “The Sound-Culture of Althing” (2014), and “Icelandic Cultural Policy” (2014).

Public Participation and Agency in Art Museums

Emilie Sitzia

In the art museum field the term ‘participation’ has come to cover a range of public, institutional and artistic practices from attendance to contribution, collaboration, interpretation and co-creation of artworks. This disparity in use of the term often leads to issues of communication and expectation within the art institutions themselves and between art museums and their funding bodies, the public and the artists involved. Indeed participation in art museums is complicated by issues related to the tensions between the autonomy of the arts and the social engagement of the artist and the institution. In order to

clarify these various practices and facilitate debates in the field my colleague Anna Elffers and I proposed an updated scale of participation specifically adapted to the art museum (Elffers & Sitzia, 2016).

Building on this work, this paper will seek to critically analyse how participatory practices in the art build diverse forms of public agency. What kind of agency is created/allowed/acceptable for the public within artistic practices and within the art institutions at large? And what are the consequences of such practices in terms of knowledge creation for the public, the institutions, and the artist? Our paper will focus on three key aspects of participation that are particularly productive in terms of public agency: meaning-making, co-creation of artworks/events, and collection/management.

Investigating participation through agency, this paper aims to contribute to the theoretical debates about the role and impact of participation in the arts.

Bio

Prof. dr. Emilie Sitzia holds a special chair at the University of Amsterdam and is an associate professor Cultural Education in the department of Art and Literature at the University of Maastricht. She is the director of the Master programme Arts and Heritage at UM. She specialises on the impact of art on audiences and word/image interdisciplinary studies. Recent relevant publications include: 'Knowledge production in art museums' in *Muséologies* (forthcoming 2018), 'The ignorant art museum: Beyond meaning-making' in *International Journal of Lifelong Education* (2017), 'Narrative theories and learning in contemporary art museums: a theoretical exploration' in *Stedelijk Studies* (2016) and the co-authored chapter 'Defining Participation: Practices in the Dutch artworld' in Kavanagh J., McSweeney K. (ed.) *Museum Participation: New Directions for Audience Collaboration*, (2016).

Post-Internet Art Practices as Subject Groups for Transformative Art Education

Timothy Smith

In the early 2000s a dramatic shift in artistic practices began to occur coinciding with the advent Web 2.0 and the emergence of social media platforms. A new generation of contemporary artists began engaging in internet-based processes that navigated a middle-ground between the conceptual elements of contemporary art and the use of technology (particularly software) in new media art. These practices have come to be labeled post-internet, which is not necessarily considered a genre or a medium per se, but rather it expresses the overall condition in which artists have become immersed through such highly networked environments in the 21st century. As such, post-internet art explores modes of creative production and distribution through the internet and its effects on both online and offline culture.

This paper contends that if post-internet practice in contemporary art is positioned as a primary course of learning in art foundations, our understanding of the instructor/student and individual/collective relationships in introductory art instruction could be re-evaluated and re-imagined. Taking the lead from recent pedagogical research on the educational theories of Célestin Freinet and Félix Guattari, this article proposes a horizontal approach to introductory art instruction that emerges from the consideration of post-internet art practices as vital to the advancement of first-year art students. Rather than pursuing a

top-down instruction of concrete fundamentals of 2-D and 3-D design, foundation courses based on post-internet art practices could productively subvert the instructor/student hierarchy and create a collective learning experience that explores the power of what Guattari calls the “subject group.” The implications for such a proposal would require a reconsideration of certain methods of teaching and learning in art foundations research, curriculum design, and the role of the post-internet condition toward transforming art education practices in the 21st century.

Bio

Timothy Smith is an artist and educator based in Helsinki, Finland as a post-doctoral researcher at Aalto University School of Arts, Design and Architecture. He previously lectured at The Ohio State University in the Department of Art (where he received his MFA in 2012) and Department of Art Administration, Education and Policy (where he received his PhD in 2016). His research and teaching primarily focuses on art and activism with an emphasis on the ethics of posthumanist and (neo)humanist approaches to socially-engaged art practices and pedagogy.

The Portuguese Film Plan: a case of cultural and educational policy

Anna Isabel Soares and Raquel Pacheco

The frontiers within the media environment that children and young people live nowadays are becoming more vague, and different modes of expression overlap in all aspects of the lives of these citizens. While contemporary media address them upon the premise of an elevated media literacy, school programs rarely cover a preparation for these capacities. On the other hand, the predominant social discourse assumes that children and youngsters should be protected from the media, while media industries treat them as highly sophisticated and demanding consumers (Buckingham, 2009). Orozco Gomez (2005) describes contemporary society as cognitively, emotionally, and practically depending on multiple media. In view of this complexity, media education must be addressed in its intricacy, and film literacy has to be a part of this complex web of knowledge and capacities. Our aim is to describe how the Portuguese institutions responsible for Education and Schooling, on the one hand, and for Culture, on the other, joined forces in 2012 to implement a program, which attempts to fulfill the need for film literacy and thus consolidate the participatory strength of school programs in a fast-evolving media society. We will present the Plano Nacional de Cinema (National Film [Literacy] Plan): its history, its highlights, its relation to other European programs, and what we consider to be aspects to be improved.

Bios

Ana Isabel Soares is a Full tenured Professor at Algarve University. She has a PhD in Literary Theory (Faculdade de Letras de Lisboa, 2003) and a post-doctorate from the same Faculty, on the study of the relationship between Portuguese documentary film and poetry. She worked with the Portuguese Ministry of Education and Science in 2011 and 2012, during which period she collaborated in the creation of the Plano Nacional de Cinema. She is a research fellow in the scientific board of the Research Center for Arts and Communication (CIAC, Algarve University).

Raquel Pacheco is a Full Professor at Universidade Autónoma in Lisbon and a research fellow at the Research Center for Arts and Communication (CIAC, Algarve University). She currently has a post-

doctorate fellowship from the Portuguese Agency for support to Academic Research (FCT-FSE).
Universidade Autónoma de Lisboa (DCC-UAL). Her PhD was in Communication Sciences (Universidade
Nova de Lisboa, 2016), specialisation in Journalism and Media Studies.

The participatory patient–logics of decision-making, care and economy in cancer patients’ narrative practices on social media

Carsten Stage

The participatory potentials of the internet and social media have been highly debated – and increasingly problematized – over the last decade (Jenkins 2006; Carpentier 2011; Dijck 2013). A particular dimension of this debate concerns how social media affect patient practices and possibly support the rise of a new type of ‘participatory patient’ (Stacey 1997) characterized by actively using the narrative potentials of networked social media during processes of illness. Examples would be citizen-led crowdfunding of treatment or research (e.g. on platforms like *Youcaring* or *Justgiving*), subjective accounts of illness experiences on e.g. blogs and SNS profiles, the use of social media to narrate processes of self-quantification and engagement in patient support groups on social media (Orgad 2005; Høybye et al. 2010; Lupton 2016; Stage 2017).

An important question, however, is how to define and understand the various forms of participation involved in these narrative practices. The goal of the paper is to develop an analytical approach capable of simultaneously teasing out 1) the existential potentials of articulating, sharing and reading intimate cancer narratives in social media environments (Lagerkvist, 2016; Frank, 1995; Charon 2006), 2) the logic and ideal of vital citizenship expressed through some of these narratives (Rose 2006) and 3) the multiple forms of economic value created by the narratives through their circulation in the algorithmic attention and datafication cultures of social media (Dijck 2013; Beer 2016; Paasonen 2016). The paper will engage with this analytical challenge by distinguishing between three logics of patient participation on social media: patient participation as understood through a *democratic logic of decision-making*, an *affective logic of care* and an *economic logic of attention*. An analytical awareness of these participatory logics thus contributes with a much-needed acknowledgement of the cultural and political ambivalences related to the formation of new cancer patient practices on social media.

Bio

Carsten Stage (norcs@cc.au.dk) is Associate Professor in the School of Communication and Culture, Aarhus University, Denmark. Recent publications include the monographs *Networked Cancer. Affect, Narrative and Measurement* (Palgrave, 2017) and *Global Media, Biopolitics and Affect. Politicising Bodily Vulnerability* (co-ed, Routledge, 2015) and the edited collection *Affective Methodologies. Developing Cultural Research Strategies for the Study of Affect* (co-ed, Palgrave, 2015). He is co-editor of *Conjunctions: Transdisciplinary Journal of Cultural Participation*. Current research focuses on cancer narratives, participation, affect and social media. He is leader of the research project “Young cancer patients’ use and experience of social media” funded by The Danish Cancer Society.

Cultural participation as a narrative in German cultural policy

Claudia Steigerwald

The concept *kulturelle Bildung* (cultural education) serves as an integral part of public funding by the German Federation, Länder and local authorities, funding programmes by foundations as well as education departments in cultural institutions. An important narrative in the policy for *kulturelle Bildung* is the promise to increase cultural participation and provide a younger and more diverse audience for cultural institutions. While the democratization of culture has a long tradition in German cultural policy making, reaching back to the so-called ›Neue Kulturpolitik‹ (New Cultural Policy) in the 1970's, the discourse on cultural participation is currently renewed in the light of demographic change by the tool of audience development and is connected to a wider agenda of social inclusion. While the effects of *kulturelle Bildung* programmes have been only sparsely researched, the topic continues to attract further subsidies.

Scholars have stressed the importance of argumentation in cultural policy (Wyszomirski 2004, Hadley/ Gray 2017). Accordingly, the research presumes that cultural policy is mainly shaped through discourse. Against the background of its historical development, it investigates the current landscape of actors in the field of *kulturelle Bildung* concerning their arguments and motivations, and asks which societal developments and political events serve as a trigger for the topic in policy discourse. Through the method of argumentative discourse analysis (Hajer 1995) and the adoption of sensitizing concepts from public policy analysis, the research elucidates the strategic use of language in the actor's arguments as well as distinctive narrator positions.

The research reveals that the goal to foster cultural participation is attractive for actors in various policy fields. The concept's success is based on its connectivity to multiple problem definitions as well as actors' strategies to occupy several key positions and establish close communicative ties within the field, helping to obtain hegemony in political discourse.

Literature

Hadley, Steven & Gray, Clive (2017) Hyperinstrumentalism and cultural policy: means to an end or an end to meaning?, *Cultural Trends*, 26(2), 95-106.

Hajer, Maarten A. (1995): *The Politics of Environmental Discourse. Ecological Modernization and Policy Process*, Oxford: Oxford University Press.

Wyszomirski, Margaret (2004): From Public Support for the Arts to Cultural Policy, *Review of Policy Research* 21(4), 469-484.

Bio

Claudia Steigerwald has recently submitted her PhD thesis at Zeppelin University, Friedrichshafen, Germany. Her research deals with the importance of strategic argumentation in German cultural policy, focusing on the topic of *kulturelle Bildung* (cultural education). Before, she worked on a project about the development of an institutional model for the qualitative evaluation of arts education in all-day schools at

the non-profit organisation ›Rat für Kulturelle Bildung‹ (Council for Arts Education) in Essen. She holds an MA in Cultural Sciences from Luneburg University.

Posthuman creativity – reopening the ‘circuits of authorship’ once again

Jan Løhmann Stephensen

Throughout the 20C, the notion of human creativity was hotly contested within Art and its theories/philosophies. For instance, a dominant interpretation of the attacks on the Institution of Art and its traditions by the various avant-garde movements (Bürger, 1984; Foster, 1996) has been to perceive this as an endeavour to *democratize of creativity*, that is, as a “project” that had to do with a different distribution of the privilege of creativity among *human actors*. In the same vein, the collaborative dimensions of art-making was one of the crucial findings of various branches of the sociology of art (Becker, 1974; Bourdieu, 1983 & 1996), hence adding to our “socially expanded understanding of the circuits of authorship” (Roberts, 2007, p. 5).

However, with the explosive proliferation of algorithmic media for creative production, the issue has reemerged. Algorithmic media and technologies have come to *co-create with humans*, and often without our knowing. Theories on ‘participatory culture’ from Jenkins (2006) and onwards have mostly discussed these tendencies in terms of access to the means of production, distribution and consumption (Meikle & Young, 2012), in essence remaining focused on the interplay between (a) human creativity and (b) those technologies that function as a supporting scaffold to this end. The study of creativity-enhancing software as mere tools, which are explicitly designed and applied as such (cf. Davies et al., 2015), thus misses the much less transparent ways in which ubiquitous software condition, and thus participate quite substantially, in the processes of creative making – whether artistic or more mundane (as in participatory culture, ‘everyday creativity’, etc.).

Hence, this paper will address three specific questions: (1) How, and to what extent, could software be regarded as participants in “our” creative processes? (2) What specific notions of creativity are most often embedded in these “black boxes”? (3) How might we reconceptualize our notion of creativity in order to shed its homocentric heritage and make it much more ontologically open (“flat”) to this diverse range of actants that participate in “our” creativity?

Bio

Jan Løhmann Stephensen is Assistant Professor at Aesthetics & Culture, The Department of Culture & Communication, Aarhus University. His main research interests are cultures and practices of participation, democracy and the public sphere, as well as creativity and its diffusion into non-art related spheres like work life, economics, policy-making, university research agendas, new media technologies, etc. He is co-editor of *Conjunctions — Transdisciplinary Journal of Cultural Participation*. Recent publications include titles such as: “Dingpolitik and the Expansion of the Democratic Public Sphere?: From ‘Democracy-as-Talk’ to ‘Conversing-with-Things’” (2016), “Towards a Digital Materialism” (2015), Rethinking Participation and Re-enacting Its Dilemmas?: Aarhus 2017 and “The Playful Society” (2015).

Can You Find a Little Drummer Boy? The need for spectacle in publicly-funded contemporary art

Dr Judith Stewart and Lawrence Bradby

The need to engage a wider public in order to justify their public funding has led galleries and arts organisations to increasingly turn to the art object or event as spectacle. What do such spectacles offer in terms of engagement to artists, public and organisers? What type of engagement is on offer and what relationship do these spectacles have with the exhibitions they promote?

The education and public programmes developed by galleries in the New Labour era are insufficient for the Age of Austerity. Gallery-based workshops could only cater for a small number of participants and so, by developing art as an event, it has become possible to 'engage' or 'reach' larger numbers. If such events or 'spectacles' are, as Guy Debord observed, "...not a collection of images, but a social relation among people, mediated by images", what are the social relations that are created?

We consider these questions using Alan Kane's 'The History Train' as a case study. Commissioned by Hayward Touring (part of the Southbank Centre, London), 'The History Train' coincided with the arrival of British Art Show 8 (BAS8) in Norwich in 2016. While the BAS8 exhibition was planned over several years, the associated public spectacles had a much shorter lead-in, being dependent on a separate grant from Arts Council England's Strategic Touring Fund.

This short time scale combined with two other factors: first the curators' lack of experience in working with participative artworks, and second the lack of a framework for understanding the various forms of engagement. One outcome was the succession of requests from the artist to re-frame or re-organise the contributions of the non-artist collaborators. One such request from Kane called for 'a little drummer boy' to lead the horse procession: 'couldn't you find a scout or something?'

Bios

Judith Stewart is an artist, writer and curator with a longstanding interest in the politics of participation. Her work with galleries in the UK includes Curator/Researcher for Margate Mementos (Turner Contemporary) and Artist Support Researcher for firstsite Gallery. She is a Postgraduate Research Supervisor at Norwich University of the Arts.

Lawrence Bradby is part of collaborative art practice Townley and Bradby. During 2016 he worked for the Southbank Centre, organising the outreach aspects of British Art Show 8 in Norwich. His most recent talk was 'Creative Practice and Family' for the 2017 Curators' Day at Yorkshire Sculpture Park/Arts Council Collection.

Making dialogues work

Torhild Skåtun and Ageliki Lefkaditou

This presentation will describe a participatory exhibition design process including public hearings, interviews, and round table sessions related to the exhibition FOLK which opens at Norwegian Museum of Science, Technology and Medicine (NTM) in March 2018. Also a participatory project used methods from participatory design (PD) for a year long process involving a group of 9 multiethnic young people to discuss identity, ethnicity and belonging. The goal of the participatory process was originally to design engaging activities for young people related to the theme of the exhibition, race and ethnicity, but ended with making a participatory sound installation that will become part of the exhibition.

The participatory process became part of research and communication activities of the curatorial study, which compared contemporary views on ethnicity with perspectives in historical racial science and contemporary research on human biological variation and their multiple entanglements with society, culture, economy, politics, and technology. Hence, the curatorial research interweave understandings of individual and group identities with broader political and ethical issues such as concerns on migration, the rise of racist and discriminatory attitudes, or indigenous peoples rights.

The way the curatorial research focus shaped the participatory process, and the way the young people where at each workshop responded to the current state of the curatorial work with the exhibition will be the main focus of the presentation. The museum did parallel to the participatory design process arrange multiple encounters through diverse communication formats including, focus-group workshops, public lectures, and hearings, and the presentation will reflect on the outcome from each of these compared to the longterm collaboration in the youth participation project.

NTM has earlier developed a record of research-based exhibitions and activities and has methodically been investigating the integration of research with communication and management of cultural heritage. Meanwhile, the participatory design process was new to them, and the presentation will describe how the museum professionals approached the method, and how they integrated a participatory thinking in their curatorial reflections.

Bios

Ageliki Lefkaditou is a postdoctoral research at the University of Oslo and curator of the exhibition FOLK at The Norwegian Museum of Science and Technology. She is writing on the history of physical anthropology, race and racism from the late 19th century to present with a specific focus on Greece. Her research interests include the history of science, development museum theory, methods and practices, as well as science communication. She has recently published "Observations on Race and Racism in Greece," *Journal of Anthropological Sciences*, 2017, doi 10. 4436/JASS.95013.

Torhild Skåtun, Norwegian Museum of Science, Technology and Medicine. Torhild Skåtun works as educator and developer of learning activities at the Norwegian Museum of Science and Technology. She has earlier worked as educational practitioner, developing and running learning programs with a lifelong perspective for the Norwegian Telecom Museum. Among others, she has been part of the pilot group developing the Meeting Memories, a program for people with dementia. She has hosted three conferences with the cross sectoral project group The Active Museum, highlighting issues such as

participation, migration, collaboration and the social role of museums. T. Skåtun is currently on the PhD program in Museums Studies at Leicester University.

Value and valuation of participation in public culture

Anne Scott-Sørensen

Value and valuation has been an issue of growing concern in cultural policies and not least so in relation to outreach. In order to validate, one has to have a set of basic definitions and criteria. Whereas this is still only rising as a policy research field, such efforts have taken place in cultural studies related research on participation for more than a decade, only without being directly related to policy measurement (Simon, 2010; Carpentier, 2011; Kelty, 2014; Gauntlett, 2011). With an outset in critical approaches to value and valuation (Boltanski&Esquerre, 2012; Baka, 2015; Lury&Marres, 2015;) and radically democratic values such as the commons (Parmett, 2012), I discuss how we might think differently about valuation in public culture and how it is already for the better and the worse done differently by users, not least via social media.

Bio

Anne Scott Sørensen, Professor in Culture Studies, Institut for Kulturvidenskaber
Syddansk Universitet

Project manager of CULT (VELUX FOUNDATION) 2014-2018

Member of the steering group of the National Research Network TAKE PART (DFF) 2016-2018

<http://findresearcher.sdu.dk:8080/portal/en/person/annescott>

The Great Meme War

Marc Tuters

"The Great Meme War" is the semi-ironic title for a grass-roots information war orchestrated from 4chan's "politically incorrect" image board and the Reddit forum "The Donald" by a loose-knit collective who like to imagine themselves as having got a meme elected the presidency of the United States. In part because of these web fora's anonymous or pseudonymous affordances, posters use rapidly evolving vernaculars to demonstrate their insider status — this helps, in turn, to account for why 4chan has been the birthplace memes from LOLcats to Pepe.

While memes had long been a subcultural internet form, as they started to go mainstream in 2012, political events themselves also started to become memetic. Initially interpreted as lowering the transaction costs for engaging in political activism — what Ethan Zuckerman referred to at the time as the "Cute Cat Theory of Digital Activism" — as political memes went mainstream on 4chan they became much darker, in time leading to their association with an insurgent alt-right movement.

Aspects of this problematic are, however, much broader than 4chan. Indeed, in just a few short years, vernacular interpretations of political events as developed by fringe Internet communities seem to have

acquired an enormous influence. With "☺", "post truth" and "fake news" as the UK Oxford dictionary's words of the year for the last three years, digital logic has penetrated deeply into culture and politics, reframing the lives of issues and demanding new criteria by which to assess the memeification of politics.

Drawing on research from a series of graduate seminars and data sprints that I have led over the course of the past year at the University of Amsterdam, this lecture will offer a kind of digital autopsy of how the political subcultures on Reddit, 4chan and other parts of the deep vernacular web make use of internet slang as well as image-based memes in order to constitute specific political ideologies.

Bio

Dr. Marc Tuters teaches New Media and Digital Culture at the University of Amsterdam with a focus on media theory. As a researcher affiliated with the Digital Methods Initiative (DMI) and as the director of the Open Intelligence Lab (OILab) he primarily focussed how online subcultures constitute themselves as political movements. Prior to this, Marc's research contributed to the field of new media art discourse by developing the concept of "locative media", around which he developed a practice, speaking and exhibiting at international events including ISEA, Impakt Festival, DEAF and Transmediale.

Towards participation in museum architecture

Aikaterini Valchaki

Participatory agendas have affected the ways that museums frame their practice, seeking to fulfil their mission for community engagement and empowerment, and social sustainability. Some museums, despite the trend towards iconic museum 'starchitecture', consider architecture a powerful ally towards this mission. This perception of architecture has as a backdrop a discourse that has linked museum's architecture with the museum's social role (Jones 2011, MacLeod 2013), analysed buildings as social objects, (King 1980, Lefebvre 1991, Markus 1993,) architecture as an ongoing process (Till and Schneider 2012)- emphasising the role of user as an active participant in the shaping of (museum) space- (Hill 2003), and placed the tradition of participatory design in an architectural context (De Carlo 1969, Jones et al 2005).

Within this context, the paper discusses two exceptional examples of museum practice that involve the making of museum buildings through participatory design processes: The Silk Mill Museum (UK) and the Jan Shrem and Maria Manetti Shrem Museum of Art (USA). Data are generated through interviews with museum professionals and architects involved in the project, focus-groups with users who participated in the participatory design processes, and observation of artefacts used or produced during the different phases of the participatory design processes. Applying the lens of the theory of Communities of Practice (Wenger 1998, 2002) in the data analysis facilitates the discussion of the challenges of those two participatory design initiatives for both museum professionals and architects by exploring issues of boundary-crossing, conflict between the stakeholders and external pressures placed upon the projects.

The analysis of these two projects not only enables a better understanding of participatory initiatives in a museum-making context, but also informs the first steps towards a participatory model for museum architecture. This model could enable museums to act as agents of social inclusion long before their

establishment as physical buildings, through the implementation of radical and highly democratic museum practices during their making process.

Bio

Aikaterini Vlachaki is a PhD candidate at the University of Leicester, School of Museum Studies and Editor in Chief of the academic journal *Museological Review*, Issue 22. She has an interdisciplinary academic background in Architectural Engineering (BA) and Museum Studies (MA). Her research investigates the application of Participatory Design (PD) principles in large-scale architectural projects of museum making. She explores how such participatory initiatives could be realised, which are their challenges and how they could contribute towards museums' mission for social sustainability and community empowerment by focusing on two exceptional case-studies of museums created through PD in UK and USA.

Re-envisioning the city through pop-up street galleries

Minna Valjakka

Current research on participatory art continues to focus on established artists and art collectives while new forms of participatory agencies and aesthetic strategies are emerging from contemporary graffiti and street art scenes around the world. These new initiatives take the streets and local neighbourhoods both as the beginning and the end of their practices: they often ignore institutional and aesthetic paradigms grounded in contemporary art, and defy prevailing methodological and theoretical frameworks. What marks these initiatives are more organic site-responsiveness and spontaneous collaboration between people from various professional backgrounds. This involves new ontological and epistemological challenges, which require interdisciplinary approaches. Based on extensive ethnographic fieldwork in East and Southeast Asia since 2012, this paper aims to indicate the growing potential of artistic and creative grassroots initiatives in urban public space. Through a critical analysis of Micro Galleries, a Hong Kong-based non-profit street art initiative, I seek to delineate the disparate methods of participation, intersubjective exchange, and aesthetic strategies used in the pop-up galleries in cities across the region. Official cultural exchange programs celebrate international artists' collaborations with local neighbourhoods as a way of invigorating communities, but transcultural collaboration is seldom unproblematic. Criticisms of a 'missionary' attitude or superficial, short-term engagement that results in diverging the attention away from the social issues are often both justified and partly short-sighted: in many street initiatives the main aim is not the immediate solution of a social problem. Rather, the goal is to gradually build up enhanced solidarity across national borders, to challenge the dominating norms of spectacular, and while doing so, to claim space for subjectivities that can confront the spatio-aesthetic and socio-political conventions of urban public space.

Keywords: street art, Micro Galleries, transcultural collaboration, urban public space

Bio

Minna Valjakka, PhD, holds a Title of Adjunct Professor in Art History and Asian Studies at the University of Helsinki and currently is Research Fellow in the Asian Urbanisms Cluster at the Asia Research Institute (NUS). She received her PhD in Art History (2011) and MA in East Asian Studies (2005) from the University

of Helsinki. In her postdoctoral research projects, she has focused into artistic and creative practices in urban public space in East and Southeast Asian cities. Through an interdisciplinary approach bridging together Art Studies and Urban Studies, she examines urban creativity as a response to the distinctive trajectories of geopolitical circumstances, developments in arts and cultural policies, and translocal mediations.

Diving into the archive: The case of Google Cultural Institute

Bjarki Valtysson

Internet giants such as Google and Facebook are instrumental in shaping citizens' access to information as well as facilitating cultural interfaces for content production, consumption, distribution, and participation. Actors of this calibre constitute and control large archives of data, be that through facilitating platforms for user-generated content, or through ambitious digitization projects. In the case of Google, these two go hand in hand, as Google is a huge actor in facilitating information through its search machine and web browser, in facilitating user-generated content on YouTube and in providing archives of digitized cultural heritage. The last one constitutes Google's Cultural Institute, which under headlines such as 'Let Machu Picchu Take Your Breath Away', 'Get Lost in the British Museum', 'Step on Stage with the Performing Artists' and '1000 Museums at Your Fingertips' promises to provide unique digital access and participatory designs to celebrated artworks and cultural institutions.

This paper aims to discuss how Google frames citizens' participation and user-manoeuvrability through an analysis of selected projects constituted by its Cultural Institute. From the very early writings on the transformative, participatory potentials of the internet, the archive stood up as a prime example of logics that facilitated creativity and citizen engagement. Seen from this perspective, the archive was a site where citizens could turn into active participants and co-creators. However, diving into the archive leaves traces of data and the aim of this paper is to scrutinize how Google's Cultural Institute facilitates citizen participation, and at what cost. In order to do this an interface analysis will be conducted on selected projects initiated by the Institute, supported by an analysis of how these participatory designs are encapsulated in wider frameworks of political economy. What this entails is being attentive to Google's privacy and terms, and how these shape the cooperation between Google and established cultural institutions.

Bio

Bjarki Valtysson is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen and has background in literature, cultural studies and digital communication. Research interests include cultural, media and communication policies and regulation, and application and reception of digital media within the area of museums, archives, and libraries. Valtysson recently co-edited the anthology *The Media and the Mundane: Communication Across Media in Everyday Life* and in 2018 the co-edited volume *Technologies of Labour and the Politics of Contradiction* will be published by Palgrave MacMillan.

Valtysson sits in the scientific committee for the international Conference for Cultural Policy Research and the Swedish Agency for Cultural Policy Research. He is a member of the editorial boards for the International Journal of Cultural Policy, the Nordic Journal of Cultural Policy and NORDICOM Review.

Challenges and potentials of participatory art practices and their artists

Rina Visser-Rotgans

Participatory art practices flourish in Western societies during the last two decades. In these practices artists co-operate with citizens, creating art addressing urgent matters in their own urban communities to achieve positive change. The main characteristics of these practices can be described as *proces driven, contextual, artistic, participatory* and *transformative*. They show a great diversity, varying from encouraging social processes up to urban development.

The role and the signification of the artists in these practices seem to be underexposed. For that reason this presentation examines the opportunities and threats for participatory artists centralizing on the following questions:

How do the artist(s) co-operate and/or co-create with people that are not experienced with art? What are the challenges and potentials in this participatory process in relation to the artistic identity of the artists, quality standard and the intended outcome of the art practices?

For investigation of these questions five various participatory art practices from the Netherlands are examined. The results discussed in this presentation, will give insight in the *potentials and challenges* of participatory art practices and their artists.

Bio

Rina Visser-Rotgans studied arts education and art history (MA) at the University of Leiden, The Netherlands. During more than twenty years she was lecturer at the Social Work department of Inholland University of Applied Sciences, The Netherlands. She was involved in the development and teaching of the international online course *Community Work from an international perspective* with special attention to Community art. She contributed to the book *Participation in Community Work: International perspectives* (2014) with the chapter *Partnership and participation, art in community Work*. Currently she is pursuing a PhD in Humanities on Participatory Art Practices and the artistic identity of artists.

Lost and Found: participatory mapping of cultural lives in Sunderland

Professor Trish Winter & Caroline Mitchell, University of Sunderland

Leading into the City of Sunderland's bid for UK City of Culture 2021, Sunderland has for three years been host to an Arts Council England-funded project, The Cultural Spring (2013-2019). This is part of the

Creative People and Places scheme designed to promote arts and culture in places of 'low participation', as designated by the DCMS 'taking part' survey. Its ethos is underpinned by an investment in participatory approaches to arts and cultural regeneration. The Cultural Spring and the bid for City of Culture have many connections, through their stakeholders, aims and personnel, and there is a clear line from the participatory ethos of the Cultural Spring into the discourses and practices of the City of Culture bid writing process. Through these two intertwined initiatives, the City of Sunderland is swimming in a sea of participatory cultural policy.

This article will ask questions about how such interventions materialise and are experienced on the ground by citizens and communities. How does the lived experience of such projects relate to the discourses on participation that circulate through and around regeneration projects and their stakeholders? For example, what definitions of 'arts' and 'culture' are, respectively, in play, and to what extent do participatory approaches disturb narrow definitions of cultural participation? The article will also reflect on the usefulness of participatory mapping as a research methodology both for evaluating the significance of such large scale cultural interventions and as a planning tool, asking: What can engaging with 'target communities' through participatory research bring to the understanding of large scale cultural interventions and the policies that underpin them? And how might creative and participatory approaches to mapping culture put artists and citizens at the heart of developing a City of Culture?

The article takes one area of the city of Sunderland as its case study, using it to draw out implications for future cultural regeneration initiatives and for meaningful methodologies that are appropriate to research on participatory practice.

It will draw on Participatory Action Research undertaken by the paper's authors during 2015-17 through the ongoing [Culture Map: Putting Southwick on the Map](#) project (funded by University of Sunderland). Southwick, part of the area targeted by the Cultural Spring, is a local authority ward in north Sunderland that scores high on official measures of 'multiple deprivation' and low on official measures of 'arts and cultural participation' (such as the DCMS Taking Part Survey). Lying beyond these official designations is a distinctive local culture. The research project aims to make the creative, artistic and cultural life of Southwick visible, audible and tangible through the production of a creative digital map. This is being made by local people in present their own cultural life as they see it – in the past, the present and into the imagined future. It takes an asset based approach, starting not with an idea of a cultural deficit that needs to be remedied – a model that, O'Brien points out, (2014: 70) has been much debated and criticised, but with the character of cultural life in Southwick. The community research group includes individuals, artists and community stakeholders with a connection with Southwick.

Bios

Professor Trish Winter is Professor of Cultural Studies and Associate Director of the Centre for Research in Media and Cultural Studies at the University of Sunderland. For over 30 years she's worked in community arts practice and cultural studies research, taking ethnographic and participatory approaches to the study of creative cultural practices. Her current work includes a long term ethnographic project with [Grand Gestures Dance Collective](#), the participatory cultural mapping project [Putting Southwick on the Map](#), and a five year applied research project working with the arts organisation [Jack Drum Arts](#). She is Programme Leader for MA Film and Cultural Studies.

Dr. Caroline Mitchell is Senior Lecturer in Radio at the University of Sunderland and programme leader for its Masters programme in [Participatory Arts and Media](#). She's worked in community arts/media production, research, evaluation and training since 1980, specialising in participatory methods and research for involving minorities in radio. Her recent work has focussed on participatory mapping including [radio.garden](#) and [Putting Southwick on the Map](#). She is a member of [ArtWorks Alliance](#), exec. producer for [ArtyParti](#), a podcast about arts and participation and writer /editor of the University of Sunderland's MOOC [Introduction to Participatory Arts and Media](#) on the Canvas network.

Research into the practice of cultural managers in international micro-environments

Dr Karsten Xuereb

My research interest lies in exploring the way cultural managers operate within environments that are made up of culturally diverse people. These may be described as international micro-environments. This is so because the cultural diversity within a group of people, or groups of people that come together to form a larger, even non-cohesive group, for economic or social reasons, recreates an international environment within a local, micro-one. It may be observed that dynamics, relations and tensions existing on an international level, hence between different populations of different nation states or political regions, may be recreated or distorted on smaller levels. This may be so because representation and perception on the basis of various demographic characteristics, including gender, ethnicity, age, social background, class, employment and education, may be common to international and local group dynamics.

References to Bourdieu for social relations, Foucault for power relations, Bourriaud for relational and participatory cultural practice and Debray for manifestations of culture, will serve to address the operations of cultural managers in this milieu, when arts or cultural activities are taking place.

In the case of Malta, one may speak of a (i) microcosm within the Mediterranean context, itself a (ii) regional reality in a (iii) global context. While varying social realities exist, I will attempt to draw comparisons between these three levels. This will be done with particular attention given to four phenomena:

1. Globalization, and its contribution to propagate and instil norms and behaviour, particularly related to markets and movement of people, across different countries and regions of the world
2. Neoliberalism, and the impact of contemporary aspects of liberal thinking, politics, economics and cultural behaviour on the way people from different cultural groups converge in their attempts and struggles to survive and develop as human beings within capitalist societies
3. Migration and integration, as key manifestations of cultural diversity and intercultural exchange among people who are uprooted and seek to start new, settled, improved lives away from their home countries
4. The arts, as a social reality bringing people together through creative exchange, as well as dividing people on sensitive matters related to ethnicity, religion, censorship or mutual respect.

The role of cultural managers in addressing the different and at times conflicting elements in societies they address and are part of for the duration of particular projects will be the focus of this paper that will seek to base direct observation on sound theoretical models.

References:

Bashiron Mendolicchio, Herman & Bosch, Susanne, editors, 2017, *Art in Context: Learning from the field. Conversations with and between art and cultural practitioners*, Goethe-Institut
Durrer, Victoria, Miller, Toby & O'Brien, Dave, editors, 2018, *The Routledge Handbook of Global Cultural Policy*, Oxford: Routledge
UNESCO, 2017, *Re/Shaping Cultural Policies: Advancing creativity for development. 2005 Convention Global Report*, Paris: UNESCO

Bio

Karsten Xuareb

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 lecture part-time on cultural policy and intercultural relations at the University of Malta and internationally. A collection of my published writings are here: <https://culturalpolicy.blog/>.

Tanbi Subculture in China: A Quiet Gender Revolution

Wei Yang

My research is about Tanbi - a special type of Internet subculture in China that originated in Japan, born from Japanese aestheticism, and usually takes male homosexuality as core subject. This subculture has gathered a unique group whose main members are women addicted to the imagination and appreciation of gay love, and are often referred to as "rotten women". So women and gay men -- two disadvantaged groups within traditional social power structure, are find themselves aligned within this subculture, based on the intersection of political aspirations, and thus constructed a special kind of alliance. In addition, with the development of Internet and new media, this special alliance finally appeared on the center stage of mass culture in recent years, and even triggered a so-called 'Carnival Craze' in China via the Internet. Based on this, Tanbi subculture almost touched all sensitive points of current gender politics and, accordingly, carries significant value for research.

This research will be an effort to reveal the realistic influence of Tanbi subculture on 'rotten women' and gay men respectively, as well as the interaction between them, in detail.

Preliminary results for this study indicate that in the Tanbi world, women and gay men seem to work together to strive for the opportunity to showcase themselves on the central stage of popular culture. Although the Tanbi subculture has banter and cynicism in its genes, and thus lacks the seriousness of political struggle, it is incidentally also the banter and cynicism that make it easier for the subculture to penetrate the mainstream discourses of popular culture. Perhaps in rounds of internet-based 'Carnival

Crazes' dripping with Tanbi elements, a seemingly casual but also radical gender revolution might be accomplished quietly.

Bio

Wei Yang

Address: Boulevard du. Triomflaan 151/bte 506 1050 Brussels, Belgium

Email: wei.yang@vub.be Mobile: (+32) 486904361

EDUCATION

Vrije Universiteit Brussel (Free University of Brussels) September 2016- present

Doctor of Philosophy candidate in Critical Theory Brussels, Belgium

RESEARCH WORKS

Paper "Internet Commonweal Promote Social Progress" written cooperative with Prof. Shi Zengzhi is in process of publishing;

Essay "The Stigmatized 'Ladyboy': Construction of Gender And Symbolical Violence" published on the Micro message public platform(MP) "Public Communication & Social Development of Peking University"

Paper "Privacy Protection in the Age of Big Data" discussed the boundary of privacy in the age of big data, and tried to solve the problem by constructing a dynamic boundary of privacy based on the core principles of informed consent and intelligent use.

Paper "The Reconstruction of Public Sphere on Social Media" summarized the related theories of public sphere to search for the reason why it was constructed and deconstructed, and regarded social media as the public discussion field based on Bourdieu's field theory. By analyzing the public discussion field's structure and operational mechanism, obstacles in reconstructing public sphere could be found and solved, and the reconstruction of public sphere can be achieved on social media.

Regimes of Display? Politics, Aesthetics and Ambivalences of Representing Participatory Practices

Eva Zepp

Increasingly, the school seems to be perceived as a cultural institution that decides upon participation in social life. More and more frequently, the idea of participatory schools receives increased attention; a recent development within this movement is the idea of participatory school design. Drawing on theory from educational inequality research and Visual Studies, as well as examples from my own doctoral research, this paper will investigate to what extent the increased awareness for participatory processes is shaped by visual staging strategies.

I will begin by (1) exploring on-going and recent controversies on participatory school design and its visual representation. By taking a closer look at selected photographs of participatory school design I will then (2) examine the challenges participatory practices face. The images will be subject to a critical analysis investigating the power-related effects of participation. How are practices of participation designed,

negotiated, staged? Which pre-conditions are created by certain visual codes? What modes of representation are suggested? Which target groups are addressed - and which are not? To conclude, I will (3) discuss to what extent participation, through certain regimes of display, might not serve as a liberation or empowerment strategy, but in turn becomes an element of a new power and dependence. How can we develop a critical understanding of participation (e.g. Miessen/Mouffe 2012) that does not grasp the processes of participation as a binary code of inclusion and exclusion, but as a "complex social event" (Rieger-Ladich, 2015), which also recognizes the superimpositions of these conflicting forces?

Bio

After studying Communication and Cultural Sciences at Zeppelin University (Germany), Eva Zepp completed her master's degree in "Theology, Imagination and the Arts" at the University of St Andrews (Scotland). In her master's thesis, she conducted an art-historical analysis of educational mural paintings in Victorian England. Afterwards she gained first professional experience as a curatorial assistant at the Laboratory for Implicit and Artistic Knowledge, an experimental platform for research and learning at Zeppelin University. In her doctoral research she investigates staging strategies of participatory processes in school design. Since 2016 she has been a doctoral fellow of the Konrad-Adenauer-Stiftung.

Constructing participative cultural organisations. Critical analysis of newly rooted cultural institutions in Poland

Marcin Poprawski

The paper's point of departure is a set of findings from the research project ***New emplacement of public cultural institutions in the cultural 'ecosystems' of Polish cities*** conducted by the speaker's academic team, the project co-funded by the Union of Polish Cities and the Polish Ministry of Culture. The researchers investigated 8 carefully selected cases of newly emplaced cultural institutions in Poland, i.a.: Shakespeare Theatre in Gdansk, post-mining location of Silesian Museum in Katowice, ICHOT Heritage Interpretation Centre in Poznan, Dialogue Centre in Lodz, railway station located library 'StacjaKultura' in Rumia, Philharmonic Hall in Gorzow.

The research process delivered the content in 8 aspects, among them: a) the social rooting and accessibility of the new cultural investment for local community, (b) value, image and social reception of the new cultural site, (c) the impact of the new cultural 'organism' on the city's cultural 'ecosystem', (d) organisational cultures of newly located cultural institutions. The qualitatively collected data bring to light some intriguing conclusions and in the same time is the canvas for reflection and discussion on the institutions efforts to construct (strategically or spontaneously) the participatory culture among three essential targets, cultural institution employees, the general audience (including tourists) and the cultural sites' neighborhoods inhabitants.

The critical analysis of institutions' approach to strategies and practices towards intensified participation will extend the outcomes of the research project in two dimensions: i) the relationship between institutions participatory performance and the cultural policies applied in the cities where the new institutions are located, ii) other organizational models for cultural participation practices, that are

competitive to the institutional settings (i.a. civic organisations, volunteering performative groups, private sector initiatives).

Bios

Dr Marcin Poprawski is a Deputy Dean of the Faculty of Social Sciences of the Adam Mickiewicz University in Poznan, Poland, works in the Institute of Cultural Studies at the AMU, he is also a co-founder of the AMU Culture Observatory. Since 2006 is lecturing at the European University Viadrina in Frankfurt Oder. His research interests include: organisational cultures of art & heritage institutions, festivals impact on local communities, cultural policies and culture-led city development, cultural management and entrepreneurship, aesthetics in management studies. He is an expert of the Association of Polish Cities. Since 2013, he was twice elected Vice-president of ENCATC network.

He recently was involved in international research projects, *inter alia* on audience engagement (for European Commission, coordinated by FondazioneFitzcarraldo in Turin) or testing evaluative methods to evaluate cultural and creative spillovers (coordinated by ECBN from Rotterdam and ECCE Dortmund). In 2016 he was a Jury Member of the N.I.C.E. Award (*European Award for Innovations in Culture and Creativity in Europe*). He was also a co-founder and a director of the *Guitar Academy Festival* – an international music festival located every summer since 2007 in over 20 towns of Western Poland.