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Musical collaboration – or cooperation?
Exploring newspeak in Swedish arts policy

The recent years have seen a process of regionalisation in Swedish culture and arts policy. This change goes under the name *Kultursamverkansmodellen*, which on the governments webpage translates to “the cultural cooperation model” (Government offices of Sweden, 2015).

The way *samverkan* is used in daily talk it should rather translate to collaboration – discussions, exchange of ideas and mutually beneficial activities. However, the material suggests elements of hierarchy in the systems of cultural policy and funding, where the term *samverkan* seem to signify a logic of consensus, in effect making it hard for cultural actors to challenge a system where certain music and art forms hold a hegemonic position.

Drawing on Michel De Certeaus concept of tactics and strategy (1984) and Ruth Finnegans pathways (Finnegan, 1989), this paper uses a discourse logics approach (Glynos & Howarth, 2007) to disseminate the term *samverkan* in multiple musicking contexts: in policy, by musicians, regional government officials and concert organisers, as well as in connection with other nodes such as quality, projects and nyskapande (invention).

The paper is part of the authors on-going PhD project, which aims to shed light on how conditions for music making are constructed, protected and challenged by studying the intersection between governing and musical processes.


