



## [ACEI2020](#)

**The 21th International Conference on Cultural Economics**  
**Lille, France, June 30 – July 3, 2020**  
**Conference program (DRAFT)**  
**[LILLIAD](#) / [Louvre Lens](#)**

### **Tuesday, June 30**

[LILLIAD]

10:00 – 15:00 [Young researchers' workshop](#)

16:00 – 18:00 ACEI board meeting

### **Wednesday, July 1**

[LILLIAD]

8:00 – 9:30 Registration and coffee

9:30 – 10:00 Opening of the conference

#### **Theme: Cultural policy**

10:00 – 10:45 Keynote lecture: Professor [Kate Oakley](#): [Three crises of Cultural Policy](#)

10:45 – 11:30 Keynote lecture: Professor [David Throsby](#): [The relevance of Cultural Economics for Cultural Policy: Can we do better?](#)

11:30 – 12:00 Discussion, Chair: [Trine Bille](#)

12:00 – 13:00 Lunch (**at campus**)

13:00 – 14:30 Paper presentations in parallel sessions (1)

14:50 – 15:00 Coffee break

15:00 – 16:30 Paper presentations in parallel sessions (2)

16:30 – 18:00 Paper presentations in parallel sessions (3)

19:00 – 22:00 Welcome reception : [Palais des Beaux-Arts](#)

### **Thursday, July 2**

[LILLIAD]

9:00 – 10:30 Paper presentations in parallel sessions (4)

10:30 - 11:00 Coffee break

11:00 – 12:00 Keynote lecture: Professor [Bruno S. Frey](#): [Cultural Overtourism](#)

12:00 – 13:00 Lunch (**at campus**)

13:00 – 14:30 Paper presentations in parallel sessions (5)

14:30 – 15:00 Coffee break

[bus trip to the [Louvre Lens](#)]

**Round table at the Louvre Lens (chair: [Francoise Benhamou](#))**

**Conference gala dinner + [exhibition \(see below\)](#)**

[return by bus to Lille]

**Friday, July 3**

[LILLIAD]

9:00 – 10:30 Paper presentations in parallel sessions (6)

10:30 - 11:00 Coffee break

11:00 – 12:00 Presidential Address. Professor [Alan Collins](#): *[Joke Economics: The Low Profile of Comedy in the Economics of Art and Culture](#)*

12:00 – 13:00 Lunch (**at campus**)

13:00 – 14:30 Paper presentations in parallel sessions (7)

14:30 – 15:00 Coffee break

15:00 – 16:00 Concluding remarks

General Meeting of ACEI

**Saturday, July 4 :**

**Trip to cultural institutions around Lille (to be announced)**

## Keynotes

Professor David Throsby

**Wednesday, July 1**

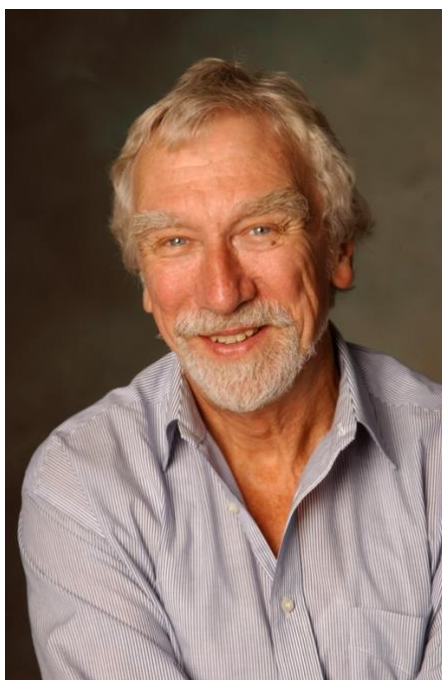
10:45 – 11:30

*The relevance of Cultural Economics for Cultural Policy: Can we do better?*

In his keynote Professor Throsby will provide a critical overview of what economics can ideally contribute to debate about cultural policy and an assessment of how well or how poorly we have performed in this regard. Among other things, he will discuss the extent to which the rhetoric about creative/cultural industries has driven cultural policy towards becoming simply an arm of economic policy.

bio :

David Throsby is Distinguished Professor of Economics at Macquarie University in Sydney. He is internationally recognised for his research and writing on the economics of art and culture. His current research interests include heritage economics, the creative industries, the economic circumstances of creative artists, culture in sustainable economic development, and the relationships between economic and cultural policy. His recent books include *Economics and Culture*, which has been translated into eight languages, and *The Economics of Cultural Policy*, both published by Cambridge University Press.



## Keynotes

Professor Kate Oakley:

**Wednesday, July 1**  
10:00 – 10:45

### *Three crises of Cultural Policy*

Cultural Policy is moribund, seemingly stuck in the same arguments, while around it a series of crises are unfolding. The Creative Economy Framework remains the dominant paradigm for public policy, but it increasingly focusses only on the growth potential of a narrow set of digital activities. Debates about 'cultural value' have so far failed to develop an alternative coherent narrative. I will address this through three particular crises where I argue that cultural policy is failing. The first is a crisis of representation, where exclusions of class, gender and race have weakened the legitimacy of publicly funded culture. The second is a crisis of communication where the gap between culture and media policy means that the former has little to say about the new social media giants - the primary gatekeepers of our cultural life. The third is the environmental crisis where cultural policy has a clear role to play - but one that may be hampered by these current failings.

#### Bio

Kate Oakley is Head of the School of Culture and Creative Arts and Professor of Cultural policy at the University of Glasgow. She is best known for her work in cultural industries policy and labour markets with particular attention to questions of inequality. She is currently working on the CUSP project which considers the role of cultural activities in environmental sustainability ([www.cusp.ac.uk](http://www.cusp.ac.uk)) Books include *Culture, Economy & Politics: the case of New Labour* (2015) with Hesmondhalgh, Lee, & Nisbett; the *Routledge Companion to the Cultural Industries* (2015) co-edited with Justin O'Connor and *Cultural Policy* (2014) co-written with David Bell. She is currently co-editing, *Cultural Industries and the Environmental Crisis* with Mark Banks, to be published by Springer in 2020. Kate was previously Chair of Cultural Policy at the School of Media and Communications in Leeds.



## Keynotes

Professor Bruno S. Frey

**Thursday, July 2**

11:00-12:00

### *Cultural overtourism*

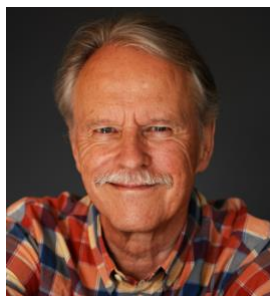
In the near future, an enormous increase in the number of tourists is predicted due to low flight prices and a great increase of cruise ship passengers. The local populations will be exposed to strong negative external effects, the cultural site will be damaged, and the environment polluted.

I propose a radically new approach to deal with major negative effects resulting from cultural overtourism. The major attractions of heavily visited historical sites are to be identically replicated in a new location emphasizing a vivid historical experience supported by modern virtual technology.

Under my proposal, tourists will no longer visit the historical sites but will travel to Historical Replications (HIRE) with more intense cultural experience achieved through modern digital technology (such as holograms). My proposal provides an alternative to today's overcrowded cultural sites doomed to destruction by overtourism.

#### Bio

Born in Basel, Switzerland in 1941, Swiss citizen. Study of economics at the Universities of Basel and Cambridge (UK); Ph.D. (1965) and Habilitation (1969), Associate Professor (1970-2011) at University Basel. 1970-1977 Full Professor at University Constance and 1977-2012 University Zurich. 2010-2013 Distinguished Professor at University Warwick. 2012-2015 Senior Professor at Zeppelin University. Since 2015 Permanent Visiting Professor at University Basel. 1990-1991 Visiting Research Professor at University Chicago. Honorary Doctorates from five European Universities in five different countries. Distinguished Fellow of the Association for Cultural Economics, International. He is the author of numerous articles in professional journals and books, including Not Just for the Money (1997), Economics as a Science of Human Behaviour (1999), The New Democratic Federalism in Europe (with Reiner Eichenberger, 1999), Arts & Economics (2000), Inspiring Economics (2001), Successful Management by Motivation (with Margit Osterloh, 2001), Happiness and Economics (with Alois Stutzer, 2002), Dealing with Terrorism – Stick or Carrot? (2004), Economics and Psychology (co-edited with Alois Stutzer, 2007), Happiness: A Revolution in Economics (2008), Glück: Die Sicht der Ökonomie (with Claudia Frey Marti, 2010), Economic Ideas You Should Forget (co-edited with David Iselin, 2017), Wirtschaftswissenschaftliche Glücksforschung. Kompakt – verständlich – anwendungsorientiert (2017), Honours versus Money. The Economics of Awards (with Jana Gallus, 2017), Economics of Happiness (2018), Economics of Art and Culture (2019), Ökonomik der Kunst und Kultur (2019), 21st Century Economics. Economic Ideas You Should Read and Remember (co-edited with Christoph Schaltegger, 2019).



## Presidential Address

Professor Alan Collins

**Friday, July 3**

11:00-12:00

*Joke Economics: The Low Profile of Comedy in the Economics of Art and Culture*

### Bio

Professor Alan Collins is Head of the Department of Economics at Nottingham Business School at Nottingham Trent University in the UK. He holds a PhD in Regulatory Economics from the University of East Anglia, UK and is currently President of the Association of Cultural Economics International, the global professional association for researchers in the economics of the arts, culture and creative industries. He has twice been Hobart Houghton Fellow at Rhodes University, South Africa and served as Distinguished Research Fellow at the South African Cultural Observatory in Port Elizabeth. Recently, Alan was a member of the 'PERCEIVE' project team ([www.perceiveproject.eu](http://www.perceiveproject.eu)) investigating, in different European regions, to what extent citizens actually feel European and to what extent this actually relates to the implementation of European cohesion policies. Before moving to Nottingham, he was Head of Economics at the University of Portsmouth and previously held posts at the University of Strathclyde and in the private sector, working with civil engineers and planners on the economic evaluation of infrastructure projects.

Alan has published well over 90 peer reviewed journal articles plus various books, book chapters and encyclopaedia entries. Currently he is on the editorial board of the Journal of Cultural Economics and has recently served again as guest editor of Urban Studies. The Economic and Social Research Council, Esmée Fairbairn Charitable Trust and various industry bodies and local authorities, have funded much of Alan's past research work. His research interests focus on the economics of public policy in a variety of policy settings including art and culture, health, crime, natural resources and transport.



## **Can heritage contribute to the revitalization of a region?**

ACEI2020

Thursday July 2, 2020

Round Table before the Gala Dinner

[Louvre Lens](#)

**Chairperson**

Françoise Benhamou

**Guests**

Lazare Eloundou Assomo

*Deputy Director of the UNESCO Heritage Division*

Marie Lavandier

*Director of the Louvre Lens*

...

*Other guests to be announced*

...

At the very beginning of the twenty-first century, Nature came out of the infinite and reached the narrow limits of human responsibility. It now rubs shoulders with the art, culture, techniques and industries of the past, within the main public policies at all scales: regional, national and global. Almost anything can claim a heritage status and the prospects are completely transformed. Born of old eternal forms inscribed in the great pantheons, the Heritage appears suddenly multiple, precious, fragile, durable, under conditions. Public intervention follows, accompanies or provokes all these upheavals and the regions replay their cards. As a result, Cultural heritage seems to be one of the keys to the essentials necessary for the revitalization of forgotten or bruised territories at the end of the 20th century.

date: Thursday 02 July 2020

Schedule :

15:00-16:30 Transportation Bus Lille-Lens

16:30-18:00 round table

18:00-20:00 Guided tour '[Soleil Noir](#)' exhibition

20:00-24:00 ACEI2020 Gala Dinner

24:00-00:45 Transportation Bus Lens-Lille

## Soleils Noirs

Exhibition

25 March 2020 — 13 July 2020



PRESENTATION OF THE EXHIBITION PROJECT

Work reproduced on the first page: Jacopo ROBUSTI, known as TINTORETTO (Venice, 1518 – Venice, 1594), *Portrait of an Elderly Man Holding a Handkerchief*, 1570–1575, 1.14 x 0.89 m, Paris, Musée du Louvre, inv 573

“Noir” (Black) will be a poetic, sensual exhibition that will provide a unique opportunity to discover works from Antiquity, the Middle Ages, the modern period and the present day. Almost 75 years after the legendary exhibition “Le Noir est une couleur”, visitors to the Louvre-Lens will be fully immersed in this colour that is so rich in symbolism.

Is black, this paradoxical colour, the absence of light, emptiness, a joyous amalgam of all colours or a dazzling vision?

As soon as they enter the exhibition, visitors will be plunged into a familiar experience of black thanks to works on themes that have been omnipresent in art history, such as night. Although being immersed in blackness is an experience everyone will be familiar with, the colour black has been a structural but ambiguous element in representations of the sacred: it is simultaneously the colour of all beginnings, of the infinite, of the timeless and also of death and ignorance. This ambiguity was marked by fear and fascination, giving rise to that feeling of melancholy used by artists to enhance the beauty and sensuality of black in their works.



A codified colour in life and fashion, black was a social luxury in portraits of post-Renaissance Europe, a mark of elegance and the sign of a function, as much as a pleasure for the painter.

Finally, black became the emblematic colour of industrial and aesthetic modernity. It freed itself from them to the point of becoming a subject in itself, a visual substance endlessly explored and reinvented, as demonstrated by the *Outrenoir* of Pierre Soulages and Anish Kapoor's *Vantablack*.

*Exhibition organised with the exceptional support of the Musée du Louvre*

Curators:

Marie Lavandier, director of the Musée du Louvre-Lens, and Juliette Guépratte, director of strategy at the Musée du Louvre-Lens