International Conference

# CULTURAL INSTITUTIONS AND COMMUNICATION: TOWARDS CREATIVE PARTICIPATION

## Vytautas Magnus University Kaunas, Lithuania
## 23-24 October 2014

PROGRAMME

## Thursday / 23 October 2014

Location: Vytautas Magnus University Small Hall, S. Daukanto st. 28

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|---|---|
| 8.30–9.00 | **Registration** |
| 9.00–9.30 | **Conference opening** |

**Auksė Balčytienė** (Vytautas Magnus University Vice-Rector for Public Communication)

**Ina Pukelytė** (Vytautas Magnus University, Dean of the Faculty of Arts)

**9.30–10.30** **Keynote presentation**

**Inka Salovaara** (Aarhus University, Denmark) – Affective Action in Participatory Cultures: Technology, Media and Digital Network Activism in Global Politics

**10.30–11.00** **Coffee/tea break** (VMU Vero Cafe)

**11.00–12.30** **Plenary session / Culture in global and local politics**

Chair: **Linara Dovydaitytė** (Vytautas Magnus University, Lithuania)

**Stephen Wilmer** (Trinity College, Ireland) – Statelessness within Biopolitical Structures: Provocative Challenges by Performance Artists

**Ina Pukelytė** (Vytautas Magnus University, Lithuania) – Paradoxes of Cultural Communication: Between Market and Politics

**Irina Herrschner** (University of Melbourne, Australia) – Cinematic Diplomacy and the Role of the Goethe Institut in German Foreign Politics

**Olena Kosheliuk** (Lesya Ukrainka East European National University, Ukraine) – Media Culture in the Era of Modern Colonialism

**12.30–14.30** **Lunch break** (Hotel "Kaunas" restaurant, Laisvės av. 79)

**14.30–16.30** **Plenary session / Culture in creative economy**

Chair: **Kristina Juraitė** (Vytautas Magnus University, Lithuania)

**Edgaras Klivis** (Vytautas Magnus University, Lithuania) – Participations and Interventions: Artistic Institutions as the Public Sphere

**Knut Ove Arntzen** (University of Bergen, Norway) – An Investigation into the Field of European Independent Performance Art in the Perspective of Creating Conditions

**Siglinde Lang** (University of Salzburg, Austria) – Participatory Management Processes in the Field of Cultural Meaning Production

**Mai Poldaas** (University of Tartu, Estonia) – Public Libraries as a Venue for Cultural Participation in the Eyes of the Visitors

**Greta Klimavičiūtė-Minkštimienė** (Vytautas Magnus University, Lithuania) – Educational Practices in the Lithuanian Theaters

**16.30–17.00** **Coffee/tea break** (VMU Vero Cafe)

**17.00–18.00** **Keynote presentation**

**Gintautas Mažeikis** (Vytautas Magnus University, Lithuania) – Creative Industries Together and Against Propaganda: Russian-Ukrainian Case

**18.00** **Conference reception** (VMU Vero Cafe)

Location: Faculty of Arts, Vytautas Magnus University, Muitinės st. 7, Room 207

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|---|---|
| **10.00–11.00** | **Keynote presentation** |
| | **Hanns-Dietrich Schmidt** (Folkwang University of the Arts, Germany) – The Role of Culture in the Ruhr Region after the Decline of Mining and Heavy Steel Industry |
| **11.00–11.30** | **Coffee/tea break** (Muitinės st. 7) |
| **11.30–13.00** | **Plenary session / Transforming cultural audiences** |
| | Chair: **Edgaras Klivis** (Vytautas Magnus University, Lithuania) |
| | **John Keefe** (London Metropolitan University, UK) – The Spectator, the New, and a Disrupting Creative Participation |
| | **Jurgita Staniškytė** (Vytautas Magnus University, Lithuania) – Creating Audience: Spectatorship, Politics and the Rules of Communication in Lithuanian Theatre |
| | **Agnes Aljas** (University of Tartu / Estonian National Museum) – Creativity and Participation, Key Factors in Audience Involvement with Cultural Heritage |
| | **Linara Dovydaitytė** (Vytautas Magnus University, Lithuania) – All Invited to Participate? The Attitude of Museums and their Audiences towards Communication |
| **13.00–15.00** | **Lunch break** (Muitinės st. 7) |
| **15.00–16.30** | **Plenary session / Mediation and mediatization of culture** |
| | Chair: **Jurgita Staniškytė** (Vytautas Magnus University, Lithuania) |
| | **Jūratė Tutlytė** (Vytautas Magnus University, Lithuania) – (WEB) SITE-SPECIFIC or Critique of Webspace Organization and Communication Practices in Websites for Art and Culture Organizations |
| | **Shuchen Wang** (Aalto University, Finland) – Digital Mediation of Museum Collection and Cross-cultural Communication |
| | **Neringa Stoškutė** (Vytautas Magnus University, Lithuania) – Museums Online. Technological Innovations for the Changing Role of the Museum |
| | **Kristina Juraitė, Rimgailė Masiulytė** (Vytautas Magnus University, Lithuania) – Unfolding Culture in the New Mediascape: Towards More Participation and Creativity |
| **16.30–17.00** | **Closing session** |

# International Conference

# CULTURAL INSTITUTIONS AND COMMUNICATION: TOWARDS CREATIVE PARTICIPATION

## Vytautas Magnus University Kaunas, Lithuania
## 23-24 October 2014

## PAPER ABSTRACTS

**Thursday / 23 October 2014**

Location: Vytautas Magnus University Small Hall, S. Daukanto st. 28

## KEYNOTE PRESENTATIONS:

*Inka Salovaara (Aarhus University, Denmark)*

*Affective Action in Participatory Cultures: Technology, Media and Digital Network Activism in Global Politics*

This paper explores the urban performances and international coverage of two political movements, as well as related digital network activism (DNA) around the news flows. Specifically this paper focuses on Pussy Riot and Voina's neo-anarchism in post-soviet Russia and Ukraine. Although there is an agreement that participatory citizenship is salient for vital democracy, there are few studies on how participatory action is constructed in different media contexts.

Firstly, the paper analyses the street performances of the two interconnected groups by exploring how participatory culture is tamed, silenced, and punished in urban space(s). Secondly, it analyses news coverage of Pussy Riot and Femen through four newspapers (Guardian, New York Times, Novaya Gazeta, and Rossiiskaya Gazeta).

Theoretically this paper is centred on the concept of affective fallacy, which is implicit in the construction of cultural (news) narratives, as well as contributing to digital communities and network action. Affective fallacy refers to the inherent bias in judging or evaluating participatory assemblages on the basis of its impact on transnational audiences. As affective news is symptomatic to news production in digital capitalism, it will have wider implications on participatory global politics and ideological mobilization in the digital age.

*Gintautas Mažeikis (Vytautas Magnus University, Lithuania)*

*Creative Industries for Propaganda and Military Purposes: Cultural Approach*

This paper's emphasis is the necessity to separate Informational conflicts (wars), which are based on the representation of facts or manipulation even if they lie, and Propaganda based on union of facts + emotions + manufacturing of consent + politics of branding + other techniques… and is a sophisticated process of "hearty" actions; Public relations (PR) oriented mostly towards manufacturing consent and advertising of companies and their leaders. However, Public relations or other Media companies are the main technical institutions for contemporary propaganda needs; Public/Cultural diplomacy serves mostly for states' diplomatic needs and uses art for branding. Moreover, propaganda uses technique of long-term brand development. Most Propaganda and PR are fully involved in building an emotional sphere. However, PR is more based on the free market of images and related businesses and Propaganda is grounded on using centralized power for manipulation, mobilization or preventing the needs in the largest sense. For these purposes, Propaganda uses Creative industries (CI), but not only, and manufactories stories, narratives, images based on collective myth, archetypes, popular symbols and melodies.

Propaganda is institutional persuasion of people, which uses emotional-rational manipulation based on different sorts of power in order to organize and direct obedient subjects. The tactics of pleasure and desublimation, fearing and terror, entertainment and education are used for obedience purposes. Creating

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hidden obedience and dependences through using CI's potential is one of the main tasks of Propaganda.

Propaganda and CI have an emotional subjection and obedience on the masses: subjection to music, video clips and video films, movies, novels, etc. They go from manufacturing easy "emotional cocktails" to mass hysteria and ideological or even myth obedience and develop condition from semi-conformity to deep obedience. There is a tragic absence of will to overcome existing limits of culture and the cult of mass fashion prepares for regulations on emotional trajectories. Propaganda fashion: speaking, dressing, watching, hearing, commenting, participating attract many CI companies and change their communication, their visions, and missions. For example in Russia, Propaganda fashion of Ribbon of Saint George started in 2005 in order to intercept powers to manipulate memory of WWII from Russian communists. Both sides, Ukraine and Russia, use Hollywood movie styles in creating war video clips. For this reason, Vladislav Surkov, adviser of the president Putin, developed the young ideological movement Nashi (Ours), their related brand and symbols. Many of private CI companies in order to get profit from the organized mass ideological movement immediately started to produce and develop related films, banners, spectacles, games and so on. Participation in involuntary but strongly recommended clusters with pro-Putin's parties and young movements are a significant element of CI market.

The needs of an emotional effect on masses stimulate Propaganda's institution to use CI. Together with artists, masters of propaganda work develop interrelation between archaic psychological power (arche) and contemporary forms of civilization (morphe). For these reasons propaganda needs more and more pop cultural development of inspirational old and new archetypes, myths, poetic and visual, cinematic images. For Propaganda needs CI is understood in a modified way: CI (prop) = art + entrepreneurship + public communication. Propaganda is not just a representation but the process of active manifestation of power in masses and demands ecstatic answering: reports, manifestations of supporting, and public enthusiasm. The communicational effect of propaganda is even stronger working with the audiences than in CI's market and CI's can learn from the these experiences. Propaganda uses a number of CI's techniques: clustering, for example songs of football fans (Ukraine's case), cooperation of skills between producers and distributors, principles of light houses and accumulation of symbolical capital in order to attract attention of consumers, long term branding, pop-star actions through communicative media. However, there are big differences between propaganda and art at their margins. First, Propaganda builds one-dimensional man or uses new techniques of composition monoculture and contemporary pop culture as the producer of composition monoculture. However, CI do anti-propaganda actions as well. For example Contemporary Art Centers (CAC) make provocation, multi-faceted, contradictions, clash of traditions, deconstructions, carnival, developing individualism and intellectuality. So, CAC act versus pop cultural's composition monoculture (against social socialism or national art).

*Stephen Wilmer (Trinity College, Ireland)*

*Statelessness within Biopolitical Structures: Provocative Challenges by Performance Artists*

Statelessness is a key problem in today's society. Because of the practices of modern governments, the individual must be a citizen of a state or otherwise be reduced to a liminal status, deprived of human rights. The universal rights of man and Rousseau's idea that the individual should be allowed to choose in which state he or she wants to belong seem to have been forgotten. Giorgio Agamben has offered a radical solution to this problem. He suggests a Europe comprised of cosmopolitan cities rather than nation states: "We could look to Europe not as an impossible 'Europe of nations'…, but as an aterritorial or extraterritorial space in which all the residents of the European states (citizens and noncitizens) would be in a position of exodus or refuge." More recently, Michael Hardt and Antonio Negri have argued that the "mobile multitude must achieve a global citizenship". While these may seem like rather utopian ideas, there needs to be some innovative solution to deal with Europe becoming more and more like an armed fortress, fighting against immigration in the name of national security and national identity. Often national governments in Europe try to hide the problem and deal with immigrants in an ad hoc and covert manner, frequently incarcerating people for months before deporting them and trying to keep the issue out of the public eye. However, theatrical performance can reveal what national governments have attempted to keep invisible, and raise uncomfortable questions about prevailing nationalist ideologies. In this paper, I will focus on several theatre artists who have provocatively exposed the effect of citizenship practices.



Photo: L. Penekaitė

*Ina Pukelytė (Vytautas Magnus University, Lithuania)*

*Paradoxes of Cultural Communication: Between Market and Politics*

The presentation will be focused on the changing discourse of the political communication in the frame of European programme "Creative Europe". The new programme, which started in 2014 and will continue till 2020, is oriented towards the concept of the creative economy, therefore it concentrates more on economical rationale than on a cultural one. This is evident in the requirements and the evaluation system of the applications, which demand from the applicators to define quantitative or qualitative measures in a very detailed, descriptive way. While analyzing the documents, concerning the programme, we shall try to argue, that this new, economical approach causes danger to the development of small scale cultural projects, that are normally conceived by small size cultural enterprises and, contrary to what the European cultural policies declare, harm the European cultural development instead of making it benefit. In a verbal manner, that has a tendency to become a sort of a double talk, the European political communication, while promoting creativity and culture, is at the same time defending market economy objectives and result based paradigms.

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*Irina Herrschner (University of Melbourne, Australia)*

*Cinematic Diplomacy and the Role of the Goethe Institut in German Foreign Politics*

In Germany, cultural diplomacy or auswärtige Kulturpolitik is seen to provide the option for a creative and less inhibited self-representation than other forms of diplomacy (G. Schneider, 2010; Schulte, 2000). A unique 'German model of cultural diplomacy' has emerged during the 20th century describing the mandate of one entire branch of foreign policy to independent non-government organizations, the largest of which is the Goethe Institut (GI) (Michels, 2005; Singer, 2003). The GI is responsible for the cultural representation of Germany abroad, and follows the aim to 'represent an authentic and varied picture of contemporary Germany' (Denscheilmann, 2010).

The GI understands film as a particularly useful medium to engage in a Kulturaustausch (cultural exchange) organizes German Film Festivals and screenings around the world (Mosig, 2008, 2011). The GI thus engages in contemporary cinematic diplomacy, a concept that has so far evaded academic scrutiny. Different to a traditional understanding of cultural diplomacy, highlights cinematic diplomacy global commonalities and engages in an international dialogue (Füssl, 2004). This paper adds to the concept of cinematic diplomacy and highlights the opportunities that film provides in creating a reflective and productive intercultural dialogue.

Through an analysis of the largest Festival of German films, held annually in Sydney and Melbourne, Australia, I highlight the importance of culture for German foreign politics. I argue, that cultural diplomacy in general and cinematic diplomacy in particular can help establishing a picture of contemporary Germany that is less dependent on stereotypes formed during and post-WWII. Thus, allowing for a crucial process for establishing egalitarian and constructive international communication (Cull, 2010; Harvey, 2005; C. P. Schneider, 2009).

Photo: L. Penekaitė

*Olena Kosheliuk (Lesya Ukrainka East European National University, Ukraine)*

*Media Culture in the Era of Modern Colonialism*

It seems that in the 21st century even the idea of colonialism in the classic sense is not possible. However, the experience of the last six months in relationships between Ukraine and Russian Federation shows the opposite: in the heart of Europe is growing a new terrible monster – a descendant of the Soviet Union, a terrible Matuta eating their children. The Crimea region is already in the abdomen, the South-east of Ukraine fights for survival.

According to this situation the most disturbing level of media culture that promotes colonial intentions through active propaganda and fake. Technologies of media use subliminal level to influence a mass audience, enhancing public fears, neurotic and even mass hysteria.
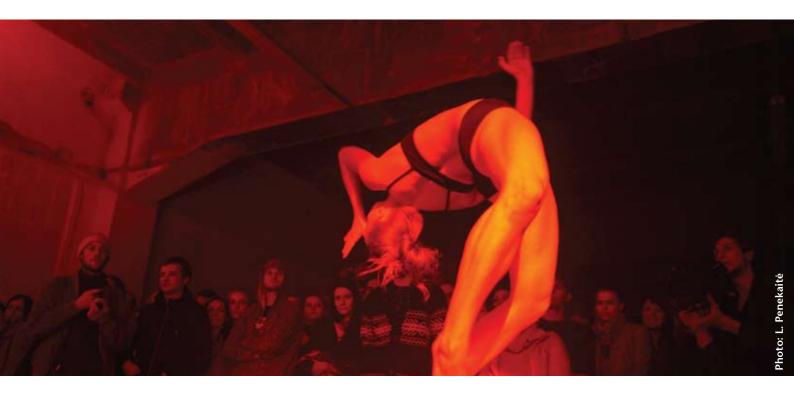
We offer an overview of the most significant media products of Russian and Ukrainian media coverage from the standpoint of cultural relationships between states, which could be in the role of markers of modern media culture.

*Edgaras Klivis (Vytautas Magnus University, Lithuania)*

*Participations and Interventions: Artistic Institutions as the Public Sphere*

One of the inconsistencies characteristic to the Habermasian public sphere conception is the inversely proportional relationship between quality of discourse and quantity of participation (Craig Calhoun). As mass involvement in the democratic politics increases, the central arena for the public discussions can only be found in mass media. The media, however, is often critically described as a "travesty of democratic debate" seeking eventually to subject the public communication to instrumental aims and deforming the principle of the priority of unbiased rational argument. In the face of these discrepancies, what could be the contribution of the communicative practices of contemporary cultural institutions (provided they are defined not only as a marketplace of aesthetic production but also as a space for meaningful social interaction)? Should we see them as utopian reconstructions of the unmediated physical communication taking place here an now or creative laboratories for the testing of different mixtures of live and mediated, physical and virtual? Should it offer a radical subversion or rather a critical intervention into the political democracy dominated by electronic, digital or social media?

In the paper, building on different examples and research results of the project "The development of communication competences of cultural institutions in the context of creative society" I would like to address the issue of the quality of participation in the communication of artistic institutions in relation to public sphere and the media.



Photo: L. Penekaitė

*Knut Ove Arntzen (University of Bergen, Norway)*

*An Investigation into the Field of European Independent Performance Art in the Perspective of Creating Conditions*

In this contribution I will focus on conditions in direction of networking and internationalization. It was a networking of a very dynamic kind that promoted non-institutional art since the 1970s. It was a processes mainly taking place in Western Europe as well as in North America, and then spreading onwards. What happened during the 1980s had some predecessors rooted in the 1968 anarchistic movement, but finally, in the meantime turning into new organisations replacing old ones and creating brand new ones, like the Informal European Theatre Meeting contesting the slightly old growing International Theatre Institute (ITI). It was also the coming of cultural factories as for Trans Europe Halls Network (TEH). These were organizations, which were quite new for the time. It was a development of new networks of an informal kind that replaced older more formal ones, in the sense of covering up new areas and artistic directions. This was the result of some farsighted peoples´ innovative way of working.

*Siglinde Lang (University of Salzburg, Austria)*

## Participatory Management Processes in the Field of Cultural Meaning Production

Recent concepts of a democratic public sphere (Mouffe 2007, Fraser 1990, Klaus/Lünenborg 2013) have repercussions for the communication management in the cultural sector, since they lead to define its guiding principle as the production of a polyphonic discourse. Based on a recently finished study that has analyzed communication management processes in the context of participatory art the key result of this research project will be presented: A new communication (management)model that provides methodological competence for actors in the cultural field moderating heterogenous and collaborative communication processes.

Current trends towards active audiencehood and participatory practices mean that diverse and also contradictory perspectives are given space for articulation. These developments become particular visible in participatory art, as such projects refer to concrete cultural and social phenomena and entail an attempt to throw new perspectives on them. Taking these projects as an example for communication processes among diverse interests the talk will map out the idea that participatory (art) projects are to be understood as temporary, staged spaces of communication that contain a variety of different perspectives and open up options for alternative, polysem interpretations: In the charged atmosphere of the imaginary aesthetic realm, a participatory process gives rise to a space located between "fact" and "fiction," between the worlds of "what is" and "what could be." In its insularity as art or cultural project, a temporary microcosm is drafted that opens up "conceptual gaps," and thereby allows for a creative leeway beyond common parameters of perception and conventional interpretation schemes. When the public sphere is understood as a dissent-oriented space, in which internally conflicting interests and values are expressed and debated (Mouffe 2007), it is precisely the format of this imaginative-relational microcosm, this space between "fact" and "fiction," that can be regarded as motor of collaborative cultural meaning production.

On the basis of a cultural studies approach, drawing specifically on the concepts of cultural citizenship (Klaus/Lünenborg 2013) and participatory culture (Jenkins et all 2005) it is argued that this process of initiating and professionally moderating communicative negotiation processes demands a new understanding of the communication work carried out by cultural communication managers: The presented model illustrates that the production of a polyphonic discourse is the main objective of the cultural communication management process. In this sense, the cultural political responsibility of cultural institutions is rooted within a communicative mediation process of hegemonic and alternative attributions.

Photo: L. Penekaitė

*Mai Poldaas (University of Tartu, Estonia)*

*Public Libraries as a Venue for Cultural Participation in the Eyes of the Visitors*

The role of the library is changing. Changes in society, in the media and information landscape have consequences for the way in which people obtain information and interact with culture. Public libraries provide a number of services for local communities: be it a book lending; a possibility to use a computer for information retrieval or play games with friends; use space for various cultural or social events etc. Today the users or more traditionally, the public library visitors are in the center of attention; their engagement and participation.

This paper looks for the questions of how do visitors of Estonian public libraries see the role of a public library as a place for different cultural participation? What do they know of the libraries roles and how do they percive the fulfilment of these roles?

Carrying out the study, qualitative research methods will be used. 15 semi-structured interviews will be conducted with public library visitors (from different age groups and type of public libraries). Dominant positions, expectations and understandings will be gathered, analysed, coded and categorized. There open coding and inductive category development will be matched to the theory-based and international standards based coding. The analysis indicates a wide variety of understanding of the roles of the library and perceived usefulness of the library services.

*Greta Klimavičiūtė-Minkštimienė (Vytautas Magnus University, Lithuania)*

*Educational Practices in the Lithuanian Theaters*

For quite a long time now in the West various audience development activities have been implemented taking into account that culture has become part of creative industries, and culture itself is responsible for audience research, segmentation, maintenance and development. One of the main audience development activities is education (both for adults and young people). The young spectators are perceived as the potential "audience of tomorrow", who will in the future have economic power. Usually Lithuanian theaters orientate educational programs towards young people rather than adults and there are several types of theatre education, such as plays for children (revealing relevant topics for children and youth); guided tours in the theater; theatre clubs at schools or cultural centers; workshops, allowing children and young people to get an insight into the theater (directing, creating scenography and, mostly, acting). These are certainly important activities in promoting young people's employment opportunities and interest in theater, developing their personalities, social and artistic skills. However, theater institutions have to think about the spectator's intellectual and interpretative skills as well as their education. People often do not attend cultural events, which are hard for them to analyse, understand or interpret (when a perception barrier occurs). To educate the spectator means to give them the tools to understand, interpret and analyse; to "open up" the world of theater to them through broadening the spectators' horizons of expectations, perception and awareness of multi-functional roles, the social formation of interpreting community. The long-term theater education goals should promote the audience's need for theater (increase in theater attendance), critical assessment of theatre productions (choosing high-quality theatre products) and active participation in discussions with theatre artists.

Photo: L. Penekaitė

## Friday / 24 October 2014

Location: Faculty of Arts, Vytautas Magnus University, Muitinės st. 7, Room 207

### KEYNOTE PRESENTATION:

*Hanns-Dietrich Schmidt (Folkwang University of the Arts, Germany)*

*The Role of Culture in the Ruhr Region after the Decline of Mining and Heavy Steel Industry*

My speech describes the effect and impact of the European Capital of Culture (ECOC) project on local cultural life and institutions by the example of the German ECOC RUHR.2010.

Starting with the meaning of the title in European politics it describes why the Ruhr region as a former mining and industrial area with many challenges won the title. It shows how the 53 cities of the region - traditional competitors - worked together to realize Europe's biggest cultural event. With examples of projects it shows that participation projects involving as many partners as possible were the most successful ones. It also shows that better communication between cultural institutions improved the cultural infrastructure. Finally it asks about the legacy: What is still important four years after the year as ECOC?

The speech will also focus on the concept of the Folkwang University of the Arts located in Essen, the central city of the Ruhr Region: The idea of interdisciplinary work. It is a typical example of the region's cultural self-understanding of a "democratic" cultural approach.

*John Keefe (London Metropolitan University, UK)*

*The Spectator, the New, and a Disrupting Creative Participation*

Creative and cultural institutions, cultural industries, and the creative work they embrace and foster are arguably predicated on an almost unquestioned concept of 'the new'. Glossing the definition, each new play, each new production may seek or claim some unique 'not done before' to validate itself as event, its marketing and audience appeal. In this, the spectator is too often assumed or placed as a passive consumer (see Bouchard, 2009; Bottoms, 2011).

I wish to offer a provocation that contests such assumptions by placing the spectator as always a poacher or nomad, always an engaged participant reworking the piece offered and thus creating an always-disrupting relationship to the stage work. This is one part of a wider spectatorial dramaturgy.

Here, the 'work-as-new' becomes always relational to what has gone before, to what has been previously experienced thus reframing the 'now experienced' within the ongoing 'weave of the performance…(the) dram-ergon, the work of the actions in performance' (Barba and Saverese, 1991: 68).

I will make reference to conceptual blending and other neuro-cognitive theory, to the play-performance continuity, and to case studies from the 'immersive theatres' form. I will argue the spectator - as qualified agent - is always knowingly performing their role as empathetic poacher and 'spect-actor'; forcing a post-production reading from the work on stage and thus disturbing-reworking the creative status of the work offered.

*Jurgita Staniškytė (Vytautas Magnus University, Lithuania)*

*Creating Audience: Spectatorship, Politics and the Rules of Communication in Lithuanian Theatre*

Even though many scholars tend to think about theatrical public sphere as hermetic, the situation is changing with the new forms of audience participation emerging in post-Soviet Lithuania, resulting not only in different understanding of spectatorship practices, but also in the construction of new publics or counter publics. This focus on "audience construction" was fostered by many factors. The growth of participatory culture and personal content creation manifested the importance of audience in the processes of content creation and distribution. The researches of perception pointed out that the audience is the place where meanings are produced. Moreover, it turned out that not only are audiences participating in the meaning construction, they themselves can also be built or created as spontaneous communities. On the political level the prioritizing of audience development in the agendas of EU policy makers also signaled the acknowledgment of audiences as the equal participant of the aesthetic communication.

In my paper I will focus on the theoretical and historical implications of the term of "audience participation" as a form of effective public engagement and the issues of its practical application as experienced by artistic institutions in post-Soviet Lithuania and other countries. I will also examine whether the building of "active spectatorship" in aesthetic sphere can contribute to the emergence of "active participant" in the public sphere.

*Agnes Aljas (University of Tartu / Estonian National Museum)*

*Creativity and Participation, Key Factors in Audience Involvement with Cultural Heritage*

Theoretically the presentation is based on discussions of participation and technology, which supposedly bring audiences and institutions closer to each other by providing opportunities and spaces for interaction. I will ask which conditions are needed for to become from public or audience to participant. Analysing how technology and personal motivations, triggers and expectations are supporting movement in this audience ladder I look at audience engagements with museums.

The empirical part comes from last year's Estonian National Museum (ENM) participatory actions1. Everyday activities of museums have more and more to do with inclusion of visitors and various communities into interpretation and creation of cultural heritage. Analysing interactive and participatory practices we see that they are often connected to daily life whereas interpretation of cultural heritage does not necessarily belong there.

Mostly the participatory actions have been taken place in museum online environments or exhibition halls. In the context of AIP (access-interaction-participation) model the participation has often been minimalistic, participatory actions have been pointed to specific target groups, participation to actions has been numerous and feedback from participant positive.

In the presentation I will analyse different participatory action and audience relations to participation, taking as the case study a competition. My favourite from collections of the ENM, organized by museum together with online handicraft communities. That is the group of people whose daily life could be connected to ENMs collections and their reinterpretations. Based on analyse of the interviews with participants I will map how the participation changed their attitudes and has the relationship to museum, and ask has this relation potential to become steady and does participants have potential to become mediators of cultural heritage.

*Linara Dovydaitytė (Vytautas Magnus University, Lithuania)*

*All Invited to Participate? The Attitude of Museums and their Audiences towards Communication*

The history of museums is marked by complicated relations between this modern institution and a society. For a long time museum communication with its publics was understood as the disbalance of power between the museum as an authority and the audience as a learner, the museum as a decision maker and the audience as the user of these decisions. Today public participation in museum activities is usually seen as a proper answer to the problematic nature of the museum which was historically formed and functioned as 'a contact zone' where different interests encounter. The paper will discuss the new paradigm of communication from the perspective of two really acting sides – museum professionals and museum audiences. It will present some results of the research carried out in Lithuanian museums in 2013. During the research specialists working in different museums were interviewed as well as audience study using focus group method was carried out. The question is how the communication is conceived by museums and their audiences? What are publics' expectations towards museums and their activities? How the museums themselves understand visitors' role in their agenda?

*Jūratė Tutlytė (Vytautas Magnus University, Lithuania)*

*(WEB) SITE-SPECIFIC or Critique of Webspace Organization and Communication Practices in Websites for Art and Culture Organizations*

The aim of presentation is to disclose the characteristics of web communication in the field of art and culture, establish the positions for communication assessment, discuss how art and culture organizations in Lithuania use the opportunities provided by websites and develop relations with their audience. It is focused on the Lithuanian art and culture organizations communication episodes, i.e. finding the strengths and weaknesses of culture and art organizations' homepages and websites (museums, theatres and galleries were selected for case studies). Integrated analysis of selected websites revealed that Lithuanian art and culture organizations underestimate the opportunities provided by internet communication and websites and do not use them as the first choice of internet marketing. The websites of the majority of surveyed art and culture institutions function as electronic brochures or virtual business cards but not as multifaceted communication platforms. In this field art and culture organizations have a possibility not only to more competently use the potential of internet communication and websites, but design their relations with the audience, expand and maintain them moving from static to audience-specific and site-responsive practices.

Photo: L. Penekaitė

*Shuchen Wang (Aalto University, Finland)*

*Digital Mediation of Museum Collection and Cross-cultural Communication*

To know the 'Other' is to understand the 'Self'; to learn the 'past' is to find a better 'future'. Although this is a common knowledge, invisible walls between the 'Other' and the 'Self' and denial of history are still embedded in today's many international conflicts. In a time when the world is largely flattened by modern economics and technologies, global collaboration and cooperation become more and more important. For this, to increase profound mutual understanding can be a good foundation, which then makes cross-cultural communication critical in many domains. Cultural Heritage, with its material and immaterial content, ought to provide the best soil for such understanding to grow. Innovative media technology should be able to facilitate the task and maximize the effect in both individual and collective level, with considerations of globalization and localization at the same time. Targeted cross- or inter-cultural communication, this paper is to explore innovative digital methods and practices of mediating the tangible and intangible contents held by memory institutes (e.g. gallery, library, archive, museum) to reach a wider range of audiences onsite and online. To clearly define the context and framework as well as to focalize the discourse, this paper will take a museum collection as a centerline and that would be the Dunhuang collections found in 1900 and now conserved in many encyclopedia museums, galleries, and national libraries of Germany, Japan, Demark, Taiwan, and Finland.



Photo: L. Penekaitė

*Neringa Stoškutė (Vytautas Magnus University, Lithuania)*

*Museums Online. Technological Innovations for the Changing Role of the Museum*

This paper will critically examine the different and innovative online initiatives employed by various art museums in Eastern Europe and will highlight how they have changed the role of the museums in today's society. The paper will mainly focus on museum presentations of their collections online. The aim is to analyse current tendencies and concepts in online presentations of national art collections, revealing their importance in further developing social activities, such as education and events as well as in order to attract visitors to the museum for recreational purposes. Firstly, the paper will introduce a number of case studies as examples to explain and highlight some of the more innovative and interesting museum online initiatives used today. Furthermore, by applying analytical and comparative study methods the similarities and differences between tendencies in online presentations of national art collections will be described, addressing issues such as which important modern art issues are addressed in these online initiatives, their relevance to museum audiences and their significance in artistic interpretation and evaluation. This will allow assessing which museum online initiatives have been successful in changing the role of the museum to include contribution, collaboration and co-creativity.

*Kristina Juraitė, Rimgailė Masiulytė (Vytautas Magnus University, Lithuania)*

*Unfolding Culture in the New Mediascape: Towards More Participation and Creativity*

Dynamic development of media and information technologies in the recent years has shaped communication practices of cultural organizations with their publics and target groups. In a mediated cyberspace, the development, distribution and consumption of cultural products, including art and popular culture is changing. The media as modus operandi affect cultural practices and institutions, and encourage them to act according to the new media market principles. Interactive information and communication technologies are creating a new cultural context with no geographic and time limits, where individuals, as active social and cultural actors, are able to observe and experience social and cultural environment in a completely different way, while engaging into creative partnerships rather than remaining silent spectators.

The main aim of the paper is to address the changing patterns and practices of cultural communication, including museums, galleries and theatres, and their publics from both conceptual and empirical perspectives. The following questions are addressed in the paper: How the new media affect cultural institutions' agendas and their communication practices? How cultural participation is changing in the new media landscape? What kind of changes, challenges and controversies are taking place in this new communication environment? In the discussion, research outcomes of the national research project „Development of cultural institutions' communication competences in knowledge and creativity society" (2012-2015) to be addressed. The project includes case study research, qualitative and quantitative analysis of communication practices within and outside cultural institutions in relationship to their publics and new media.
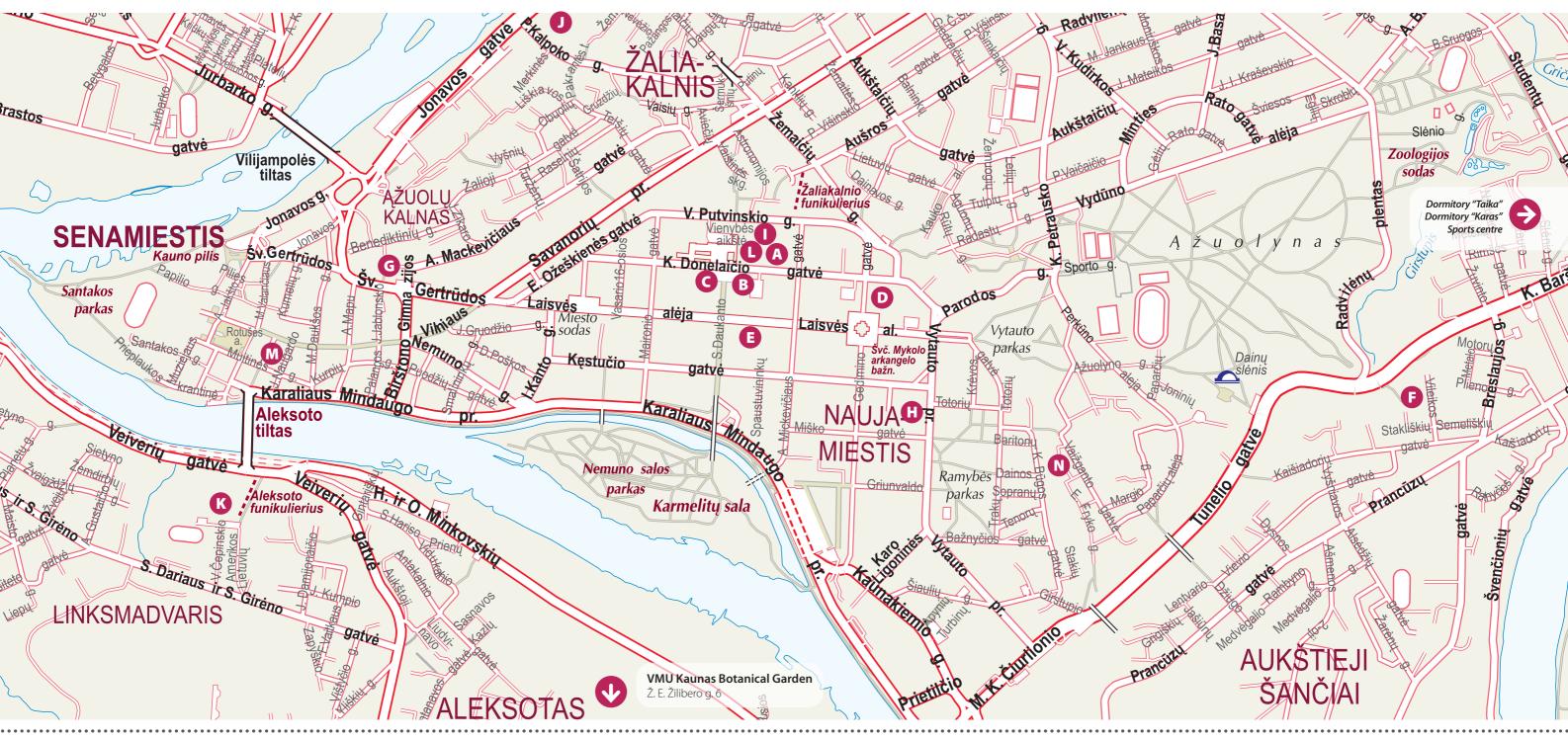
Photo: L. Penekaitė

*Conference rationale*

Openness, interactivity, creativity and participation today are fundamental notions to understand the transformations in cultural and creative industries. Communication technologies are creating a new cultural and social environment, bridging geographical location and time barriers, whereas the audience is determined by the individual needs and preferences. Individuals are exposed to new opportunities to fully observe and experience society, arts and culture, while playing a more active role and engaging into the creative process. On the other hand, in a modern society the field of arts and culture is becoming more and more dependent on other structures, incuding market economy, political agenda, as well as mediated communication that ensures more publicity and awareness in the public. To understand the conceptual and practical challenges for cultural ideas and practices, it is important to address such issues as commercialization, commodification, politicization and mediatization. **The international conference "Cultural Institutions and Communication: Towards Creative Participation" is aimed to discuss the political, economic, social and technological implications for changing role of culture and arts in society, and to highlight new opportunities in promoting the culture of creativity and participation.** The conference is bringing together researchers, artists, culture entrepreneurs, creative industry experts and practitioners, as well as cultural policy-makers for a synergistic dialogue and cooperation.

The Conference Scientific Committee involves international and local researchers: Gintautas Mažeikis (chair), Knut Ove Arntzen, Kristina Juraitė, Edgaras Klivis, Pille Pruulmann-Vengerfeldt, Irena Reifova, Stephen Wilmer. The conference is organized by the Faculty of Arts and the Department of Public Communications at Vytautas Magnus University Kaunas, Lithuania. The conference is supported by the grant of the Lithuanian Research Council and the European Social Fund.

# VMU MAP

**A** — K. Donelaičio g. 52
Faculty of Humanities
Library
Study Marketing Office
Institute of Foreign Languages
Vaclovas Biržiška Reading Room

**B** — S. Daukanto g. 28
Faculty of Economics and Management
The Great Hall of VMU
The Small Hall of VMU

**C** — S. Daukanto g. 27
Students Representative Council
The Office of Student Affairs
International Office
Youth Career Centre
VMU Theatre

**D** — Gedimino g. 44
Faculty of Political Science and Diplomacy

**E** — Laisvės al. 53
Office of Academic Affairs
Gallery "101"

**F** — Vileikos g. 8
Faculty of Natural Sciences
Faculty of Informatics

**G** — Gimnazijos g. 7
Faculty of Catholic Theology
VMU Aula Magna

**H** — Vytauto pr. 71
Dormitory "Baltija"
Department of Contemporary Art

**I** — K. Donelaičio g. 60
VMU Concert Hall

**J** — Jonavos g. 66
Faculty of Social Sciences
Faculty of Law

**K** — V. Čepinskio g. 7
Music Academy (temporarily)

**L** — K. Donelaičio g. 58
Rectorate
VMU History Hall
Museum of S. and S. Lozoraičiai

**M** — Muitinės g. 7
Faculty of Arts
Arts Centre

**N** — Vaižganto g. 30
Centre for Asian studies

The building is designed for persons with mobility impairment

Building infrastructure partly adapted for visually impaired persons

**Taikos pr. 119**
Dormitory "Taika"

**Taikos pr. 123**
Dormitory "Karas"

**Draugystės g. 19**
Sports centre

**Ž. E. Žilibero g. 6**
VMU Kaunas Botanical Garden

K. Donelaičio g. 52



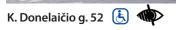S. Daukanto g. 28



S. Daukanto g. 27



Gedimino g. 44



Laisvės al. 53



Vileikos g. 8



Gimnazijos g. 7



Vytauto pr. 71



K. Donelaičio g. 60



Jonavos g. 66



V. Čepinskio g. 7



K. Donelaičio g. 58



Muitinės g. 7



Vaižganto g. 30



Taikos pr. 119



Taikos pr. 123



Draugystės g. 19



Ž. E. Žilibero g. 6

## USEFUL LINKS

→ Interactive map of VMU www.vdu.lt/zemelapis

→ Other interactive maps www.maps.lt | www.maps.google.com

→ Kaunas city public transport system, routes, prices www.kvt.lt/en