

Summary of the Roundtable on Art and Social Communities, Nordens Hus, Copenhagen, October 23, 2018

Melanie Fieldseth

Welcome

Benny Marcel, Director, Nordic Culture Fund

Anette Østerby, Head of Visual Arts, Danish Arts Foundation

Jorunn Veiteberg, Head of R&D Committee; Member, Arts Council Norway

The conference organisers opened the day's programme by stressing the need to produce knowledge able to provide insights into the arts' social *modus operandi* and effects. To this end, the Danish Arts Foundation and Arts Council Norway will be working together to set up and finance a research programme on Art and Social Communities. The purpose of this roundtable is to gather ideas to be used in the drafting of a programme note and formulation of calls for applications for funding. A committee will be appointed to evaluate the applications.

Benny Marcel gave substance to the necessity of this undertaking by highlighting the need for "a new grammar" in cultural policy while noting how research contributes to the development of adequate and relevant concepts and terms. Anette Østerby provided background to the conference with reference to the report *Kunsten som forum* (Art as Forum), prepared by Professor Frederik Tygstrup in response to a request from the Danish Arts Foundation. Østerby linked the report to the palpable need for wider knowledge in cultural policy circles and public administration in the cultural sector. While we know what public or government-supported funding means to art production, we need a deeper understanding of what art means to the public/audience and to society as a whole. Tygstrup's report provided the starting point for a collaboration with Nordic Culture Fund and Arts Council Norway. Jorunn Veiteberg presented the R&D work of Arts Council Norway and linked the announced research programme on art and social communities to a new research initiative on digitisation and the research programme Art, Culture and Quality that came to an end earlier this year. She emphasised the importance of bringing research insights to the attention of the artistic community and cultural policy circles, as well as conveying the research results to the general public.

1) The arts' modus operandi and audience

Trine Bille, Professor of Economics, Copenhagen Business School

Arild Danielsen, Professor of Sociology, University of Southeast Norway

Stefan Jonsson, author, critic, professor at Linköping University

Christian Falsnaes, performance artist

Trine Bille: The value of art to users and non-users

Bille began by outlining two assumptions concerning the role of art and its social function that are often used to legitimise public or government support for art and culture: that art and culture strengthen a) social ties and facilitate b) democratic progress. However, in terms of research, there is at present little evidence to support these claims, said Bille, who used her talk to dig beneath the assumptions and indicate some of the missing insights.

One of Bille's central concerns is to try and identify the values attributed to art and culture by non-users and users alike, and the impact of art and culture on both groups. In societies where

art and culture enjoy public/government support, it is important that people who do not typically make up the audience also see the value of art and culture. Research must be better at detecting non-market values and effects at both individual and societal levels. She called for evaluation of the audience experience and the development of a broader methodological portfolio that includes qualitative research methods and continued development of contingent valuation. She mentioned the Cultural Value Project, which is supported by the Arts & Humanities Research Council in the UK, which puts individual experience front and centre in the effort to gain a greater understanding of the value of culture and more widely to understand culture's societal function and impact.

The knowledge Bille is calling for requires precision with respect to the type of art and culture that is investigated, the effects and values that are identified, their prevalence, at what level, in what ways, and for whom – i.e., which segment of the audience or non-audience. She calls for studies where effects and values are put into context and advance our understanding of the mechanisms that, on the one hand, link art and social communities and, on the other, cause inaccessibility or exclusion. To gain an understanding of the connections between art and social communities, and how these connections can contribute to the democratic evolution of society, interdisciplinary approaches are needed, with input from the humanities, economics and sociology.

Arild Danielsen: The audience as a form of sociality

Danielsen first drew a distinction between two main contexts of art's social communities, i.e., the art world and the public/audience. The talk was thus limited to addressing the social ties that characterise relationships between the people constituting the audience.

In brief, Danielsen described forms of sociality typified by varying degrees of affinity and presence: genuine communities based on shared experiences; "co-existing" communities based on contemporaneous experiences such as attending the same performance; organised groups such as members of an association; population segments that are more of a statistical than social category referring, for example, to everyone in a geographical area who support a specific art form; and imagined communities, i.e., an abstract category of supposed like-minded people.

Genuine and imagined communities are the two poles of these forms of sociality. Genuine communities are locally embedded and based on proximity. They act as a ritual centres of group formation through emotional synchronisation and intensification, and strengthen the sense of social belonging. They can therefore also be used to outline differences in relation to outsiders or other groups. Imagined communities are built on an understanding of art as a symbolic means of communication (Luhmann 2000). These communities transcend time differences and are not tied to one place but have an identity-forming effect. By identifying themselves with symbols in circulation, even globally, it is possible to recognise assumed like-minded others.

Danielsen sees a historical shift in which art, rather than being seen as a public ritual and collective experience, is drawn in the direction of private utilisation and appropriation. This is reflected in how the social framework of the art experience changes from being based in status groups and associations, to being based in groups of friends and intimacy. This observation forms the backdrop to the research projects Danielsen outlined in rounding off his presentation, based on three perspectives: cultural policy, aesthetic theory and practice, and cultural sociology.

- 1) Cultural policy perspective: Public spheres of art and forms of community
 Questions: What forms of community typify different public spheres of art, and which public spheres of art foster the creation of new forms of fellowship among the public/audience? How is the relationship between art's mediated communities and what is understood as genuine communities?
- 2) Aesthetic-theoretical perspective: The subject of art reception
 Questions: Should recipients of art be understood as small communication systems or individual subjects? Should aesthetic theory consider how art can intervene in, and displace, an ongoing process of communication taking place in small groups of the audience?
- 3) Cultural sociology perspective: The impact of education on people's interest in art
 Questions: If art is considered a symbolic form of communication, how does art act as a communication code in student circles? Is the interest in art among the highly educated more an effect of communication codes acquired during one's student years than an effect of inherited cultural capital?

Stefan Jonsson: What does art know about democracy?

This talk took as its point of departure Jonsson's research project in which he examines the aesthetic dimensions of democracy and political protest. The idea is that artistic processes know something about political action and democratic participation that differs from the knowledge within other social fields. Jonsson advanced five hypotheses to illuminate art's knowledge. Each postulate was accompanied by references to relevant theory.

1) Why the powers of imagination are a democratic force (Nussbaum)

Art often uses fiction as a means of expression. An aesthetically shaped experience can strike against the prevailing ideologies of the system through the imagination's particular political force. The way art works in society differs from how other forces work. If artistic expression is essential, art can give us a deeper understanding of ourselves and prepare us to confront the world and fellow human beings as free subjects responsible for our own actions. It is here we find community's potential.

2) Why democracy transcends borders (Bhabha)

Jonsson took as his starting point a production of Aeschylus' play *The Suppliants* to exemplify art's capacity to act as a mirror for the present. The driving forces in this piece are the mechanisms of affinity and exclusion, and democratic processes. Jonsson showed us how Aeschylus used plays to show citizens how to deal with political and social issues democratically. Art can prevent society from turning in on itself in confrontation with an unknown and unpredictable world. Art insists on open borders and is itself an open border.

3) How a democratic parliament works (Latour, Arendt)

The public sphere can be understood as a parliament. In a parliament, society manifests itself because parliament is the form society uses to represent itself. A parliament is something the public unites behind and which binds citizens together in a community. Art acts as a parliament when it is put in motion as an event and creates a meeting place. Rather than creating visual representations, contemporary art functions in the form of settings, situations, events and confrontations raising the awareness of the spectator of

democracy's modus operandi and fellowship. Art is "a space of appearance" (Arendt). For Arendt, this is where a democratic dialogue begins.

4) Why every representation betrays democracy (Ranciere)

Democracy exists within a frame. The small section of society and the people that are visible within the frame must necessarily represent the whole. Representation stands in the way of what can be said to be represented. The arts have the ability to transcend representation, to discover the silent, the invisible and the marginalised, and usher them into the province of the arts and parliament. The arts are performative and presentational. Many voices are presumed to express themselves simultaneously while the world is explored from multiple perspectives. The arts show us where representative democracy falls short and they give warning of when the frame surrounding democracy is about to be squeezed even tighter.

5) How to resist fascism (Benjamin)

The arts possess the power to bring about change. Change can spawn resistance while encouraging debate and dialogue. When the artistic event takes place, reality looks different. We are compelled to try to fathom the world anew. Jonsson demonstrated the power of aesthetic expression with the help of an example from art history, Jacques-Louis David's 1799 painting *Les Sabines* (cf. Robin Wagner Pacifici, *What is an Event?*). David placed the female figure in the middle of the picture and in the midst of the unfolding scene of masculine violence. He gave her the power of intervention and allowed her to bring something new into the prevailing world order. The ability of art to reveal the shortcomings of politics makes it indispensable in democratic societies.

Discussion

The following topics and suggestions were mentioned:

- The research programme should recognise the arts as a separate form of knowledge and that artistic expressions work in different ways.
- It may be useful to apply the hermeneutical theory of interpretation to understand social communities through the interpretation of artistic expressions.
- Society can use art as a first stepping stone to understand itself.
- The need for interdisciplinary perspectives in the research programme was emphasised.

Christian Falsnaes: Participation and power

In his artistic work Falsnaes develops strategies for working with the public/audience as an artistic material and an active partner. He aims to create works where the artistic process is shared with the audience instead of "just" giving them an experience. Falsnaes used his own artistic practice and performance piece *Influence* (2012) to elucidate the dimension of power in participatory artistic expressions and to counteract automated assumptions about the inherent democratic potential of participation. Falsnaes reminds us that participation relies on principles that are already inscribed in the invitation the artist gives the audience. The implied power relationship between artist and audience is something Falsnaes wants to see greater awareness of. The context affects participatory works at the same time as participation depends on mutual trust between artist and public/audience.

2) The art scene and communities

Maria Hirvi-Ijäs, senior researcher, Centre for Cultural Policy Research (Cupore)

Owe Ronström, Professor of Ethnology, Uppsala University

Maria Hirvi-Ijäs: Engaged art – Engaged spectators. The function of art in social settings

Organisational and production processes can be useful starting points to investigate art as a social event. Relying on Pascal Gielen’s sociological model for mapping social art, Hirvi-Ijäs looked at two examples: the artistic project *Complaints Choir* and the Helsinki Biennale.

The *Complaints Choir* is based on the universal human propensity to complain. The project takes the form of an inquiry. Artists situate themselves in public spaces and invite passers-by to play a part by saying something about what gets them to complain. The complaints are collected and incorporated into a composition before being performed as a choral work. The project started in Birmingham, but the idea spread rapidly via digital and social media. The artists have concocted a formula for complaints choirs which others can use freely. They have, in a sense, given the artistic concept away, while it remains part of their oeuvre.

The process of organising the Helsinki Biennale followed an atypical route. The city’s cultural administration decided to institute an arts biennial as part of a strategy to stimulate cultural tourism. They decided where it should take place and its scope. The idea itself did not originate in the art world, but from within the cultural bureaucracy. Instead of appointing a curator in charge of design and planning, they hired a project manager. By anchoring the process in the realm of cultural policy and the structural, an impression was formed that the curatorial and artistic are subordinate dimensions of the Helsinki Biennale’s development.

Pascal Gielen’s model

<i>Allo-relational:</i> The artwork is completed by means of the public’s participation	<i>Digestive:</i> Current authorities and power relations are respected	<i>Auto-relational:</i> All art is basically relational, but the artist’s signature is still most important factor
	<i>Subversive:</i> A stand is taken against current authorities and power relations	

Hirvi-Ijäs read the examples in light of Gielen’s model. Here, the *Complaints Choir* is an example of art that is allo-relational and subversive, while the Helsinki Biennale exemplifies the opposite and can be understood as digestive and auto-relational. Rounding off, Hirvi-Ijäs summarised various forms of organisation reflecting the title of her talk. The process of organising something can proceed from the top down, or from the bottom up, as her examples show. The “engaged audience” refers to an inward-looking regard for the artwork itself. “Engaged art” refers to how artworks direct their concern towards society as a whole.

Owe Ronström: Music and community. How’s it going?

Ronström gave us an idea of how studying music practice and the experience of music are relevant to the research programme.

He described how the special intensity and empathy aroused by music and other forms of expressive art can generate passionate feelings. Such an experience can occur when everything falls into place or succeeds. The practitioner does not necessarily have to possess certain skills. The intense interaction and sensation of flow that can arise between the

performers, and between the performers and the audience, produces an ambience, a mood. This ambience exerts a special influence and can make us forget our everyday lives and become one with the moment of experience.

Two moods or ambiances can be created, Ronström said: there is the individual, introverted mood and the collective, extroverted mood. He associates the latter with the transformative potential of the ritual and an experience of *communitas* that erases the differences and hierarchies structuring society.

In the communities created by music, music acts as a symbol. You can accept the symbol without agreeing on a specific meaning. Ronström called it the symbol's and music's "multivalence", or the ability to express many meanings at the same time despite people's differences. This is what makes symbols good at building and sustaining communities. It is particularly evident at a time when music is more accessible than ever, both to listen to and to make, alone or with others.

Ronström talked about music's interior and exterior time and the sense of fellowship that they generate. In music's interior time, the essential factor is the musicians' internal coordination, interaction and communication. Music also exists in relation to traditions, conventions and genres, knowledge of which allows for an affinity based on the music rather than extraneous experiences of life. In this way, music can transcend social structures.

Music can create a sense of belonging to a group, but it can also expose dividing lines and lay down new social boundaries and interpretative contexts. Every community has borders it shares with other communities, meaning that some people are included and some are excluded. What actually determines these boundaries? What characterises them? How are they maintained? Such questions are essential to understanding how music and communities work, Ronström emphasised. But it requires study of the art form itself, how meaningful artistic expression is created, and how these expressions affect people.

Discussion

- Knowledge of artistic practices is essential.
- Interaction is a fundamental factor in some forms of art, such as music.
- The relationship between artistic expression and the audience is an important area of investigation.
- Falsnaes reflected on the way audience conventions exercise influence by regulating audience behaviour in different areas of the arts. Familiarity with conventions and a sense of ownership of the space or context in which the arts are practised are important dimensions in a discussion of art and social communities.
- Hirvi-Ijäs called for more research on biennials and festivals to investigate what people expect of art, what art is expected to do and for whom, and who defines these expectations.

3) Keynote address

Shannon Jackson, Associate Vice Chancellor for the Arts + Design at UC Berkeley

Shannon Jackson: Art effects / neoliberal affects

Social and political conditions in the Nordic countries and the US informed Jackson's talk on the modus operandi and impact of the arts on societies in thrall of neoliberalism's growth. She began by indicating how the impact of central social and political questions on diversity,

migration and religious practice varied in strength and works in different ways in the Nordics compared with the US. The Nordics' historically more homogeneous and the US's more heterogeneous populations are part of the explanation, she said.

Unlike the Nordics, the US has a conflict-ridden relationship to a government-managed social infrastructure. Jackson placed the origins of neoliberalism in the US, and with the help of the audience, listed typical neoliberal characteristics: measurable and quantifiable results, a low degree of state involvement and regulation, the value of individual freedom and self-reliance versus relying on public welfare systems. She also emphasised how President Trump's right-wing populism makes social institutions in the US even more vulnerable than before.

Jackson distinguished between neoliberalism and liberalism. Under neoliberalism, the citizen's moral responsibility is replaced by a market-based logic, helping to create *homo economicus*, which threatens to erase the idea of a people or *demos* (see Wendy Brown, *Undoing the Demos*). Can the arts offer a channel of resistance where the idea of *demos* can be re-envisioned and re-created? Or is art an accomplice of the neoliberal order?

The answer to these questions is both yes and no, Jackson said, before delivering arguments for both sides by formulating ten statements on art and social community. She referred to examples of art that illustrate how social and political questions become both material and context in contemporary art practices.

Joanna Haigood is a choreographer who works in public spaces with vertical dance or aerial choreography. She works in close contact with natural, architectural or cultural surroundings and in close collaboration with the local community. Jackson mentioned the series "The Picture Project" developed by Haigood in different neighbourhoods in three different US cities, old but changing industrial areas. Haigood made use of grain silos in all three places, as a vertical stage and screen for video projections. She created images and stories about the working class and the effects of far-reaching economic and social changes. In Haigood's artistic work, Jackson sees an interaction between the micro-aesthetic of choreography and the macro level of the social system.

Paul Ramirez Jonas explores as an artist the relationship between artist and audience, artwork and the public sphere. Jackson mentioned two works. *Public Trust* (2016) deals with various ways and interpretations of promising something or taking an oath. Jonas worked in three public areas in the city of Boston where passers-by were asked to share a promise and put it on display, or even say it out loud in public. It could be a promise about something in everyday life or one that involved political and social issues. The artist and his collaborators also collected promises reported in the news. In *Key to the City* (2010), Jonas asked mayors to loan him keys to various offices and buildings in the city's public sector. These keys were handed out to members of the public who were encouraged to visit the place and the people working there on behalf of the community.

Ten statements

1) Art creates a platform for healthy democracies to evolve

In the field of contemporary art, the social has become an artistic material. At the same time, the arts are vulnerable. It is easy to write off art as play or elitism, and of less importance to the public. As an example, Jackson referred to UC Berkeley, a university with a long history of activism in the area of civil rights and freedom of speech, which is currently threatened by

budget cuts justified by a neoliberal ideology. How can we talk about the relationship between art and democratic change?

2) Art is too diverse to have an impact on the healthy growth of democracy

Art forms are different and relate in different ways to social dimensions. In the realm of cultural policy, Jackson sees a tendency to tone down art's diversity. In her opinion, it has to do with the lack of a language to articulate differences in constructive ways. Within artistic circles, there is a debate about which art form is most populist, elitist, most inclined to serve neoliberal purposes.

3) Participatory art fights the expansion of neoliberalism

Neoliberal tendencies can be observed in certain aesthetic discourses. Opposition to the institutional may, in a sense, be radical, but can at the same time and unintentionally be taken over by conservative forces intent on dismantling democratic institutions. Under a neoliberal freedom ideology, freedom is created by removing all forms of support.

What attracts Jackson's attention is the heteronomous, the mutual dependence of the social and the aesthetic. Art must not be understood as existing outside social structures. All art is basically relational. The relationship of art to the social is expressed in different ways within different schools and artforms.

4) Participatory art is a symptom of the growth of neoliberalism

Jackson pointed to a turn towards efficiency, measurable effects and the promotion of the experience economy. She referred to Claire Bishop's criticism of participatory art. In Bishop's view, participatory art has helped bring quantitative perspectives from the social sciences into the aesthetic domain, which has further proliferated in the corridors of cultural policy-making. Jackson also pointed to late-capitalism's labour models and post-Fordism.

5) Art's modus vivendi frustrates the capitalist system

The manner in which art is practised constitutes a subversive alternative to capitalism and neoliberalism.

6) Art's modus vivendi reflects or forms part of the capitalist system

The idea of the free, unstructured life of the artist is a role model for the development of society with buzzwords such as flexibility. The artist is used to rationalise the creative entrepreneur.

7) Art evades society's structural and systemic arrangements

Art exists in an autonomous sphere.

8) Art is dependent on society's structural and systemic arrangements.

Jackson showed how Haigood relies on obtaining permits to work in public spaces and on the regulation of security mechanisms that literally support her in the air. It is a matter of structural support at the micro and macro levels.

9) Art focuses on enabling the individual's transformation

Is the social value of art linked to the individual's growth and development, to providing a transformative experience? At [issueissue](#), here is the therapeutic potential of art for the individual.

10) *Art enables collective change*

In this perspective, the *demos* rises and demands a collective sovereignty. Examples are art in public spaces involving or bestowing ownership on the citizens. Art that takes the leap from the micro level (the aesthetic) to the macro level (the social).

Discussion

- The talk shows us an assessment of value; what type of artwork is considered to possess the important or correct qualities.
- Alt-right takes over the avant-garde's strategies. Anti-establishment and anti-institutional mindsets were once employed by the avant-garde; we have now realised that they are not necessarily inherently progressive values.
- The talk showed us the importance of social change – also in respect of art.
- There is a tendency to use political terms in the names of biennials: assemblies, platforms, etc. This is a development that deserves closer inspection.
- Can art or artistic experience shape or educate citizens at a time when *homo economicus* is in the process of taking over?
- We still need the concepts of autonomous art and modernism. They are needed to allow us to work with the social. The autonomous and the heteronomous exist in relation to each other.
- Art can act as a shielded space, allowing for experimentation and the political. But if art has no relevance outside art's own confines, then it doesn't matter what art does.
- What values underlie and inform the development of the museum, both as an institution and with regard to exhibition practices? What is the function of social media in this development?
- Are neoliberal affects the only affects of relevance today? How can this proposition be used as an analytical category?
- One sees adaptation to the structural changes resulting from neoliberalism's progression, such as the embrace of the "gig" economy and attribution of positive significance to the temporary and flexibility.

4) The arts and public spheres

Sissel Furuseth, Professor of Nordic Literature, University of Oslo

Bjarki Valtýsson, Associate Professor in Modern Culture and Cultural Communication, University of Copenhagen

Frederik Tygstrup, Professor of Literature, University of Copenhagen

Sissel Furuseth: The virtual community of art criticism

When seeking to understand the long-term impact of art, art criticism is an important source of knowledge. Thinking about art and social communities must not be restricted to the physical encounter with art or to a collective experience of art as an event. In an [artformart form](#) such as literature, such conceptions of community can be problematic. Furuseth therefore highlighted the importance of distinguishing between different types of community while encouraging critical reflection over who exactly it is the rhetorical "we" is referring to. She pointed out the liberating potential that can be found in choosing to stand outside a community.

Critical public spheres can be explored along four axes: reception aesthetics, sociological, media-theoretical, rhetorical and genre-theoretical. Furuseth believes the rhetorical perspective is overlooked. In this perspective, art criticism can be understood as a virtual community that differs from, for example, physical and demographic communities. Criticism

is part of the genre system and of textual culture. By practising a genre, criticism can both create and maintain a rhetorical community (cf. Carolyn Miller's *Rhetorical Community. The Cultural Basis of Genre*). The language of criticism appeals to the reader in different ways. It helps create imaginary communities and depict specific social constellations. Rhetorical communities are virtual, the advantage being that they are detached from actual social relationships. This is the Utopian dimension of art criticism: that it can create new communities.

The communities of criticism and of art need to be examined as mediated experiences and relationships. Furuseth cited Professor Morten Nøjgaard as saying that the evaluative statement is about seeing oneself in relation to other people through the artwork.

Bjarki Valtysson: The digital infrastructure of art

Valtysson took us into the emerging digital and virtual social spaces. These spaces he calls a community of platforms which, each in its own way, helps create social communities. Different platforms provide different opportunities for communication and involvement. Valtysson shared some examples related to art and cultural expression.

Riot is both a browser and a work of art. It brings together different web pages while containing traces of everyone who has searched for something. It thus works as a virtual social community encompassing anyone who has used the browser.

The Google Cultural Institute uses Google's digital infrastructure to develop an art-historical narrative. Valtysson used it to exemplify the problematic application of digital technology related to art. He criticised the website's lack of a smooth, intuitive user experience and for the limited utilisation of Google's technological capabilities.

Valtysson depicted the popular video game *Fortnite* as a social community, but also a separate aesthetics and culture of movement. In addition to the collaboration that takes place internally within the game itself, a social community emerges around the users' commitment and empathy. He also mentioned fan communities and fan fiction which expand on existing works and fiction universes. On these websites, users construct their own digital public spheres.

In this field, nevertheless, there is a need to clarify and contextualise concepts, says Valtysson. How to define digital public spheres? Do you need to include the commercial platforms? What contexts do digital public sphere take part in? How are they constructed, and how do they create a sense of belonging?

Frederik Tygstrup: Art as a forum

Art doesn't just mean working with physical objects and materials, but also with social forms. Tygstrup emphasised the latter in his talk. There is a new orientation in art, he said, one that invites us to look back at previous perspectives, especially the theory of relational aesthetics. The development of art must be elucidated through a broader concept of art that recognises relational forms and embraces the situations that art creates, intervenes or takes part in. The public's position has changed; the audience is no longer constituted by consumers and viewers of unchanging works of art. Artists, Tygstrup believes, are more aware of this today, suggesting a need for research in this area.

The arts lead a double existence: the practice of art at the individual level, and its appeal to an assembled public/audience. Research needs to capture both dimensions. Art helps structure the public sphere, Tygstrup believes. In terms of practice, the arts create social spaces. Attending an artistic forum can be understood as an exercise in participatory democracy.

There are five dimensions that tell us something about how art works as a forum, Tygstrup suggested:

Theoretical dimension: This dimension encompasses aesthetic questions, the development of concepts in order to understand art's public spheres, and to prepare and articulate themes of interest. Here, lines are drawn between the aesthetic and the sociological.

Analytical dimension: This dimension is needed to describe the connections between aesthetic form and social form. Hermeneutics may be applicable as an analytical tool. Tygstrup also accentuated empirical studies and comparative perspectives.

Historical dimension: A historical description of art can provide perspectives. A historical archive of cases from different eras can be a useful research contribution.

Practical dimension: Artistic practice and artistic research are significant areas of investigation. Applying formative dialogue research and anthropological approaches to the relationship between the aesthetic and the social could prove rewarding.

Political dimension: What is the political significance of artistic forums? In what context could this political significance be investigated? Here, points of convergence and of tension can be seen in the conditions under which artists work, the different forms of art and government schemes to support art production and dissemination.

Tygstrup finally urged researchers to cross traditional dividing lines in the design of research projects. The social community of art can best be illuminated by means of interdisciplinary methods and perspectives.

Concluding discussion

The following topics and suggestions were mentioned:

- There is interest in how research questions and results might be relevant to cultural policy-making.
- Can the research programme extend further than the role of art in society? Can it look into artistic aspects of other cultural forms?
- There is a need to undertake empirical studies and for a specificity that preserves differences.
- There has to be room for diversity in art.
- The research programme needs to investigate power relations. Who it is that says something is not unimportant. There is a risk that "we" can be understood as an elite that excludes other voices and perspectives. "We" must be defined as a specific position.
- Need to look at communities within the world of art.
- Need to look at relationships with other communities and social settings and at how the art communities impacts other communities.

- It is important to ask questions about one's own standpoints and gaps in knowledge. This applies in particular to indigenous communities. There is a need for research and to generate knowledge on the basis of Sami perspectives. This applies, for example, to colonial impacts, the difference and specificity of the art and culture of indigenous peoples, the transcendent potential of art forms that do not respect boundaries. All this has something to say to the public/audience and who the public/audience is. Who is art aimed at? Through which forms of communication?
- Should the calls for proposals say anything about how the research should be undertaken? What methods will be allowed?
- The research programme should contribute to the development of concepts.
- The research programme should value knowledge that can change opinions and challenge national positions and borders.