

## Art, culture and values

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When the welfare state was under construction in 1969, the radical culture minister K. Helveg Petersen issued a comprehensive cultural policy report that placed culture and art at the center of the entire development of society. Art and culture appear here as the “royal crown” of the welfare state. Since then, there was a long gap between cultural policy reports. In 1997, Ebbe Lundgaard published a short cultural policy statement, while in 2023 Jakob Engel-Schmidt was the next to follow up. This article takes a closer look at the value attributed to art and culture in the reports. Some of the ideas are repeated from the first to the following reports, but in 1997 and 2023, art and culture have, to a greater extent than before, become a protection or a counterweight to threatening tendencies such as the decline of the Danish language, social media, and powerful tech giants. While in 1969 art and culture were considered to be a center of the welfare state and a coherent social architecture was envisioned, art and culture have since become a policy area among others.

## Notions of the value of culture: from bureaucracy to New Public Management to New Public Management

**Nanna Kann-Rasmussen**, *Associate Professor, ph.d., Department of Communication, University of Copenhagen, nkr@hum.ku.dk*

This article explores the relationship between cultural policy and public administration through

three key administrative paradigms: Classic bureaucracy, New Public Management (NPM) and New Public Governance (NPG). The article argues that these paradigms have shaped cultural policy and the values we attribute to cultural life in different ways. Within the paradigm of classic bureaucracy priority is given to hierarchical management and professional expertise, which has characterized the management of cultural institutions and the use of arms-length bodies in cultural policy. In the NPM paradigm, there is a focus on market principles and efficiency, and value is measured through increased use and user satisfaction. NPG, as a new paradigm, emphasizes collaboration and innovation and calls for the involvement of several stakeholders in cultural policy. In the paradigm of NPG, value is understood as contributions to complex societal problems. Through examples from the Danish landscape of cultural policy, the article shows how the three paradigms promote different values and processes. Furthermore, the article concludes that value attribution in the cultural sector also includes management practices and forms of cooperation.

## Celebrities in digital media culture: Identity narratives as cultural value

**Helle Kannik Hastrup**, *Associate professor, Department of Nordic Studies and Linguistics, University of Copenhagen, h.k.haastrup@hum.ku.dk*

Celebrities are public personalities with mediated visibility, success and status in our society, but at the same time they are the creators of specific works with cultural value contributing with reflections on our culture, identity and existence. The cultural celebrity is placed at the top of the hierarchy with their specific field of

expertise and on social media we can monitor their narratives of identity, get access to their curated presentations of self and be introduced to their art, literature, film or music. Celebrities communicate cultural values in more ways than one with their online identity narratives. They function both as a common cultural frame of reference and become 'signs of the times' who can indicate and legitimate what we think is important and merit status.

### The democratic value of art and culture

**Moritz Schramm**, *Associate professor, Department of Culture and Language, University of Southern Denmark, mosch@sdu.dk*

This article discusses the value of art and culture for democratic societies. While it is often assumed that the value of art and culture is mainly founded in its ability to support the enhancement of the public sphere, this article argues that there exists a more fundamental, structural relation between art and democracy. According to this argument, the artistic and aesthetic distance from the social and its norms and values is fundamental for the democratic process and democratic self-understanding, including its opening towards a new future. Through the experience of art and culture the mutability of the social becomes visible. It allows for the critical examination of existing norms and values and creates possibilities for the individual to capture new roles and positions in society. Without artistic-aesthetic distance to ourselves and to the social, we would, the article argues, end in an undemocratic totalitarianism.

### Art as a space of hospitality

**Mikkel Bogh**, *Professor of Art History, Head of PASS - Center for Practice-based Art Studies, Department of Arts and Cultural Studies, University of Copenhagen, mibo@hum.ku.dk*

**Frederik Tygstrup**, *Professor of Comparative Literature, Head of the Research Centre Art as a Forum, Department of Arts and Cultural Studies, University of Copenhagen, frederik@hum.ku.dk*

How can art act as a space for hospitality and societal transformation? Based on an analysis of the artwork *Green River* by Olafur Eliasson, which temporarily changed the colour of rivers in different cities and landscapes, it highlights how art not only changes the physical world but can also influence and transform human relationships and the social context. The work creates a site-specific, performative space where the audience is invited to engage and reflect on both the role of art and their own role in society. The authors argue that the value of art lies in its ability to establish a space that enables mutual transformations and challenges conventional notions of identity. This value can be described as a reciprocal hospitality where both work and recipient must relinquish space and authority to open themselves to both transformative and disruptive encounters.

### Measuring the economic value of culture for society – challenges and potentials

**Trine Bille**, *Professor of Cultural Economics, Department of Business Humanities and Law, Copenhagen Business School, tb.bhl@cbs.dk*

The purpose of the article is to reflect on economic valuation methods, their limitations, challenges, and potentials when it comes to understanding the value of cultural goods. In terms of cultural policy, the methods are interesting because they provide a monetary measure of the value of a cultural good for the entire population, which can be compared with the costs. However, the methods have their limitations, particularly because they are based on hypothetical answers and because they cannot necessarily measure all cultural value. The article points to three new research perspectives. Firstly, the inspiration from the economics of education could be enhanced, as cultural capital externalities are very similar to human capital externalities. Secondly, it could be investigated whether culture can better be understood as a "common good" than a "public good", and thirdly, an extensive interdisciplinary

research collaboration is necessary if we are to understand the values of culture.

### Artist on contract: The fight for stability in the world of art

**Signe Klejs**, *Artist and Chairperson of KUFA - Kunstnernes Fagforening*, [cygne.dk@gmail.com](mailto:cygne.dk@gmail.com)

The overriding focus on socio-economic value creation may seem paradoxical when we look at the culture of silence that has dominated the conversation about artists' economic conditions. The article rounds up some of the conditions that apply in a working life as an artist; Among other things, with an insight into belonging to a completely unregulated labor market.

### Dialogue and partnerships – the importance of art for people and society

**Dina Vester Feilberg**, *Art Director at the Bikuben Foundation*, [DVF@bikubenfonden.dk](mailto:DVF@bikubenfonden.dk)

When we want to investigate the importance of art for people and society, it is crucial that several different forms of knowledge are brought into play. For art can at the same time and with great strength have both intrinsic and instrumental properties - and thus be both the end in itself, and a tool in the service of another cause. This also means that if we really want to unleash the transformative power of art in society it requires collaboration in new constellations that allow for experiments and mistakes, as well as learning and sharing.

### The answer is... 43 - on the eternal question of the value of art and culture in society

**Esben Danielsen**, *Director of the Danish Institute for Cultural Analysis*, [esben.danielsen@kulturanalyser.dk](mailto:esben.danielsen@kulturanalyser.dk)

The Danish Institute for Cultural Studies addresses the challenges of quantifying the value

of art and culture in society. The institute, which was founded in 2022, aims to connect knowledge and practice in the field of culture and society. In this article, it is pointed out that it is difficult to measure the importance of art through quantitative data alone, and it is argued for a more nuanced approach that also includes qualitative aspects. The need for a better and more trusting dialogue between artists, cultural actors and decision-makers is emphasized, and it is encouraged to identify and clarify the different situations in which art and culture create value.

### The value of small situations - Listening with the body and our sonic persona

**Holger Schulze**, *Professor of Musicology, Department of Arts and Cultural Studies, University of Copenhagen*, [schulze@hum.ku.dk](mailto:schulze@hum.ku.dk)

What is the cultural value of a sound performance or experience? This article presents two examples by artists Sam Auinger and Nina Backmann that generate a form of value rarely addressed in contemporary value systems: the value of small, situated experiences that have a lasting and sustainable impact on a person's life and experience, their sensibility and thinking. The article argues for the value of these small experiences with reference to insights from an anthropology of the senses, using concepts from body theory, sonic materialism and the concept of the sonic persona.

### Questions from Memory Work

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**Johanne Løgstrup**, *director, curator, art historian and founder of HEIRLOOM*, [johanne@heirloom-cao.org](mailto:johanne@heirloom-cao.org)

HEIRLOOM is an art center for issues related to archives. We reactivate overlooked art practices and collections and put them in dialogue with the present.

## The author as health promoter

**Martin Glaz Serup**, poet, critic and literary researcher, [martinglazserup@gmail.com](mailto:martinglazserup@gmail.com)

This article will briefly introduce the field of Arts and Health in Denmark, as well as describe the Rewitalize programme, which takes place under the auspices of Region Hovedstandens Psykiatri (Mental Health Services in the Capital Region of Denmark). Here author-driven writing groups are facilitated in health-promoting contexts. What does the authors' professionalism consist of here? What kind of value can the writing groups create for the users' mental health, and how? One idea is that the built-in 'functionlessness' or 'indeterminacy' of art and literature could be instrumental in making the facilitated interaction with art and literature a place for recovery and relief.

## The emancipatory potential of art

**Martin Fernando Jakobsen**, CEO and founder of *Turning Tables*, [Mfj@turningtables.org](mailto:Mfj@turningtables.org)

Turning Tables' raison d'être is to strengthen young people's life skills through creative means. In doing so, we seek to channel the emancipatory potential of art and culture. Both supply and demand are pivotal, but the demand from our customers, the young people, is the decisive variable. The demand manifests itself in various forms, from targeted activist criticism of the power elite, over a quiet song about how cool it is to have friends to the pride of having created an online business that sells handicrafts, where a local women's cooperative can get a decent price for their goods. Supply and demand vary, but the core message that we will not decide what you should say or think, but that you should say and think something remains.

## Value shifts - Redistribution of attention and value through contemporary art

**Anne Ring Petersen**, Professor, Department of Arts and Cultural Studies, University of Copenhagen [antering@hum.ku.dk](mailto:antering@hum.ku.dk)

Unlike countries such as the UK and Canada, Denmark has developed a weak value narrative around immigration. Danish political discourses give the false impression that immigrants only bring with them culturally bound ways of life and habits that create barriers and nothing new. But immigration fosters new cultural and social value – not least through art and culture. This article focuses on new voices and new community formations in and through art. Its aim is to shed light on how contemporary artists who have engaged with and depicted refugee and migration experiences in different ways contribute to creating a strong alternative value narrative around immigration. Thus, the focus is not on the intrinsic value of art, but on its political potential as a value-bearing marker, an agent of change and a critical counter-discourse.

## When the art institution is experienced as a walk in the woods

**Søren Taaning**, visual artist and co-founder of *Deep Forest Art*, [soren@deepforestartland.dk](mailto:soren@deepforestartland.dk)  
**René Schmidt**, xxxxx,

Deep Forest Art Land lets art open up to the many through the relaxed atmosphere of the forest. This environment fosters curiosity and breaks down barriers so that new and broader audiences are introduced to the arts. Before Deep Forest Art Land, the forest was just a forest, but now it serves as an arena for different communities to engage with art and nature, strengthening the common language and cohesion.

## The sea conversations

**Maj Horn**, *independent visual artist, maj.horn.studio@gmail.com*

I am an artist with a socially engaged and research-based art practice. For the past ten years, I have made art projects about the sea. My contribution will consist of two parts: First, a part with examples from my practice and what values I see that art can have in relation to conversations about climate and the environment. The second part will change format. I will pause my "I" and let the text become a "we" in conversations about the sea from two of my art projects.

## What if the aesthetic was the centre of society?

**Maja Ejrnæs**, *anthropologist and former co-creating performance artist in Sisters Hope, now Head of Programme at the Queen Mary's Centre, University of Copenhagen, mde@samf.ku.dk*

**Gry Worre Hallberg**, *Ph.d., Co-founder and Artistic Director i Sisters Hope, Board member Danish Arts Foundation og IETM Global Connector (International network for contemporary performing arts), gry@sistershope.dk*

This article examines value creation in performance art that offer immersive participation in alternative life worlds while every-day life is temporarily set on hold. The article is case specific and emerges from the authors' practice-based research in Sisters Hope; a Copenhagen-based performance art group that explore the vision of what they term The Sensuous Society. The Article unfolds how performance art operates in meta-communicative grey zones that may shake our perception of reality, and it looks at how temporary immersion in an *otherworld* can be a key to sensing connectedness and agency. The unique societal value contribution of performance art is thus to be found in the creation of spaces that enable new possibilities.