10th midterm Conference of the European Sociological Association Research Networks Sociology of the Arts & Sociology of Culture

BOOK OF ABSTRACTS

4-7 September 2018, Valletta, Malta
University of Malta

GENERAL OVERVIEW OF THE CONFERENCE PROGRAMME

Monday 3 September 2018

from 09:00 – 13:00 **Students' Seminar on How to Get Published**

Venue: Boardroom, Ministry for Education & Employment, Great Siege Road, Floriana

Tuesday 4 September 2018

15:00   Private tour of St John's Co-Cathedral (EUR 7.50 *per person*)
  from 16:00 Registration
18:00   **Opening of Conference** – Welcoming Speech by the Rector of the University of Malta
18:30-19:30   **Plenary Lecture** – Richard Sennett
20:00   Maltese folk music performance by SKALD
                 Welcome Reception Maltese Buffet Dinner

Wednesday 5 September 2018

 from 08:30   Registration
09:00-10:40   **Session 1**
10:40-11:00   *Coffee Break*
11:00-12:40   **Session 2**

12:40-14:00   *Lunch*

14:00-15:00   **Plenary Lecture** – Charles Landry
15:00-16:40   **Session 3** & **Workstream Arts Management (1)**
16:40-17:00   *Coffee Break*
17:00-18:40   **Session 4**
18:40-20:30   **Film: Hanother**

18:50-   *Transport leaves Valletta Campus for optional Evening Tour to Birgu and Dinner* at *Cargo.* (EUR 55 *per person*)

Thursday 6 September 2018

09:00-10:40   **Session 5**
10:40-11:00   *Coffee Break*
11:00-12:40   **Session 6**

12:40-14:00   *Lunch*

14:00-15:00   **Plenary Lecture** – Nina Wakeford
15:00-16:40   **Session 7**
16:40-17:00   *Coffee Break*
17:00-18:40   **Session 8**
18:40-19:30   Book Launch

19:00-   *Optional Evening Tour to Mdina and Dinner at Trattoria AD 1530.* (EUR 50 *per person*)

Friday 7 September 2018

09:00-10:40   **Session 9**
10:40-11:00   *Coffee Break*
11:00-12:40   **Session 10**

12:40-14:00   *Lunch*

14:00-15:00   **Plenary Session:** The Future of Sociology of the Arts and RN2
15:00-16:40   **Session 11** & **Workstream Arts Management (2)**
16:40-17:00   *Coffee Break*
17:00   **Résumé** – Closing of Meeting

HISTORICAL INFORMATION ABOUT THE VENUE

The University of Malta, the highest teaching institution in Malta, nowadays boasts fourteen faculties and a number of interdisciplinary institutes and centres spread over three campuses; the Main Campus in Msida, the Gozo Campus and the Valletta Campus. The Valletta Campus is the oldest and the most significant, both historically and architecturally. In fact, it was the very first seat of the University in Malta, and is still popularly referred to as the' Old University Building'.

The building was first constructed to serve as a Jesuit College towards the end of the 16th century. The complex was composed of a church, a college, and a convent, distributed around a central courtyard as was typical of large Renaissance buildings. With the expulsion of the Jesuits from Malta in 1768, all their property, including this complex, was seized by the Order of St John. The course of studies continued and by the next year a College and University were officially established. During the French period, the University was turned into an 'École Centrale', focusing on the natural sciences. The building also housed the main meteorological station, which was eventually enhanced with better equipment by the British.

When Malta became a British colony, the new rulers of the Islands turned the place back into a University and carried out some modifications to the structure, including the opening of a gateway on St. Paul's Street. This gateway, in the neo-classical style so favoured by the British, can be still admired today, flanked by a more modern entrance recently opened. Without any doubt, the most notorious hall is the Aula Magna, situated on the first floor. However the beauty of building also lies in the splendid corridors with their vaulted ceiling and particular pavement, as well as the paintings and statues decorating the space. The refurbishment and embellishment works carried out in the past few years have complemented this historic venue with the latest technological equipment, enhancing the experience of conference participants, students and lecturers who make use of the building.

Nowadays the building is home to the University's Conferences and Events Unit, as well as the Research & Innovation Development Trust (RIDT) and the Centre for the Study and Practice of Conflict Resolution. Also hosted within the premises are the offices of the International Institute of Justice and the Rule of Law. A theatre forms part of the same complex, used by the University's School of Performing Arts and other renowned theatre and dance companies.
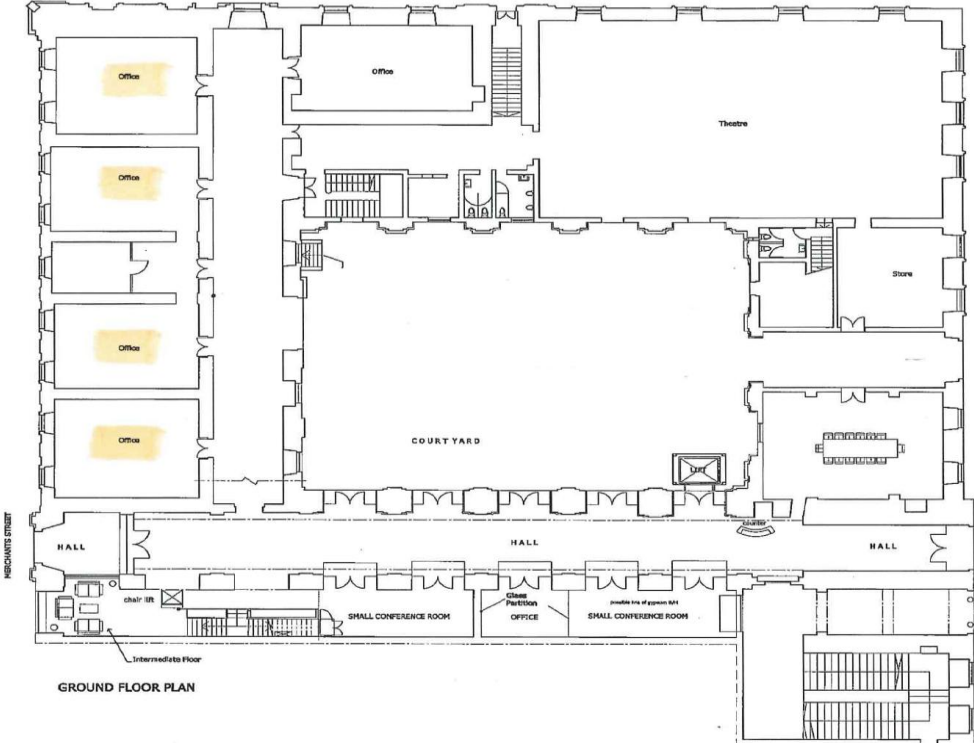
More information about the Valletta Campus and the University of Malta Conference Unit is accessible here: www.um.edu.mt/conferenceunit

How to get to the Valletta Campus
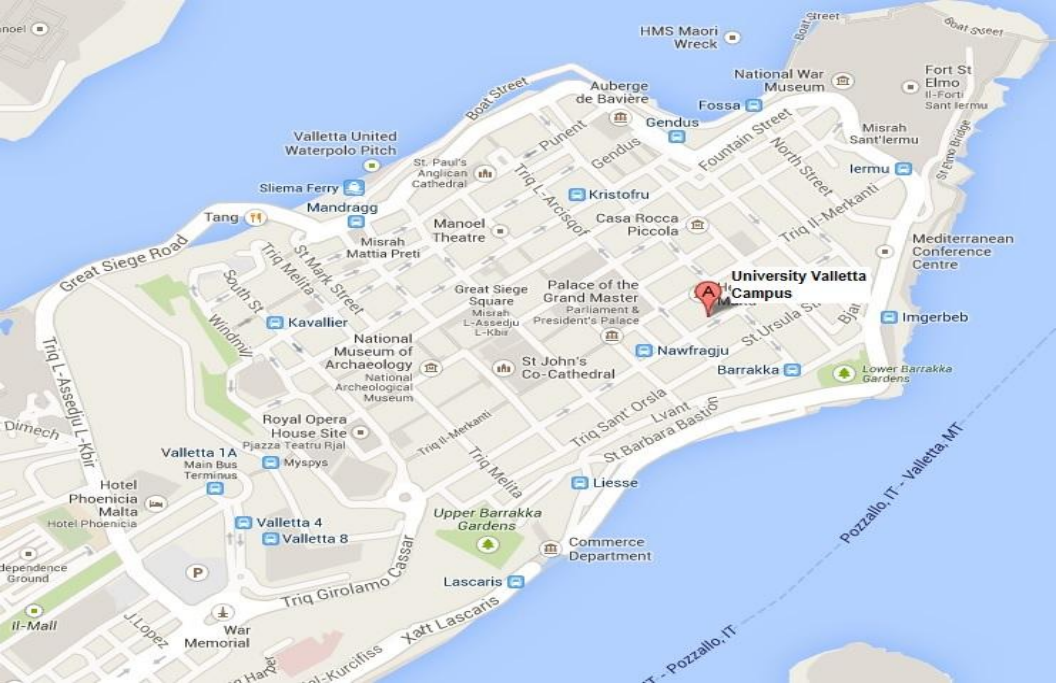
Floor Plan with room allocations

HOW TO GET TO MALTA:

Airport

Malta has its own national airline, AirMalta, operating since 1st April 1974. Flights operate from Malta International Airport (MIA) to more than 90 destinations. A number of other airlines also operate to and from Malta International Airport (MIA) such as Lufthansa, AirFrance and Alitalia. Low-cost airlines also offer routes to different destinations, including RyanAir, EasyJet, and Vueling. MIA is connected to international airports in the major European cities including: Rome, Naples, Milan, Paris, Madrid, Barcelona, Budapest, Ljubljana, Athens, Vienna, Munich, Brussels, Frankfurt, Oslo, Helsinki, London, Dublin, Edinburgh and Belfast, among others. More information may be obtained from the following link: www.maltairport.com

Ferry

Express ferry service operates to and from Pozzallo and Catania, in nearby Sicily. More information regarding schedule and prices can be accessed via the following link: http://www.virtuferries.com/

Transfers from Malta International Airport to Hotels:

Public Transport

Public transport is available from MIA via X routes starting at c. 05:30hrs with last trip at c. 22:30hrs. Updated information regarding timings and routes can be accessed via the following link: https://www.publictransport.com.mt/en/airport-services

Taxi Service

Taxi stands are also found at the airport. Fixed rates per destination apply. More information is available from the following link: http://gettinghere.maltairport.com/en/white-taxi.htm

Moving around in Malta and Gozo:

Public Transport

It is very easy to reach practically all areas in Malta by using the public transport buses. Routes and timings may be accessed via: https://www.publictransport.com.mt/

Two hour tickets costing €2 can be bought from the bus driver. 7-day "explore" travel cards can be bought for 21 Euros, and 12-journey "explore" cards can be bought for 15 Euros from the ticket office at the airport, or from bus main station in Valletta.

Same service is also available on sister island Gozo.

Taxi and Car Hire

There are a number of taxi and car hire companies in Malta and Gozo. Below find suggestions:

ECABS	Percius Car Hire
Tel: (+356) 2138 3838	Tel: (+356) 2144 2530
Web: http://ecabs.com.mt/	Web: http://www.percius.com/

Ferry Service

A ferry service connects Malta and Gozo. The journey lasts c. 20 minutes. Ferries leave from Cirkewwa in Malta and Mgarr Harbour in Gozo. More info on schedules and fares can be obtained via: http://www.gozochannel.com/en/home.htm

A ferry service also operates from Valletta to Sliema and to the Three Cities. Apart from being a pleasant way to travel from one side to the other of the harbour, it is also often quicker than land transport, especially during rush hours. Timetables and ticket prices may be found on: http://www.vallettaferryservices.com/schedule.html

ABSTRACTS

WEDNESDAY 5 SEPTEMBER 2018

09:00-10:40

Session 1a: THEORETICAL DEVELOPMENT IN ARTS SOCIOLOGY AND CULTURAL STUDIES

Chris Mathieu*: A Sociology of Qualities for the Arts*?
Recent work in the sociology of the arts (Becker, Faulkner & Kirshenblatt-Gimblett 2006) have put the "the work itself" back in primary focus. While this move can be read as a reaction against the instrumentalization of art for other social competitive processes (a criticism often levelled at Bourdieu) and an attempt to resurrect what artists and art appreciators feel deeply about, this movement also necessarily once again raises basic ontological questions about the arts and art objects (both material and performance). Another strand of theorizing using the basic philosophy of science foundations elaborated in critical realism also tries to advance our understandings of artistic production and evaluation processes (Cashell 2009; Verstegen 2006) with a focus on the object, albeit in a more abstract sense. Familiar topics of subjectivity, objectivity, representation, referent, etc. are dealt with in terms of transitive and intransitive, and the accessibility of the intransitive. Building on the latter the possibilities for creating and applying a sociology of qualities (qualities being the intransitive properties of phenomena) to the arts is discussed. The concept of emergence (purposive or non-purposive) is also added in order to facilitate a conception of the transformation of qualities over levels (Sawyer 2002). The implications of this agenda for process of both generation (creation) and evaluation are discussed. With these theoretical advances, formulations about qualities from the 1960s, which we less abashedly discussed, are revisited from an artist's perspective (Wise 1968) and an art historian's perspective (Rosenberg 1967). In the work of Rosenberg and Wise there are attempts to build taxonomies of qualities, as well as approach qualities in accumulative rather than just reductive terms.

Milica Resanovic: *Challenges in Applying "Thick Description" in Sociology of Culture*
This paper presents critical analyze of the notion of "thick description" in social sciences, focusing on sociology. It aims to problematize different definitions of the notion and to provide theoretical, methodological, and epistemic basis for acceptance of certain definitions of "thick description" in field of sociology of culture. Further, it aims to illuminate challenges in applying the notion, by discussing "thick description" from the perspective of its major critics, who provide basis for disqualifying and rejecting the notion. Introduction begins with a brief, systematic survey of relevant methodological literature of the notion of "thick description". The lack of consensus regarding the definition of "thick description" requires consideration of different definitions of this concept, because ways of theoretical and empirical usage and goals of researches based on "thick description" in epistemological sense depend on the way we define this notion. In the introduction, different definitions of "thick description" are offered and consequences arising from application of those definitions are problematized. Following a brief presentation of different interpretations of "thick description" in methodological literature, the main theoretical and research approaches that affirm the importance of "thick description" are examined - the Geertzian interpretative anthropology and Jeffrey Alexander's "strong program" in cultural sociology. The author focuses on the relationship between central theoretical notions, epistemic goals, and "thick description" as preferred research method in these approaches. Firstly, the author critically discuses on legacy of Clifford Geertz, who introduced the notion of "thick description" in social sciences. "Thick description" become the main methodological principle in the work of Geertz and it gained central importance in interpretative theory of culture. In order to focus rather on sociological research then on anthropological research, the author examines main features of theoretical position of Jeffrey Alexander and his coworkers, since it represent the most explicit promotion of the usage of "thick description" in contemporary sociology. In the conclusion, the author argues that the notion of "thick description" in contemporary sociology is used in order to find solution for an old debate about the nature of empirical analysis, by conflating these processes into one hermeneutic reconstruction of social meanings. It demonstrates that "thick description" is notion that guides sociological research, broader, form of knowledge acquisition in human sciences, rather than methodological tool for detailed description capable of capturing context of the social action and emotions of actors.

Victoria D. Alexander, Anne E. Bowler: *Outsider Art and the Social Construction of Aesthetic Value*

Outsider art or its analogs, Art Brut, Visionary or Self-Taught Art, occupies an increasingly recognized position in the contemporary art market at the international level. The outsider art world is characterized by the rise of specialized dealers and galleries, proliferation of scholarly and popular news publications, increase in both private and public collections, and record-breaking prices at auction. These developments point to the legitimation and mainstreaming of outsider art, a form of aesthetic production that just twenty-five years ago occupied a marginal status within the established art world. Outsider art is thus uniquely positioned as a site for sociological investigation into the development of an art market and the process of aesthetic-cultural valuation. In this talk we use the case study of a recent record-breaking sale of Outsider Art, to identify and analyze the constituent elements of valuation in an aesthetic field. In January 2016, a carved limestone sculpture entitled Boxer by the American self-taught artist William Edmondson (1874-1951) sold at Christie's New York for 785,000 USD, setting a new world record for Outsider Art at auction. We argue that this event is best understood as the product of a constellation of social forces and factors rather than the logical outcome of a linear trajectory in the history of an artist's career. Our analysis highlights three issues. First, we demonstrate the contested nature of the valuation process, something that is particularly visible in the market for Outsider art. The canonization of a select group of Outsider artists, such as Edmondson, sheds light on the rise and increasing legitimation of Outsider art in the contemporary art market. Second, we propose that attention to the aesthetic field as a distinct arena within the broader cultural field offers the potential for scholars to broaden and enrich sociological scholarship on the arts. Building on the work of Bourdieu, we argue that aesthetic field are fields of action in which aesthetic ideas are socially constructed and where value is created and contested. Finally, we argue for the importance of the work of art in sociological analysis. As our analysis demonstrates, the work of art is necessary for understanding the record-breaking sale of Boxer.

Mark D. Jacobs: *The Culture of Art, The Asthetics of Culture*

This paper explores the intimately paradoxical relations between art and culture. Art and culture are related both reflexively and indexically: each provides a constitutive context for the other, so that they are seamlessly intertwined, mutually generative yet at the same time mutually disruptive. Art is a "cultural system," and cultures (as Durkheim demonstrates) have the power to create the apriorities of space and time. Yet art has the power to disrupt the ordinary experience of space and time; to engage an artwork is to embrace its alteration of those dimensions. "Artworlds" (in Becker's conception) are distinct subcultures, whose norms and dialogues challenge those of the established culture, despite the artworlds' dependence on the larger social ecology that encompasses them; the symbolic materials that artworks re-vision and re-assemble into critical esthetic wholes derive their original meanings from the larger culture. The same cultural content (the old U.S. television show "Dallas," for example, as studied by Liebes and Katz) is received very differently by members of varying national cultures. Fundamental transformations of society, such as those Meyer Schapiro observes in the period after World War I, help usher in radically new styles of art. The embeddedness of art in the broader culture is reciprocal. Even for a musician as great as Beethoven, as DeNora chronicles, artistic reputation was in large measure a construct of status competition in the broader cultural context--which it helped shape in turn. Similarly, in the context of an artists' studio, something as mundane as an off-the-shelf Brillo box could help signify and promote a radically new cultural era, as in Danto's analysis. And the larger culture itself-as sociologists from Georg Simmel to John Dewey to Philip Selznick and Gertrude Jaeger have noted-can be fruitfully judged by esthetic criteria.

Session 1b: MUSIC PRACTICES AND RHYTHMS OF THE CITY

Marc Verboord: *Music Mavens Revisited: Comparing the Impact of Connectivity and Dispositions in the Digital Age*

The rise of the internet and digital media has generated new ways of finding and spreading information on culture, in which traditional media and institutionalized cultural mediators seem to have lost ground to bottom-up initiatives and social networking. Yet, with some notable exceptions (e.g. López-Sintas et al., 2014; Leguina et al., 2016), there is not much empirical research on how new forms of mediation work: who are opinion leaders or mavens in contemporary cultural markets, and who listens to their advice? This paper aims to contribute to work on music mavenism (e.g. Tepper & Hargittai, 2009) with the explicit goals to analyze how important connectivity (social network characteristics) is in the way music spreads, compared to dispositions (schemes of perception and appreciation). Compared to previous studies of mavenism, this current article (a) uses population data instead of student data, (b) updates the role of technology, and (c) offers a more fine-grained explanatory model of finding and spreading music. I use data from a representative survey on the Dutch population from 2015 (N=848). In the survey, respondents were asked how they find music, how often

they recommend music to others, how often they get recommended music, and how successful they are in convincing others. There is also information available on cultural participation, consumption and production of user-generated content on culture, and the network of the respondent. The results show that music discovery in the mid-2010s can be characterized by three types of practices: individualized networks, traditional expertise, and mass media. Interestingly, the first type of finding music combines face-to-face contacts with online recommendations, while the second relies on newspapers, exchanging vinyls/cds with friends, but also websites. Online and offline are thus mixed in these discovery practices. With regards to recommending music, I find that successful influencers – mavens – differ only slightly from listeners who are highly involved in exchanging music tips. Dispositions -- particularly in the form cultural capital -- remain highly influential in explaining not only how people find music, but also who recommends music, and still seem to be more important than connectivity.

Amanda Brandellero, Marc Verboord: *Cities in popular music production: Genre specialization and charts success, 1960-2015*

Cultural industries are characterized by their embeddedness in social fields of production (Bourdieu 1983) where the organization and context of production and consumption matter (Becker 1984). They display clustering tendencies in large urban areas, as highlighted by location quotient concentrations (Scott 2000). Clustering benefits from proximity to a critical infrastructure and creative talent (musicians) but also to gatekeeping functions (Currid 2007). At the same time, Internet may have reduced the importance of physical proximity. Research into the music industry suggests that over time the production of music has become more concentrated (Florida and Jackson 2010; Florida et al. 2010; Grodach, 2016). Most studies, however, focus solely on the US or UK, and use industry data on employment. More importantly, these studies offer little explanation of why certain cities become more or less important over time as production centers. One explanation might be found in the role of "genre": as music genres depend on collaboration and communities (Lena, 2012), locations can function as breeding ground for artists with similar tastes. Specializing in a genre can then be advantageous for locations to become a globally (or locally) dominant center. Thus, concretely, we analyze (a) the extent to which cities are able to produce successful artists over time, (b) relate this to evolving genre specializations of cities (or lack thereof). Our data are music charts data on nine countries for the period 1960-2015. These countries comprise two large influential music markets (US, UK), four medium-sized music markets (Germany, France, Italy, Australia), and three smaller markets (Netherlands, Norway, Austria). For all artists found in the charts (N=4,414), we retrieved in which location (city, town, village) they started their professional career. Based on the presence of locations in our sample, we analyze trends in the global centrality index (global market share of a location based on the number of artists it produced) as well as the local centrality index (market share of a location within a subset of artists from a country). In the second part of the analysis, we examine how locations can be characterized in terms of genre profile. Using data scraping techniques, we collected all music genre labels in Allmusic.com and Wikipedia.com (supplemented with Discogs) for every artist in the sample. These data were aggregated for the locations that artists come from. Subsequently, we analyze how patterns in global/local centrality are related to waves of popularity of genres.

Pedro Nunes: "100% real" – Batida Do Gueto, Príncipe Discos and the Value of Locality in Music Practices

In the second half of the last decade "Batida do gueto" (beat of the slum) emerges as a music style inspired by african styles such as Tarrachinha and Kuduro but fresh and new in its approach to such influences as emphasis is almost exclusively on its electronic beats at the expense of melody and harmony. Most of its artists are young african-portuguese DJs/producers from certain slums in the outskirts of Lisbon especially Quinta do Mocho. Presented as a pure, raw and genuinely Portuguese music style due to its origins in the Lisbon ghettos, batida do gueto has evolved from a marginal music style to gain visibility thanks to the role of music label Príncipe Discos. An independent label based in Lisbon, Príncipe is especialised in the recording and distribution of batida do gueto and since its creation in 2011 it has played an active role in bringing recognition to its artists both in Portugal and abroad. Accomodating batida in the wider genre of electronica has helped in bringing it to a white, middle class audience as well as catching the attention of the especialized press with titles such as Pitchfork, Wire and Fact a.o. featuring batida producers/DJs in their pages/website. In this paper I will address the case of batida do gueto as a music style that emerges in a specific cultural and local context and the impact of Príncipe Discos in integrating both the music and its participants (DJs/producers such as Marfox, Nigga Fox, Firmeza, a.o.) in a wider circuit which crosses class, race and spatial boundaries. I will give evidence of such impacts from data collected through interviews to musicians and label managers as well as analysis of discourse in the label's webpage and other platforms such as bandcamp.

Michael Huber: *Urban and Rural Audiences: Musical Practises in Austria*

My contribution to the conference investigates the question, how local populations in urban vs. rural areas differ in their musical approaches and behaviours. The empirical reference is Austria, a rather small country of roughly 9 million population that after World War II developed its national identity based on its history, musical culture and complementary narratives. All major Austrian cities, Vienna, Linz, Graz, and Salzburg enjoy an excellent reputation as centres of arts and culture. Especially a vital musical life stands out from the broad supply. Annual global highlights like the Vienna Symphonic Orchestra's New Year's Concert, the Ars Electronica Festival in Linz, the Elevate Festival in Graz and the Salzburg Festival gain high regard by an international audience. But that is only the tip of the iceberg, whose basis is provided by the everyday cultural practices in the urban centres. The local public steadily embraces a broad and deep supply of music performances, capping the whole spectrum from very traditional to highly experimental art. A significant different impression arises with regards to the cultural infrastructure and activities in Austria's vast rural areas. Here the possibilities to experience musical performances are sparse and partial, what in some respects gets reflected in the rural population's cultural attitude. My contribution is based on an empirical survey of the musical life in Austria in 2015, which exploited more than one thousand face to face structured interviews. The sample of the chosen informants is representative concerning age, gender, education, income, ethnicity, and hometown size. I will present selected results aiming at discussing how urban environments are essential for creative spaces.

Session 1c: PROCESS OF PRODUCTION, PRESENTATION OF ARTS

Javier Ruiz: *Manufacturing contemporary art: the redefinition of craftsmanship in Carrara*

This paper will look at the new forms of craftsmanship in the Italian city of Carrara and its surrounding areas from an anthropological perspective. Drawing on my fieldwork from 2017, I will explore how notions of 'artisanry' and 'artistry' are re-elaborated by local craftsmen in the context of automation. The communities of Massa-Carrara and Pietrasanta have been traditionally dedicated to stone-carving. After the Second World War, many artists produced their sculptures in these workshops, attracted by favourable economic conditions, the expertise of craftsmen, and the local white marble. Today, many continue producing ´fine art' under commission, but the carving process has been undergoing major changes during the last decade. The progressive 'luxurization' of the art market has engendered demand, and some workshops have seized the opportunity to introduce robotic tools to intensify production and maintain competitive. In response to anthropological theories of technology, the presentation will tackle two main issues. First, I will describe the clash between these new carving processes and the traditional artistic value assigned to 'skilled handwork.' The accounts of these artisans point at a complex understanding of technology, and to an actualization of concepts of 'artistry' in order to situate their work as proper 'artisanry.' Accordingly, I will then argue how workshops give different definitions of 'expertise' in the context of unequal implementation of technology, opportunity, and success. Dependent upon the situation, workers and managers defend where the value of 'craft' is to be found. Furthermore, the excitement of technological innovation amongst young workshops will show how this redefinition can be associated with environmental preoccupations. Through these ideas, I conclude by showing how artistic production in the city of Carrara is impacted by global circuits, and how widespread values of 'artistry' and 'artisanry' are rearticulated at a local level to give continuity to the ´tradition' of 'craftmanship'.

Voica Puscasiu: *Setting up a Celebratory Mood? Public Monuments for the 100th Anniversary of Unification Day in Romania*

In the wake of the upcoming centennial celebrations which will mark Transylvania's union to the Romanian Kingdom at the end of World War I, the authorities in many Romanian cities have gotten busy with investing significant sums of money on commemorative public art. As it is often the case in such situations, the public is not entirely on board with these decisions, both in regards to this particular type of investment, but even more so with the upcoming artworks themselves. Even if the existence of such monuments is advisable, and in some regard they are even an appropriate way of celebrating a milestone, their choice still remains highly problematic. From the questionable array of historical figures to be portrayed, to the visual and spatial aspect of some of the projects, every survey shows that the public is, more often than not, disappointed by these new additions to the urban space. Perhaps this would be a proper moment to reflect on ways to actually bring art closer to the public rather than to further alienate them. Despite the fact that logic dictates that such monuments should be erected in Transylvanian towns where the union effectively took place, most of these projects are centered on Bucharest taking advantage of this opportunity not only to create new artworks, but also to re-create older ones that were "lost" during the communist regime – except on a much larger scale. However it is not the fact that the majority of the funds are directed towards the capital city which is a problem, but there is also little quality control over what is being built due to inefficient and polarizing policies. While there is a law in place regarding the commission of public monuments which implies a professional

committee in charge with analyzing and approving the competing projects, this step is almost always skipped, and the committee's approval is merely a formality, signed after the winning project was chosen (by the mayoral consultants on culture), and construction has already started. Strangely enough there is no procedural step which involves consulting representatives of the public in regard to these decisions. Thus it comes as no surprise that the winners of two of the most ample projects are sculptors who have an extensive public arts portfolio, despite them being otherwise unknown. One of them is indeed most remarkable for being the sole participant in many such competitions.

Hannah Zeilig, Anna-Mari Almila: *It's Play Really, Isn't It? Dress, Creativity, Old Age*
This paper brings together and depicts some broad and contested concepts – dress, creativity, old age. Through the medium of dress, we seek to understand how creativity may function in everyday, mundane, yet socially charged practices of older women. We explore how narratives of creativity and narratives of old age are challenged and conformed to by three women for whom dress has always mattered, and who sometimes find it matters even more in their later life. In discussing their individual cases, we seek to contribute to the theoretical debates about the meanings and practices of creativity in later life, which are often discussed with a focus on 'creative individual' or 'creative genius' rather than creative everyday practices. We are particularly interested in the metanarratives that shape our understandings of dress phenomena. Twigg's pioneering work (2013) has elaborately discussed life narratives of older women in terms of their dress – focussing on continuity and change through dress choices and preferences. Although the themes of choice and continuity are also important for our analysis, our overall focus is different. We are primarily interested in how metanarratives of creativity and old age interact to shape individual choices and practices – how our three informants both resist and conform to age-ordered and gendered demands and expectations. We are interested in the ways in which dress can be an agentic, creative practice for older women, how the conscious choice of clothing, the way it is then worn and constitutes an individuals' style can be interpreted as a meaning-making and creative practice. Therefore, dress operates at two different levels in this account: it is explored as it constitutes an everyday practice and tool for the women we talked with, but it is also a frame and lens through which issues to do with old age and creativity can be discussed and analysed.

Marie Buscatto: *Unravel the Threads of Artistic Careers Through Intersectionality. Ways and Reasons*
While talent is commonly used to explain artists' success, studies led in artistic worlds – e.g. music, theatre, visual arts, dance, literature or circus - have demonstrated how social inequalities affect artistic careers. Ways people are to enter (or not), to maintain themselves (or not) and to get recognized (or not) as professional artists highly depend on gender, social origins, age, initial training or "ethnicity" to name a few. And those social inequalities are produced and legitimated through several processes – networks, stereotypes, norms or conventions - which hide how artistic careers are socially shaped. Moreover, each artistic world may benefit to some more than others in very specific ways: age, social origins, gender or "ethnicity" work differently whether one is a rap musician, an actor or a writer. Intersectionality is an efficient concept to identify such social processes (Buscatto, 2016) and to demonstrate how artistic worlds do remain easier of access to some than others. But studying artistic careers through intersectionality also enhances our knowledge of ways artistic careers are produced over time. Based on empirical studies led in artistic worlds, including mine (Buscatto, 2007; 2018), I will here discuss how intersectionality does help us better study artistic careers over time. Buscatto Marie "Trying to get in, getting in, staying in: the three challenges for women jazz musicians". In Halley J., Sonolet D. (dir.) Bourdieu in Question. Recent Developments in French Sociology of Art, 2018. Buscatto Marie Femmes du jazz. Musicalités, féminités, marginalisations, Paris, CNRS Editions, 2007. Buscatto Marie « 'Intersectionnalité'. A propos des usages épistémologiques d'un concept (très) à la mode », Recherches sociologiques et anthropologiques, 2016, 47 (2), 103-118. Marie Buscatto is Full Professor of sociology at the University of Paris 1 Panthéon Sorbonne (France). Based on her initial research on the processes limiting women's access to the world of jazz, her current work focuses on social inequalities affecting artists and qualified workers' trajectories. She also studies subjective and objective ambivalencies affecting artistic practices, careers and professions. Finally, she reflects on the epistemological status of qualitative methods. To find out about her full activities, go to https://www.univ-paris1.fr/ufr/isst/annuaire-et-publications-des-enseignants-de-lisst/marie-buscatto/

Session 1d: **MEDIATION IN ARTS PRODUCTION IN THE CITY**

Nikita Basov: Culture from Joint Practice: *The Development of Shared Perspectives on Materiality in Creative Collectives*
Symbolic interactionism shows that common physical world enables sharing of cultural meanings mediated by interaction in material contexts, especially in the case of joint creative practice (Mead, 1912; Blumer, 1969). At the same time, phenomenology maintains that cultural meanings also emerge against the background of everyday life (Schutz, 1945). Departing from these theoretical arguments, our analysis tests whether the meanings of physical reality are affected by joint practice. Our mixed-method empirical study utilizes the data on five European creative collectives where artists shared working and living spaces. We conduct a 3-mode socio-semantic-material network analysis of the interplay between joint practice of individuals and shared understanding of their everyday and creative material context. Based on two waves of field research, we construct and analyze longitudinal networks of collaborations and semantic similarities between the creatives. To account for different types of material contexts we distinguish between two types of objects: (1) artworks, tools and materials, and (2) everyday objects, such as furniture, household objects, and food. Examining the effect of collaboration ties on semantic similarities in verbal expressions of artists with regard to objects they share over time enables investigating how joint practice of individuals affects their understanding of common materiality, how this effect varies across everyday and creative material contexts. Estimating exponential random graph models (Lusher et al., 2012) for multiplex socio-cultural networks (see Basov and Brennecke, 2017) we find a strong tendency for collaboration ties to stimulate semantic similarity in the long term, both for creative and for everyday material contexts. Results also show that in the short term collaborations are associated with semantic similarity with regard to creative objects, but not with regard to everyday objects. Thus, in line with the overall theoretical argument, models suggest that joint material practice stimulates emergence of shared cultural meanings in both creative and everyday contexts.

Michael Briguglio, Miriam Galea: *Does Malta's Art Policy Empower Artists?*
This paper will analyse whether Malta's art policy and funding programmes are empowering artists to produce art in an organic way or whether they are subject to specific conditions by central authorities. Does art policy direct artists to legitimize the existing order of things? Are artists being seduced into passivity and prescriptive creativity in return for funds? Do artists feel free to engage in wider social and political commentary/activism? Are artists subject to sanctioning, or do they censor themselves? Does State art policy have universal narratives or is it characterised by pluralism? Who are the main power brokers? Is the art being produced truly engaging the Maltese public, or does it reproduce the status quo?
This paper will interview artists through semi-structured qualitative methods and will utilize post-structuralist theory of power to analyse discourses at play. In particular, the paper will investigate the existence of hegemonic and counter-hegemonic formations and the main nodal points in government policy and artists' perspectives, style and content.

Sharon Yavo Ayalon: *A City for Itself: Art's Contribution to the Awakening of Urban-Conciseness*
A common perspective in urban studies critiques art projects implemented in peripheral cities, as duplicating larger colonial relations and demarcating social boundaries. A similar claim was made regarding this research case study: a fringe theater festival 'for other theater', in a peripheral ethnically mixed city in Israel. In light of this perspective the festival was perceived as a festival for the elite, replicating normative social power relations by using the city's oriental atmosphere as a setting and its residents as stage builders. In contrast to this perspective, I would like to offer an alternative perspective, one which identifies and analyzes a moment of change in the structure of accepted social power relations. The presentation will outline the conditions under which the city 'took the reins' from the artistic community and proceeded to lead the fringe theater festival on its own, while challenging the balance of power relations and redefining itself as the driving force behind the festival. In other words, this presentation identifies the moment when the 'other' took over the 'Festival of Other Theater'. In order to articulate this argument, I will go back to two fundamental concepts of Marxist theory: class in itself and class for itself, concepts which made pivotal contributions to Marxist theory in general and to the social movements theory in particular; thus identifying the moment when a particular social group is transformed from a subject to an agency – leading to a fundamental change in power relations. The presentation adapts concepts from the socio-economic realm to that of the urban realm and argues that in the context of this art festival a peripheral ethnically mixed-city has transformed from a city in itself to a city for itself. The city developed an urban-consciousness that enabled common action by the local cultural institutions, which eventually took over the production forces. Inspired by Marx, in the presentation I will analyze 40 years of this urban dynamic and ask: What are the conditions under which a city becomes a city for itself? Drawing on

ethnographic fieldwork combined with architectural historical analysis, the presentation will suggest a parallel terminology, derived out of Marxist theory, to be of use in the urban discourse. By so doing the research contributes an analytical framework that is both theoretical and methodological for deciphering a complex contemporary urban process.

Fang Hua: From Wonder to Resonance: Two Cases study on Art work and Its Audience
The view of Stephen Greenblatt about resonance and wonder means two models of viewer watching art works. Resonance will bring viewer to a larger world and evoke complex, dynamic cultural forces in viewers. Wonder means the viewer are attracted by arts work and have a sense of uniqueness. Different from Stephen Greenblatt's discussion mainly focus on arts works of display. This article give more attention to the contents of arts work, the form and the media of artist selection. The aim of this research is to explore how the contents, the form and the media selection of artists affect the degree of wonder and resonance. This article focus two cases study, they are Chinese contemporary artists works. One case is a solo exhibition of Song Dong, named Waste Not. The second case come from Ni Wehua's two series photography works. Waste Not come from the collection of Song Dong's mother. All of these collections were everyday objects. For the reason of these objects covered the different periods life of Song Dong's mother, they also reflect everyday life of Chinese families. Ni Wehua's work Key Words chose photography as media recorded the different features in different development periods of China. The series of Landscape Wall similar to Key words, it through photography recorded some features of nowadays China. These two cases explain the process from wonder to resonance. The resonance deeply depend on the contents of arts work, the form and the media of artist selection. All of these elements attracted viewer enter into the atmosphere of resonance. Meanwhile we can find the aesthetic taste of viewer is not a key elements in these two cases, the strong feeling of resonance come from viewer's personal experience which have been evoked by art works. It is worth noting that these two cases mainly focus on special cultural background and special periods that is not so easy bring same resonance to a wider range audience.

Session 1e: **EUROPEAN CAPITAL OF CULTURES**

Rafaela Ganga: *A European Ethnography on Museum Education in the Scope of ECoC. The cases of Tate Liverpool, Šiuolaikinio Meno Centras and Serralves Museum of Contemporary Art*
Museum, as a state institution, accessible to all audiences, is a recent phenomenon in the west. The social changes of the last half century put the issue of public access to art in the research agenda and the education in art museums becomes a matter for reflection and study (O'Neill & Wilson, 2010). Therefore, in recent decades there has been a growing interest in the educational role of cultural organization, specifically in what concern to museums of contemporary art. At the same time, there is a diversification of the learning opportunities in the cultural field. Supported by the European cultural policies within a cultural and an educational sociological perspective, this paper discusses the methodological procedures (fundamentals, processes and procedures) of a European ethnography and its 10 years revisitation, without forgetting the enabled findings. This research studies strategies and analyzes educational practices of contemporary art museums located in three cities that were European Capitals of Culture (ECoC) during/within the 1st decade of the 21st century: Tate Gallery in Liverpool, UK, ECoC 2008; Šiuolaikinio Meno Centras (Contemporary Art Center) in Vilnius, Lithuania, ECoC 2009 and the Serralves Museum of Contemporary Art in Porto, Portugal, ECoC 2001. This paper debates the global ethnography (Burawoy, 2000) possibilities for disclosing the local resistance, interpretations and incorporations, and exposes the four extensions of the extended case method to three contemporary art galleries, three cities European Capitals of Culture (Liverpool, Vilnius, and Porto). The three European contemporary art organizations analysed, aligned with the ECoC programme, seems to produce specific cultural and educational proposals, predominantly the interconnection between local and global and the ways in which culture flows and pull apart the idea of place as artificially sealed, or mere colony of an external 'system'. Secondly, the paper shows singular and plural modes of producing museum and city dynamics – deindustrialization, decentralization and de/re-privatisation – while analyses cultural and educational strategies of each museum by the singular combination of pedagogical, cultural, aesthetic, social, and political purposes.

Jacek Pluta, Katarzyna Kajdanek: *Social impact of access and participation in culture and challenges for urban cultural policy after European Capital of Culture Wrocław 2016*
The aim of the presentation is to present and discuss some of the observable social impacts resulting from ECoC Wrocław 2016. The chosen conceptual framework for this discussion is understanding the programme of ECoC as an imposed and dominant scheme of collective practices of spending leisure time. The point of departure for further analysis is a premise that a massive cultural offer of ECoC (consisting of over 1000 cultural

events, available for the whole year in public and semi-public urban spaces) must have evoked a certain mode of accessing and participating in culture exhibited by the inhabitants and tourists who, even if they didn't intentionally participate, became audiences of ECoC events. The main question we are asking is: How did ECoC 2016, which was a massive „cultural supply" impulse, affect cultural access and cultural participation of inhabitants in Wroclaw? The empirical base for the presentation comprises of data collected in: (1) CATI survey with the inhabitants of the city of Wrocław and Wroclaw's agglomeration (carried out in three consecutive waves in 2016 and 2017; n=2500) which were used in the process of evaluation of ECoC 2016 and (2) CAPI survey with the inhabitants of the city, collected in a cyclic research Social Diagnosis of Wroclaw (edition 2017; n=2000). In our presentation we will: (a) describe how practices of spending leisure time were "covered" by the offer of cultural events related to EcoC 2016; (b) show the limited impact that "cultural supply" impulse had on cultural participation; (c) present how socio-economic and socio-cultural factors are still important in determining the scale and scope of access and participation in culture even in a situation of (seemingly) universally available cultural offer; (d) refer to Matthew effect of accumulated advantage to differentiate various categories of beneficiaries among the inhabitants, based on their cultural habituses Our presentation will be concluded with remarks on how the experience of EcoC influences urban cultural policies.

Anke Simone Schad: *From Participatory Planning to Public Protest: Cultural Governance in the former European Capitals of Culture Graz and Linz.*
From Participatory Planning to Public Protest: Cultural Governance in the former European Capitals of Culture Graz and Linz. This presentation is based on qualitative research investigating negotiation processes on the local cultural governance level in the Austrian cities Linz and Graz (Schad 2017). As former European Capitals of Culture, Graz (ECoC 2003) and Linz (ECoC 2009) have developed specific formats of cultural planning with normative claims to strengthen civic participation, to orientate policies towards the actual needs of the local cultural sector and to contribute to thriving cultural cities. In what way has local cultural governance developed in these cities since then? Based on Clarke's Situational Analysis (Clarke 2005; Clarke, Friese, and Washburn 2015) and Boltanski and Thévenot's Theory of Justification (Boltanski and Thévenot 2006), the research follows a pragmatist-interpretive approach. By relating this theoretical and methodological framework to situations and constellations in Linz and Graz, it becomes comprehensible how hegemonic structures are reproduced, privileging representatives of city government as actual decision-makers. Simultaneously, the analysis shows how this triggers creative civic protest by local cultural actors and evokes strategic influence by public administration. The presentation displays local cultural governance as a fragile compromise, describes how conflicts between local actors in cultural governance emerge and discusses the consequences for democratic cultural development in cities. Boltanski, Luc, and Laurent Thévenot. 2006. On Justification: Economies of Worth. Princeton: Princeton University Press. Clarke, Adele E. 2005. Situational Analysis. Grounded Theory after the Postmodern Turn. London: SAGE Publications. Clarke, Adele E., Carrie Friese, and Rachel Washburn, eds. 2015. Situational Analysis in Practice: Mapping Research with Grounded Theory. Milton Park: Routledge. Schad, Anke. 2017. 'Doing Politics - Making Democracy? Cultural Governance in der kommunalen Kulturpolitik. Ein pragmatisch-interpretativer analytischer Ansatz'. Dissertation zur Erlangung des akademischen Grades Doctor of Philosophy (PhD), Wien: Universität für Musik und darstellende Kunst Wien.

Mateusz Błaszczyk, Ewa Banaszak: *Understanding the European Capital of Culture. The ECoC Wrocław 2016 in social consciousness of city dwellers.*
In our appearance, we present how the experience of European Capital of Culture (ECoC) influences the ways of understanding and defining the idea of this event. To this end, we confront the imaginations of the ECoC in Wrocław articulated in 2014 (two years before the ECoC Wrocław 2016 project) and the ways of describing this project throughout and shortly after its duration. The analyses are based on the focus group interviews carried out with the inhabitants of Wrocław in 2014 as well as those realised in 2016 and at the beginning of 2017 in the framework of the evaluation of social effect of ECoC Wrocław 2016 project. In both studies we analysed the categories used by the respondents to attribute, describe and explain the sense and meaning of ECoC. In this way we distinguished the perspectives (narratives), in which the ECoC was communicated. The outcomes of 2014 studies revealed three main ways of understanding the concept of ECoC. There may be labelled as follows: "The World Championships of Culture", "the fair with culture in the background", and "the saturation of cultural space with culture". Hosting of ECoC in Wrocław was also considered as a kind of urban development policy. The respondents' expectations and imaginations were based on the experiences of former Wrocław events: the organization of European Football Championship in 2012 and annual folk culinary festival "Europe on the Fork". The research of 2016/2017 helped to develop the six general perspectives in which the ECoC was communicated: Wrocław's success, city marketing, culture store-front, communion with stars, collective duty, and political whim. In fact, they may be treated as an extension, deepening and refinement of

previously established narratives. In conclusion, according to the concepts of the society of spectacle and the experience society, we discuss the presented phenomena in terms of the reproduction of the urban spectacle. In this context, we show the political function of ECoC as a tool of social integration and legitimation of given urban regime.
11:00-12:40

Session 2a: **CHANGING URBAN PUBLIC SPACES, CULTURE & THE ARTS**

Rozália Klára Bakó, Gizela Horváth: *Cooling the Volcano: "Magma Contemporary Art Space" from Romania / Erupts and Solidifies*
We propose a presentation (the case study Cooling the Volcano: "Magma Contemporary Art Space" from Romania) and a poster ("Erupts and Solidifies") on a young organization from the Central Romanian town Saint George. Formed in 2010 and developed into a key actor of the local and national contemporary art scene, Magma Contemporary Art Space made its way through international news with an article in The New York Times (Karasz 2016). Managed by young intermedia artists, the organization has a clear vision reflected in its official discourses, in the exhibitions it hosts, and its motto: "Erupts and Solidifies". Our aim is to explore the challenges of such an organizational and artistic endeavor, from enthusiasm ("erupts") to professionalization ("solidifies"). Which were the circumstances of creating such an urban space? How did the process of acceptance, "validation and criticality" (Dar & Schultz Nybacka 2016) evolve? – Dar, R. & Schultz Nybacka, P. (2016) Re-casting Legitimacy: Validation and Criticality as Contemporary Art Joins Cultural Business. In E. Raviola & P. Zackariasson (eds.) Arts and Business: Building a Common Ground for Understanding Society, Routledge, 118-131. – Karasz, P. (2016) Romanian Artists Rethink Brancusi's Legacy. The New York Times, 6 October 2016.

Justinien Tribillon, John Bingham-Hall: *Culture and Structure: A Parallel Exploration of the Notion of 'Infrastructure' and 'Culture' in the English Language and Planning Ideology*
Infrastructure and culture have become such ubiquitous terms that they are often used without being defined. Speaking of 'infrastructure' immediately conveys images of transport and telecommunication networks, while 'culture' is hastily associated with institutionally driven artistic production. Yet this paper argues that our apparent common understanding of what infrastructure and culture stand for needs to be critically assessed, particularly given the emerging concern for the relationship between the two in debates around the arts in cities. By following the journey of the term 'infrastructure' into the English language, it will be argued, we can better analyse its value, or otherwise, in planning for urban culture. The first part of this paper will close the gap in literature on the introduction of the term 'infrastructure' in the English language. There has been a renewed interest for the concept of infrastructure since the 1980s in social science which has seen the emergence of an understanding of infrastructure as 'produced' and 'performed', instead of being the expression of a 'modern' and 'neutral' way to design urban space. From a precise technical term used solely in the rail industry, the word transformed into a metaphor by way of a mistranslation of Karl Marx's political writings. From its introduction into the English language in the 1950s, the metaphor became a concept that came to embody the modernist positive vision of urban space and the networks supporting its growth. More recently, infrastructure has come to describe the social and economic networks that constitute the foundations of society. The second part of the paper will look at what happens when the various ideals that have constituted infrastructural provision are angled towards culture in cities, and what this says about the way culture is understood in urban governance. Each stage in infrastructure's intellectual history represents a different possible relationship between state, economy, public sphere, and individual expression. Little value has been placed upon the value of involvement in cultural production as of value itself, and the potential for infrastructures to be self-produced. Ideas about the way infrastructure as commoned, or collectively produced and performed offer essential reclaiming of infrastructure as an enabler of everyday forms of cultural life. Eventually, we wish to argue that the usefulness of an infrastructural approach to planning for the creative capacity of cities will be limited if it is simply used to replicate either socialist or neo-liberal values.

Fotios Skouras: *Urban Concepts of Culture in Contemporary Helsinki. Narrating the Case of the Restaurant Day*
The aim of the proposed research is to highlight the raising of a contemporary cultural initiative in the city of Helsinki by examining its conception, development and its aftereffect in the cultural frame and the public urban space. It has as a main area of study the case of Restaurant day initiative which has left its mark in the cultural and the civic scene of Helsinki within the years 2011-2016. The production of common urban space is becoming increasingly important in the contemporary world contested from the requests of continuous economic growth

and the needs of societal coexistence. The first constitutes a process of constant urban growth based on the reconstruction of cities, the marketization of public spaces and different social, political effects associated with this dynamic. The second forms an objective of transforming the day to day life by ascribing new uses to the urban common spaces and by redefining the collective (inter)action. At the background of this study is the hypothesis that depending on their starting point and scope, the cultural agents produce different types of urban intervention and imagination, different interpretations regarding the material and symbolic use of cultural resources and different forms of citizens' involvement. Under this perspective, the research's examination is to explore how these evolutions can be understood under the frame of cultural policy and to indicate the citizens' perception towards the urban cultural space. The study is linked with a broad research stream regarding the Urban Commons and particularly with the work of Henry Lefebvre and the social production of meanings of space.

Myrtille Picaud: *The Reluctant Avant-Garde of Urban Renewal: Allternative" Music Venues in Berlin*
This proposal deals with the relationships between cultural policies and practices on one side, representations of the city and gentrification on the other. I will show how the development of Berlin's music scene since the fall of the Wall in 1989 has led to a strong interdependency between aesthetic and urban hierarchies, contributing to processes of gentrification in the city. This paper draws on original fieldwork in Berlin, using qualitative and quantitative methods: 30 interviews were conducted with bookers in music venues of diverse kinds (classical auditoriums, nightclubs, alternative venues, etc.). I also exhaustively listed Berlin's venues in 2013 and some of their characteristics, in order to map music's expansion in the city. Firstly, I will show how the flourishing of Berlin's alternative music scene from the 1990s to the early 2010s has followed a specific urban path, which is paralleled by rising gentrification in the city, starting in the centre of East Berlin and moving on to the working-class and immigrant areas in the West. Because of rising rents, music venues have regularly moved locations, choosing cheaper neighbourhoods in which they have ultimately contributed to processes of gentrification. Indeed, the opening of music venues in "new" neighbourhoods transforms the way they are represented and the groups of population who frequent or move to these areas. This process has led to a consistent identification between urban location and musical position, in which being at the forefront of gentrification is interpreted as also being at the musical avant-garde. Secondly, I address somewhat paradoxical discourses amongst bookers in Berlin that denounce gentrification and growing tourism. In a relatively poor city, tourists or foreigners moving to Berlin for short periods of time indeed make up many of the clubs' audiences. The City Hall has oriented its territorial marketing on alternative "creative industries" in order to boost its flailing economy. I thus contend that discourses against gentrification point to more concealed transformations that threaten the alternative scene. It is increasingly pervaded by economic processes dictating the way music venues operate, as the city strives to assert its place as a global city. Drawing on this case study, this proposal engages with theoretical discussions on the relationship between cultural policies and scenes and the neoliberal government of cities within a globalizing world.

<u>**Session 2b:**</u>   **MAKING AND TAKING PLACE**

Gloria Guirao Soro: *From Berlin to New York and from New York to Paris. A Study About Multinational Migration Paths of Spanish Artists (1990 – 2016)*
The communication proposal for the 10th Midterm Conference of the European Sociological Association aims to present the results of a current study on multinational migration paths of Spanish artists since 1990. This field survey is a part of the doctoral research project named "Leaving to Succeed? Internationalization of Spanish Visual Arts Professionals in the Double Context of Globalization and National Economic Crisis (1990 – 2015)" that studies the international careers of Spanish artists, curators and other visual arts professionals having lived abroad since Spain joined the European Union. Aiming to take into account the spatial perspective in the sociology of the arts, the field survey associates a long sequence of interviews and ethnographical observations of the local artistic scenes in the cities of settlement. International mobility is an essential component of the trajectory of every person pretending to achieve a certain level of visibility in the globalized art world. Travel and participation in residencies and international events constitute usual practices among its participants. Living in one of the central cities of the international art world is almost a prerequisite to reach a certain status. New York, London, Berlin or Paris are the places where an aspiring artist, curator or critic can have access to gatekeepers and where one has to be seen in order to reach the goals that make an international career in today's art world. For visual artists native of one of the peripheral countries, such as Spain, immigration and a more permanent settlement in one of these cities make better strategies of insertion in the transnational artistic scene than short visits. For decades, Spanish visual artists pretending to achieve recognition in both the national and the international artistic scene have migrated to the central cities of the

art world. Paris, New York or Berlin are the preferred destinations to art professionals seeking better opportunities than the ones available in Spain, the most habitual strategy being to permanently settle in one city, eventually going back to the home country at an older age. As part of the survey, we study what profiles chose which destination and the strategies of insertion implemented in each case. However, we have observed a smaller group of artists that show more complicated migration paths, having stayed for long time in more than two of the aforementioned cities. For the 10th Midterm Conference of the European Sociological Association we want to further study and compare these multinational migration paths of Spanish artists. We want to discover what determines the migration from one capital of the international art world to another one, taking into account economic, administrative, professional and personal reasons such as benefit from specific grants, Visa problems, issues related to gallery representation, teaching opportunities, maternity etc. Through this study we want to know how professional, migratory and personal trajectories are intertwined in the process of building a successful career in today's global art world.

Angelos Theocharis, Dimitra Theochari: *Creating new cultural landscapes: contemporary landscape design and spatialization of cultural discourses*
Climate change, the urge for sustainable urban development, the transition from discourses on sustainability to discourses on restorative and regenerative urban design and 'resignifying' urban planning, bring forward a completely new understanding of what is the role of the landscape architect in the image of our cities, our landscapes and his/her responsibility in defining and developing cultural landscapes, while ultimately the role of cultural landscape designers in "creative economy". As fresh as this discussion sounds in contemporary research circles of ecological urbanism, urban resilience and restorative economy, Frederick Law Olmsted already in mid-19th century was very intentional in constructing cultural value systems through his public park designs. Landscape architects develop similar cultural resilience strategies in their designs, through identifying landscape characters, making them legible, connecting past occupations of the site with future ones, visualizing landscape processes, promoting landscape performance strategies, projecting industrial cultural heritage values through industry brownfield development, and finally by connecting future uses of the landscape to 'preferred' cultural discourses. With this paper we will investigate the cultural landscape narratives and discourses that landscape designers and planners use to interpret and represent landscapes, but also to use as their storytelling of their implemented designs and as opportunities for cultural branding of projects, cities and of promotion of new opportunities for creative economy. A series of case studies will demonstrate the methods of creating character, placemaking and landscape legibility a landscape designer or planner uses to achieve cultural significance and spatialization of cultural discourses in projects that will ultimately allow for people to feel imbedded in place. The case studies that will be demonstrated include: the cloudburst masterplan of Copenhagen and its implications in the green identity shift of the city, Denmark; a restored urban river that has become the new symbol of Singapore - BiShan Ang Mo Kio Park, Singapore; a restored quarry that has maintained the local extraction and traditional building practices in France, Le musée municipal de l'ardoise et de la géologie de Renazé; the redefinition of a sacred Chinese mountains as source of cultural landscape in Jinan, China; the demonstration of all geological processes in Earth Sciences Garden, Monash University; the revelation of geological time of the Jura mountains in a playground design in L'enfance du pli, Meyrin, Switzerland.

Stijn Daenekindt: *Out of Tune. Different Understandings of Social Exclusion at Concerts*
Various studies argue that individuals from lower social strata experience feelings of unworthiness, incompetence and unease in highbrow cultural settings. While this experience of 'feeling out of tune' is central to the sociology of arts and culture, most thinking on this topic remains implicit and lacks empirical analysis. I study symbolic boundary drawing at cultural settings by analysing the belief that certain cultural settings 'are not for everybody'. More specifically, I scrutinize the different ways people understand the socially exclusive nature of cultural settings. I use survey-data representative for the Flemish population (n = 3,144) and apply Correlational Class Analysis on attitudes towards classical concerts and towards pop/rock concerts. I find four different understandings of social exclusion. These understandings differ in the way the belief that a cultural setting 'is not for everybody' is related to attitudes on modes of consumption. In addition, I find a strong association between whether or not people perceive symbolic boundaries and educational level. This association is complex, as the way it is expressed depends on the way people understand social exclusion. My analysis of experiences of 'feeling out of tune' give us a more comprehensive understanding of the way social exclusion is expressed and experienced in situational contexts.

Pedro Santos Boia, Graça Boal-Palheiros, João T.Lopes: *Rethinking El Sistema Studies Through Participants' Experiences: Ambivalence and Contradiction*

The El Sistema [ES] program of youth orchestras founded by J. A. Abreu in Venezuela in 1975 aimed to foster the social inclusion of children and adolescents seen as vulnerable or at risk. It has since grown and extended itself beyond the borders of Venezuela, becoming a well-known international and global project. Widespread social, artistic, and media recognition of Sistema as an astonishing demonstration of the "transformative power of music" (Tunstall, 2012) has praised the program for its positive social impacts upon its young participants by fostering life changes, inclusion, and social mobility. This consensual view has been recently challenged and criticized as being idealistic and emotionally driven through claims that positive 'effects' and social outcomes are overstated and that there is an unacknowledged negative side of autocracy and exclusion (Baker, 2014).The controversy is set and positions tend now to be polarized between proponents and detractors of ES and similar projects.

One of the ways to make the debate and research about these socio-musical educational programs move on is by giving space to the young participants' own voices while exploring ambivalence and contradiction in their views and experiences. This paper proposes a qualitative plunge into rich participant experience by treating equally potentially positive and negative aspects of it (Boia forthcoming) also wishes to contribute to fully accomplish the rational and analytical perspective on ES instead of reproducing a purely emotional and idealistic view.

Sociological portraits based on qualitative interviews with young participants were deployed in a research on Portuguese Sistema-inspired "Orquestra Geração", both as a way to analyse the young players experiences through the lens of dispositional theory (Lahire 2002) and to give space to their voices (Lopes, Boia, Veloso, Caldas 2017). Five of these cases are here revisited with the specific aim of exploring their ambiguities and contradictions and to shed light into the nuances of their own project participation and lives. Focusing on these participants, I will present an empirically grounded discussion of: (in)flexibility in instrument choice; social-ethnic-musical sense of belonging, identity and taste; discipline versus freedom; 'classical' versus pop music; listening versus playing; imagined professional futures; inclusion and exclusion.

Ambiguity and contradiction, as privileged inducers of critical thinking, are embraced here as a means to stimulate new possible developments in ES research towards complexity and beyond the risks of a restriction to unidimensional perspectives that may tend to 'see' only positive or negative dimensions and 'ignore' the other of these dimensions.

Session 2c: ARTS IN URBAN DEVELOPMENT

Volker Kirchberg: *Never Take It For Granted – Arts and Culture in the City across Times and Places*

In recent years, arts and culture has gained prominent roles in the post-industrial development of cities in the developed world. However, contrary to many publications on the topic, these roles are not permanent over places and times. This presentation will emphasize differences of such intended usages for urban development across almost three decades, and on both sides of the Atlantic. In Baltimore, Maryland, und Hamburg, Germany, the presenter has compared instrumental uses and interventions that recognize the arts as agent of post-industrial urban changes. In these places, and for years, the objectives of cultural usage in urban development seemed undisputed and taken for granted. However, often unbeknownst to the experts (artists, arts managers, arts administrators, politicians, urban planners and project developers), the meanings of utilization have changed dramatically over time – and differently so for the two compared cities. The canon of the urban utility of arts and culture is everything but permanent. The author interviewed 70 local experts and compared their statements in Baltimore, in 1988, 2004, 2010, and 2016, and in Hamburg, in 2006 and 2013. The study uses qualitative expert interviews as data gathering method and systematic interview analysis (applying as data analysis method.

Patricia Wedler: *Artistic "Production Of Desire" As a Democratic Model for Future Urban Development. The Planbude St. Pauli in Hamburg.*

The city has always been a place for social struggles and protest movements. In the course of an extensive neoliberalization of urban development policy, the breadth and intensity of social movements are also increasing. Through new forms and practices, grassroot democratic forces try to fight against the dominant neoliberal forces of urban development (cf. Mayer 2013). An example of this countermovement is Planbude in Hamburg. The city of Hamburg, like many other municipalities, has been a competitive European metropolis of neoliberal character already since the 1980s. The resulting transformation processes evoke a variety of segregation, exclusion and redistributive dynamics. The resistance in the civil society against the strong economic orientation of this urban policy culminates in mid-2009 in the emergence of one of the largest „Right

to the City" networks in Germany(see Gebhardt / Holm 2011: 9). One of the hot spots of this confrontation is the so-called 'Esso-Häuser' area - a building ensemble centrally located on the Reeperbahn in the Hamburg district of St. Pauli. The demolition and redevelopment plans of an internationally operating investor caused a conflict for several years that effected broad local resistance and nationwide attention. In this situation, the concept of PlanBude emerges: In a broad public participation process the residents requested a democratic participation in the planning process. As a result, an interdisciplinary team from art, architecture, social work and cultural studies has being created by neighbours and experts for initiating a local and collective "production of desire". PlanBude designed its own artistic tools adapted to place and people, emphasizing the creative, playful, and utopian. Interdisciplinary and an emphasis on individual subjectivity has been crucial for the success of this artivist project (cf. Wieczorek 2005: 54). PlanBude is an exemplatory platform that makes it possible to renegotiate the "right to a city". Universal values are identified that can be translated into a broader context: the use value orientation of urban spaces within a neoliberal urban development (cf. Lefebvre 2016: 23). The guiding questions of the lecture are as follows: What role do artists play in this process? Do artistic practices create new social practices of resistance? Do the residents appropriate urban spaces and resources by artistic practices? Could artistically led participation become a model for future urban processes?

José Soares Neves, Maria João Lima, Rui Telmo Gomes, Joana Azevedo *The Value of Art: Perspectives of the Portuguese Artistic Third Sector*
The value of art is a central dimension in the arts system and in the debate on the legitimacy of cultural policies. The literature states that the value generated by public funding to the arts can be divided in three types - intrinsic, instrumental and institutional - created and consumed equally in a triangular relationship corresponding to different social agents: intrinsic/professionals, instrumental/the politicians and institutional/the population, the audiences. In this paper we discuss these three value of art types from the perspective of artistic entities in Portugal. These findings are part of a research project lead by the initiative of The General Directorate of Arts (DGArtes) and the Ministry of Culture. The empirical basis is an extensive open question online survey responded by 522 collective and individual artistic entities from the third sector. This survey was carried out in 2017 as part of the revision of the public funding model in Portugal and was the main basis for the new model implemented by the Portuguese government in 2018. Although it is confirmed that Portuguese arts professionals give more importance to the intrinsic value, we also conclude that different concerns co-exist, some of which are closer to the defense of the instrumental or even the institutional value of art.

Paula Guerra: *From Punk to Funk: Dynamics of Artistic and Musical Reconfiguration in Brazil and Portugal*
This communication explores the modalities of involvement of young people in underground punk music scenes, as they forge do-it-yourselves (DIY) careers through applying skills in production, promotion, composition and performance, acquired through long-term immersion in these scenes. In each career we can see an illustration of how youth culture can be seen as a platform through which young people acquire practical skills and competences in an era of risk, uncertainty and precarious living. Working with a corpus of over 200 interviews, we propose an analysis of the representations of Portuguese punk scene members with regards to DIY, and how they experience and develop scene knowledge, networks and skills, which are crucial as a gateway of these subcultural entrepreneurs in the larger labour market. We will also attempt to demonstrate the importance of DIY ethos, aesthetics and praxis in the constitution and dynamics of the Portuguese punk scene from the late seventies until today, highlighting its role in the lives of the participants. This approach will be complemented by a recent research developed in Brazil with approximately 30 participants of the Rio de Janeiro's funk scene - particularly women – demonstrating the importance of DIY cultures in the so-called peripherical social and cultural realities. This is due to the importance of the DIY cultures in the development of innovative social and artistic strategies, but also in careers of creative and cultural entrepreneurship - which assume a very considerable value in contemporary society. Thus, from punk to funk is an empirical and comparative theoretical exercise which aims to consolidate the state of the art about the underground music scenes and DIY cultures in recent years. It shows, above all, the potential it has for the reconfiguration of social theory about young people, the arts, aesthetics and culture. Moreover, we will look for these expressions of DIY as an expression of the symbolic capital, enabling careers, pathways, trajectories and roles, as well as functioning as a specific (sub)cultural capital present in most underground musical and artistic events.

Session 2d: MUSEUMS, ARTS EDUCATION AND POPULAR IMAGINATION

Kathrin Hohmaier: *Professional self-conception of artists in educational fields of work*
Artists can be found working in several pedagogical and educational fields of work: They are offering school clubs, creating workshops at youth centers and realize projects in urban spaces and neighborhoods. They are shaping 'creative locations' and the city space for kids and young adults. Artists – at least in Germany – are one of the most influential professional group in cultural education (Autorengruppe Bildungsberichterstattung 2012, 188). Unexplained so far is how orientation and professionalization in this working areas are proceeded and what concept of profession artists develop between the arts and education. In the US, Finland or Switzerland are occur formations between art and education lead by so called teaching or community artists. In Germany there is no systematic and certificated training for artists in education, neither a collective self-organization in occupational unions so far. Despite incentives from culture- and education-policy since the 1970ies, artists in the educational field are prevalent scattered and free-lancing. It's still an open question if there is establishing a new professional field with own dynamics and power relations between the occupational groups of art teachers/ educators and 'art as social practice' artists. Cultural occupations where discussed in the last years mainly under a perspective of increasing 'subjectifying' of work for all occupational groups (Lorey 2006, Loacker 2010, Haak 2008) and as a dimension of social inequality (Manske 2016). Empirically stated is as well a 'multiple job holding' for artists (Menger 1999) but also questioned if there is rising a 'hybrid artist' with a strategic portfolio of different work types (Abbing 2002). Focus of the proposed talk is the question of 'individual professionalization processes' (Schnell 2007) of artists between art and education. In reference to in-depth interviews with artists working in education will their occupational-biographic routes and strategies as well as their professional self-conception be discussed. Abbing, Hans, 2002: Why are artists poor? http://www.oapen.org/search?identifier=340245;keyword=abbing, 21.09.2016.

Heli Ansio: Art for Spirituality, or Just for Fun? Participatory Art Groups in Lutheran Parishes in Finland
Different forms of art have always had a place in religious institutions, but the relationship between art and religion has been sometimes complicated. This presentation concerns the place of participatory art in the Evangelical Lutheran Church of Finland (ELCF). With its four million members, the ELCF is the largest religious denomination in Finland. Even though it is not a state church, the ELCF has many social tasks (such as the keeping of public records and preservation of cultural heritage). In addition, the Church plays a major, yet unofficial, role in social welfare: parishes provide financial support for people in need, and organize various low cost activities for local people. These activities include different art courses and participatory art groups.
My study concerns the meanings that participants, teachers and parish vicars give to participatory artistic activities in ELCF parishes. Who participates in these courses and groups, and why? Who are the teachers and what kind of objectives do they have in relation to art, art education and spirituality in these groups? How do the vicars justify the practice of providing art courses in the church, and how do these activities relate to the fundamental task of the church? What does all this say about the ELCF, and the role that art plays in it?
The study is based on ethnographic fieldwork in three art groups, organized in two parishes in the Helsinki metropolitan area in 2017. One of the groups is a visual art course for adults, one is a dance education group for children under school age and their families, and one is a sacred dance (meditation of the dance) course for adults. The research material consists of participant observation in the groups, and interviews of the group participants (N = 14), their teachers (N = 3) and a vicar of one of the parishes. The presentation discusses the results with a special emphasis on the position of art in urban religious culture. The research has been undertaken as part of the ArtsEqual project funded by the Academy of Finland's Strategic Research Council from its Equality in Society programme (293199/2015).

Peter Mayo, Michael Grech: *Engaging Three Cities' Popular Imagination.   Engaging The 'Holy Week Culture'*
This paper poses the following question for emancipatory pedagogy and politics: How does one build educationally and politically on what captures the people's imagination in particular regions? Holy Week comprises an important series of events taking place in many local communities in the Maltese Islands during the period. We argue that these events extend well beyond religious devotion and piety. These occasions involve several members of many communities most of whom are of working class background. They feature among several events involving local communities that occur throughout the year and that have strong affinities with similar events in Mediterranean countries. As with all social phenomena, these events have political consequences. They might perpetuate, consolidate or challenge existing relations of power in various sites. In this paper, some of the political implications of Holy Week events taking place in Malta are considered. Possible ways of using such events in an emancipatory manner will also be discussed. We do this in light of sessions with people involved in Holy Week events in the Cottonera region in the southern part of the

main island, Malta. We participated in these sessions two years ago. We argue that these pedagogical activities entail creative uses of and pedagogical engagement with what captures the popular imagination.

Maria Hirvi-Ijäs, Virpi Näsänen: *Governing Art – on the discourse of leadership at two major Finnish art museums*

In what direction are art museums heading today? What is the drive for the public activities? "Follow the artist" is one expression used by an international art museum director, when asked about the direction of the art museum. What is the situation in Finland? Who or what is leading and where? The aim of this paper is to discuss governance and leadership in the context of art museums in Finland. Taking two major municipal art museums – Helsinki Art Museum and Espoo Museum of Modern Art – as case organizations and comparing how they strategically position themselves in their mission and vision statements, we get the opportunity to discuss the consequences of the so called New Public Governance (NPG) in the field of contemporary visual art. One point of departure in this discussion would be that implicit in the concept and practice of leading an art museum, is a directing of the discourse of contemporary art. The institution responsible of collecting and showing contemporary art is a main prerequisite for the production and dissemination of art. As a consequence the leadership of art museums is decisive for definitions, values and expectations of art in contemporary society. The two art museums in this study represent the cultural and art policy strategies of the two largest cities in Finland. They have similarities in the general sense, but differ from one another both in the organizational structures and institutional histories. A basic structural comparison will be made as outset for the further examination. The strategic positioning of the museums is examined through the articulated missions, visions and value statements published by the museums, complemented with available policy documents presenting current activities and programming in both institutions. A comparison will be made on the recent developments of the museum organizations and contextual restructurings, as well as on recent and current exhibition programming. One hypothetical aspect to examine is, if there is a contradictory positioning between a participatory and engaged audience on one side, and on the other side a belief and trust in the creative drive of artists to search for the unexpected and unknown. By using theoretical conceptualizations on governmentality and discursive formations, originally developed by Michel Foucault, the analysis of the strategic positioning aims to shed light on the tendencies and directions of the art museums in the Finnish context. Methodologically the study draws from the critical discourse analysis (CDA) tradition developed by Norman Fairclough.

ROUNDTABLE DISCUSSION: AMSRS Research Café 1: Arts Management in a Post-Management Era
Fang Hua; Constance DeVereaux; Kerry McCall Magan
In the talk of *Reinventing the Technology of Human Accomplishment* Gary Hamel pointed out that innovations in management should benefit from the fringe, because he thinks the future happens on the fringe. Gary Hamel's view of learning from the fringe means management should learn from art, music, literature and fashion. Meanwhile, he believes a web-based world has deep values based on openness, meritocracy, flexibility, and collaboration. Although all of these ideas are not totally fresh concepts, when we rethink modern management methods and dismantling the foundations of mainstream management, we are also pushed to think what will happen in the future of the arts management field.

Following on dynamic changes in politics, economics, and especially in science and technology in the contemporary world, arts organizations have to follow the circumstance of change where it located. The new complicated atmosphere brings some new issues in arts management education and research. These changes can push arts management field responses to today's society and expand its width and depth in research and education.

The following topic gives us have a starting point to discuss arts management changes in a Post-Management Era. The following questions are useful in examining this dimension of the future of arts management.

1. Are there identifiable, concrete changes in the arts management field?
2. Arts management field is so deeply entrenched in management ethos in most of its practice, and in training and research. Is there some possibility to break away from management ethos?
3. Can innovation in management in the web-based world also will bring some new change into arts management?
4. What would post-management for arts management look like?
5. What would it entail for practice or research?

13:30 – 14:00   WORKSHOP: THE THEORY AND PRAXIS OF THE ART OF AIKIDO – RYAN JEPSON
Specificities of the demo and level of audience interaction/participant participation can be facilitated depending on the space. Please let me know until one week before the conference where we will hold the this presentation. A room with a stage or outside on grass preferable.

15:00-16:40   Session 3a: URBAN REGENERATION AND GENTRIFICATION

Dan Eugen Ratiu: *Creative City and Artists: the Nature and Sources of Urban Creativity*
Since the creativity turn in the "new economy," the concepts of creativity – creative economy, creative industries, creative class, and creative city – have become predominant in discussions about urban development and regeneration. In this paper, I will examine the concepts of "creativity", "creative class" and "creative city", aiming to clarify the nature and sources of urban creativity, as well as the debate on urban policy that uses these concepts. Therefore, before discussing the role of artists in the realization of urban creativity, I will examine the emergence of creative city's discourses and practices. The main argument is that the different approaches to creativity, creative people and creative city as well as the different creative strategies of the creative city depend not only on the distinct levels of urban space (cultural district / city, small city / metropolis) and agents (artistic organizations / individual artists), but also on the values they share. Although most existing approaches claim scientific objectivity, they are not merely descriptive, but necessarily normative. Therefore, their key concepts, hypotheses and their ideological implications are relevant. The debate is exemplified here by Richard Florida's theory of the nature and importance of the immaterial economic dimensions of urban space, namely the presence of the creative class in the creative city, and Allen J. Scott's polemical answer, which emphasizes not only the positive aspects of the creative city but also the "darkest" ones, as well as its material dimensions and deep social structures. In conclusion, I will show that creative city concept and practice is not (and should not) be limited to entertainment, profit and property development, but it also does (and should) involve community identity, social belongingness, and a deeper sense of place. From this standpoint, a viable and sustainable creative city, i.e. a sustainable urban environment and development is about shaping viable urban places and communities. The artists could freely and autonomously play a key role in this respect as well as in achieving urban creativity, by questioning existing norms and practices and opening up new possibilities for the quality of emotional life and sustainable lifestyles.

Kresimir Krolo, Sven Marcelic, Zeljka Tonkovic: *Challenges For Urban Regeneration? Cultural Preferences And Cultural Capital of Youth in Urban Centres of the Croatian Adriatic*
This presentation discusses the findings of the large quantitative survey conducted amongst high school students in larger Croatian coastal cities. The main aim of the research was to establish patterns of cultural preferences of Croatian Youth with the special emphasis on the role of students' cultural capital, parental cultural capital and the role of value orientations. Quota sample based on the size of the city, gender and type of school (N=2680) was used. Theoretical framework consisted of Bourdieu's theory of cultural capital and Peterson's concepts of univores and omnivores while simultaneously taking into consideration institutional and structural specifics of each city and region. Cultural preferences were measured with the scales of intensity and frequency of visit of cultural events and institutions, including taste in music and TV shows, while cultural capital and values were measured using standardized instruments and scales. An analysis was conducted using factor analysis for patterns of cultural consumption and taste while linear regression analysis was used in order to determine the factors explaining the patterns of cultural consumption. Results suggest that there are two distinct and dominant patterns of cultural consumption, cosmopolitan and local, both explained by various factors of cultural capital and value orientations. Findings will be discussed as a challenge for cities aiming to achieve urban regeneration while dealing with scarce human and institutional resources in the Croatian Adriatic region.

Arturo Rodriguez Morato: *The Arts and the City in the Iberoamerican Space: A New Perspective on Arts-Led Urban Regeneration*
The paper will examine urban regeneration processes sustained in culture and the arts. In this kind of interventions, it is understood that culture and the arts can be used as a catalyst for economic development, urban improvement and social inclusion. There is a standard narrative in academic literature that depicts these processes as inevitably producing negative effects like gentrification and displacement of lower income households or alienation of residents. On the contrary, an alternative literature conceives them in a very positive way as promoting economic development or urban renovation. Both interpretations use to be exclusively based on Anglo-Saxon cases and both tend to be rather simplistic. The Ibero-American experience suggests the importance of a plurality of contexts and the processes dynamics in determining the influence that

the arts can exert on the urban space. In this presentation, the authors will examine a series of Ibero-American cases of urban regeneration based on the arts that will allow them to show this new theoretical perspective.

Cecilia Dinardi: *Can There Be Culture-Led Urban Regeneration Without Gentrification? An Ethnographic Documentary View from Rio De Janeiro, Brazil*

In the last decade, a growing number of policy initiatives have emerged in Latin America as a response to the rise of a 'creative turn' in the global North. This presentation seeks to examine the impact of such turn on the urban imaginaries of policymakers, artists, businessmen, residents and creative workers in Rio de Janeiro, Brazil, through the screening of a short ethnographic documentary film (17 min long) I directed and produced. Reflecting on the use of creative methodologies, the presentation discusses the case of Bhering, a former chocolate industrial factory that has become one of the city's main creative economy hubs. Located in the city's port region, the factory provides workspace to over 70 artists and 20 small creative enterprises across a range of fields and has become a constitutive part of the so-called Port's Creative District, branded and promoted by the local government. In the context of the internationalization of the city, the area has been the target of a large-scale urban operation, Marvellous Port, which planned Rio as an ideal city of spectacles created for urban branding and mediatised cultural consumption (Jaguaribe, 2011), following a neoliberal entrepreneurial logic. Today Bhering functions indirectly as an intermediary between the local residents and the newly transformed port area, raising the question of artists' unintentional complicity in gentrification processes and inviting a reflection about inclusive forms of cultural urbanism, particularly whether there can be culture-led urban regeneration without gentrification.

Session 3b: (DE) TERRITORIALIZATION

David Inglis: *Terroir, De-Territorialization, Re-Teritorialization: The Transnational Spiralling of Wine Spaces*

Over the last 30 years or so, the wine world has undergone multiple processes of globalization. On the one hand, wine markets have become ever more trans-national in nature and scope, with wines travelling through increasingly complex networks and pathways. Wines from hitherto obscure loacles are now appearing in all sorts of placs where they had never been sold and drunk before. At the same time, and as a response to this increased trans-nationalization of wine distribution and consumption, both producers and consumers have demanded ever higher levels of apparent authenticity in what they make and consume. Rising expectations about the localised provenance of wine, seen to hail from a hyper-specific terroir, now structure world wine markets more than ever, with new consumer fractions clamouring for wine that seems to be a totally unique expression of hyper-specific locality. Running alongside this trend are contradictory movements towards the making and selling of anonymous, mass market, highly homogenised wine products that appeal to an emergent 'global palate' that is itself trans-national in nature and exists in highly homogeneous spatial contexts. In all of these processes, new forms of space and location are constantly being created and re-created, especially as regards the cultivation of new spaces which underpin and make possible novel kinds of wine consumer. This paper considers these dynamics, and reflects on how well cultural sociology is placed to understand them, in ways that might go beyond other social scientific perspectives. At the empirical level it considers evidence from Finland about such matters. The Finnish case is suggestive for broader cultural sociological investigation as it highlights particularly well some of the pecularities and ironies involved in what we call here the trans-national spiralling of wine and its ever-multiplying spaces.

Ana Patrícia Barbosa, Ana Luiza Carvalho da Rocha, Alceu Streher Escobar: *About Youth and Territorialities: Ethnographic Study of Young Trajectories on Grande Cruzeiro, in Porto Alegre, RS, Brazil.*

This work presents an ethnographic study about the transgenerational youthful experiences in popular stratum considering time, space, social networks and their territories of life. The object of study is the differential processes, between generations, of social forms of life from the young people in urban spaces of big cities, starting from the quotidian and networks of relations that circumscribe them against the structural conditions of poverty, violence and social segregation in which they live. The research was guided by the argument of the production of territorialities, directing the focus to possible urban youthful experiences. This issue was analysed in this study based on continuites and ruptures on the production of social-spatial youthful dinamics in Grande Cruzeiro, one of the largest (COMEÇA ITALICO) favelas (ACABA ITALICO) in city of Porto Alegre, capital of the state Rio Grande do Sul, Brazil, through the rescue stories and images of memories in the territory presenting it as an object of continuous construction, through an overlapping of layers about time, social subjects and groups, that offer possibilities of duration in face of the quotidian (im)possibilities that are expressed in urban setting. In reference about the study of youthful territorialities, it's a question of understanding the flows that make up the moviments of young people in different generations to make their

lives in the face off the metamorphoses that occur in the lived space, resulting from the intensification in urbanization process and that affect the areas of youth housing that belongs to the poorest layer of population and the strategies built by the residences to remain on their homes. In order to develop this analytical perspective, I chose the study of urban itineraries, collective memory, social trajectories and forms of sociability of young people in a certain space: the region of Grande Cruzeiro, in the city of Porto Alegre, RS. To this end, I constructed a spatial-temporal cartography of territorialities and urban experiences, in order to understand how it developed, overtime, a urban environment that offered possibilities in territorialization / deterritorializations / reterritorializations, continuities / descontinuities.

Daniel Domingues, Luiza Bittencourt: *Creative Territories: Musical Cartography and Cultural Policies*
The article intends to analyze the importance of the use of cartography as a tool for territorial planning and development for the creative economy sector. Therefore, the research uses as an example the cartography "Musical Map - RJ" developed by the team of researchers of Ponte Plural and LabCult (Fluminense Federal University - Brazil) to identify the main socio-technical networks (Latour, 2012) and their respective actors. From this evaluation, the main public policies for the musical sector of this region and their impacts will be identified. In this context, the article also discusses the concept of "musical cities" from the notion of "creative cities". The article concludes by identifying implications for public policies to foster regional creativity for territorial development.

Joost van Loon: *Geworfenheit and Intentsity: Conceptualizing a Sense of Place in the State of Exception*
The idea that the existential grounding of a human being lies in its Geworfenheit (thrown-ness) comes from the Philosophy of Martin Heidgger. However in Sociology, it has not had a great visibility as sociologists prefer to talk about situations or life-worlds. Geworfenheit presupposes location: One always finds oneself thrown into a particular place. It is on that basis that Heidegger referred to an existential being as Da-Sein (being-there). Throwing in Latin is jactare and one can thus see that both ob-ject and sub-ject still retain a reference to throwing. However, whereas by Heidegger, the emphasis is on the "aftermath" of being thrown, an Actor-Network-Theory approach leads us to ask questions about the "act" of throwing. Using a famous image of Banksy-mural of an Israeli soldier pointing a semi-automatic assault-rifle at a Palestinian toddler, this paper investigates the differential intensities of throwing in relation to the bounding-binding of place as modalities of realizing different possibilities of Dasein, with a particular focus on "places of exception" like that of Palestinian settlements in the Occupied Territories. That the image itself has been widely reproduced and copied in different medial forms and has thereby generated a sense of translocality, alludes to the political relevance of creative locations.

Session 3c: **MUSEUMS AND PARTICIPATORY PRACTICES**
Dominik Porczyński: *Local identities from museum curators' perspectives*
 The paper undertakes the problem of art objects use in processes of community description and construction of collective identities within museum context, especially in collection management and exhibiting. In relation to this three assumptions are made: a) aesthetics may relate to collectivity's individual traits; b) growing importance of local communities might be observed due to processes of glocalisation; c) a museum managing and combining objects relating to a local community's historical past participates in process of its identity construction. Sociologist or sociologically sensitive scholars argue that there is a relation between characteristics of art and community which called it into existence (recalling for example Hyppolyte Taine or Georg Simmel works). Since XVIII century an accepted strategy of art exhibiting in museums was grouping artworks according to their provenience. Of course the issue of author's nationality became more important after French Revolution and in the advent of modern nation-state. In case of XIX and XX century Poland artists and ideologists were often preoccupied with the construction of a national style which – as they plan – would cement Polish society divided by partitions. However in XXI century – after more than quarter of a century of democracy and after becoming a member of the European Community – bottom up identity processes started to be increasingly noticeable. While constantly recalling to supra- or national patters, local communities discovered their unique heritage and now use it to distinguish from others still being a part of more complex social and cultural entirety. Museums during its evolution used to be treated as a model of world but after emerging in XIX century a new kind of institution – a national museum – it was the nation that was put on a display as Peggy Levitt stated. Exhibitions became tools for integrating large sets of people that – until then – showed different characteristics. Displays represented imaginary community to insiders and outsiders. Due to the combination of various artefacts: documents, spatial objects, artworks etc. curators invented narratives of common fate. In relation to this the question must be asked if local museums speak about their communities'

part in these 'great narratives' or do they shape their own stories. The paper bases on data collected during two research projects carried out in 2015-2016 and 2017 in South Eastern Poland and Slovakia. The source material contains 50 in-depth interviews conducted with museum staff (curators, managers and educators).

Przemyslaw Kisiel: *Museum of Art and the Expectations of Young Visitors*
The museum of art is a one of those kind of cultural institutions, that are subject to the greatest changes in the contemporary times. This is for a several reasons. First, because a general political and economic conditions of the functioning of museum institutions have changed, which make them institutions more oriented to market rules. Second, because the very idea of museum of art as an institution of culture has dynamically evolving. In place of the traditional way of understanding of the institution of museum, appears the perception according to the spirit of New Museology. And thirdly, because contemporary social expectations about the role and place of the institution of museum of art have changing and differentiating, especially due to the age of visitors or their cultural competence. These all transformations become particularly important and visible, when we examine social functions of a museum of art in the context of other very diverse institutions enabling participation in culture. The aim of presentation is a sociological analysis of the way of perception of art museum institutions by young visitors. The results of the analysis allow to know their expectations towards museum institutions. This problem is a very interesting because young visitors, representatives of millennial generation, participate in social and cultural life in a different way than representatives of previous generations. This problem is also very important, because just millennials will decide about the fate of this kind of institution in not far future. The analysis of the perception of museum institutions will be based on the results of an empirical study, carried out among high school students (17-19 years), visiting the National Museum in Cracow (one of the most important museum of art in Poland). The main areas of interest in this study were both preferences in the style of visiting museum exhibitions, opinions of respondents about exhibition being visited, as well as expectations regarding changes in the formula of presenting art in the museum space.

Júlia Perczel Balázs, Vedres Power: *Dynamics Influencing Canon-formation in the Western Artworld*
The research intends to contribute to the discourse on canon-formation; more specifically on the incorporation of Central-East European (CEE) artists in core museum collections of the western artworld. Museums -arguably top institutions of dominant narrative formation- define themselves through the exhibitions they organize and their collections enlarged via their specific acquisition strategies. Nevertheless museums operate as parts of a bigger system, the artworld, where different actors occupy different power positions finding themselves in competition with each other in order to reinforce their positions, to strive for a better one or to create new ones. Consequently the above mentioned processes of self-definition may also function as tools of competition for determining leading interpretations of artistic tendencies and thereby gaining more powerful positions in the system. Building on Pierre Bourdieu's relational theory of artistic fields and taking the notion of Pascale Casanova on the competition among central actors of the field while striving for dominance, I conceptualize the struggle among actors of a semi-peripheral region from the perspective of the central actors of the western artworld. Doing so I analyze the competition among three central actor, the Tate, the MoMA and the Pompidou through analyzing their different acquisition strategies deployed while incorporating artist from the CEE region. Doing so I examined whether specific acquisition strategies may be related to underlying features of artists' exhibition histories, taking into account different modes of acquisition and multiple time period in the acquisition history of the three mentioned museum. I built a dataset comprising all acquired artists in Tate, MoMA and Pompidou as well as all the acquisition related information. As for the artists' exhibitions I built a dataset comprising more than 100 000 exhibitions of more than 3500 CEE artists. Analyzing the three respective collection with Jaccard indexes results showed that the sets of CEE artists incorporated in them predominantly differ. Building and examining the projected bipartite networks of artists from their exhibition histories implies that both specific nation-wise and museum-wise differences are observable depending on certain acquisition periods showing that incorporation of semi-peripheral artists in core collections are dependent on certain paths of artistic carriers. Besides presenting the results, I intend to make transparent the assumptions based on which data was handled in order to make clear the constructed nature of the data and to point out issues and benefits regarding big data usage in research related to sociology of art.

José Soares Neves, Maria João Lima, Jorge Santos: *Publics of National Museums and Their Views on the Visiting Experience*
Publics are central actors for cultural institutions in general, and for museums in particular. They constitute a key factor even to legitimize the existence of those cultural institutions. In recent years, museums visitors increased significantly in Portugal mainly due to foreign visitors. Thus, to promote knowledge and thereby to

respond to the challenges that this increase creates to the Portuguese museums, it is important to know not only visitors' profiles, but also their opinions about the visiting experience. In this paper we discuss analytical and methodological perspectives to articulate the reflections expressed by the publics (their opinions and suggestions) with the museums policies and management. The empirical basis is an open response question that was launched at the end of a visitors' survey held in a computer platform. This survey, carried out over the year 2015 by the initiative of the Portuguese Directorate General of Cultural Heritage (DGPC), covers the visitors in 14 Portuguese national museums with a sample of 13.853 responses. It is representative of the universe constituted by the exhibition visitors, with 15 and more years old, national and foreign. The corpus is composed by 6.656 individual responses (that express opinions and suggestions) and analyzed using CAQDAS.

Session 3d: **ROUNDTABLE DISCUSSION ON CULTURAL PARTICIPATION- Organised by Arts Council Malta**

Joaquim Rius Ulldemolins: *From Creative City to Generative Governance of the Cultural Policy System? The Case of Barcelona's Candidature as UNESCO City of Literature*
The festive culture has become, at the end of the 21st century, an increasingly central element in social life, the territorial identity and in some cases the economy and politics of the cities. Halfway to traditional reproduction, patrimonialization and innovation, the festive culture has been analysed in its symbolic, economic or tourist aspects, but not in an adequate approach as a social space for dispute over cultural and political hegemony in which identity and the traditional social order is in tension with the initiatives aimed at social inclusion and gender equality. From three very relevant cases due to its local and international dimension, Moros i Cristians (Alcoi), Falles (Valencia) and Patum (Berga) the paper analyses this conflict between the traditionalist festive cultural sphere and innovative politics, as well as the various strategies of management of the festivities that lead to a reproduction of the social order and its inequalities or strategies that contribute to greater inclusiveness and equality.

Njordur Sigurjonsson: *What We Talk About When We Talk About Participation*
Cultural policy is often more about what is not there than what is claimed to be its subject matter. As French philosopher Jacques Rancière observes, when stating how things are (or should be) we or whoever is in charge are not only choosing a direction/course for those issues that are on the agenda or stated in the policy, but rather affirming what is talked about, and more generally, seen or heard. Those who do not have power or a voice in the processes of politics not only have no say in the process; they are not seen, mentioned or heard. The text itself, be it legislation, a policy document or a political debate, is therefore more affirming in its omissions than its inclusions, while democratic practice ideally is "the inscription of the part of those who have no part". This study of a cultural policy text, contributes to the discussions about the role of participation rhetoric in cultural policy by examining the first ever formal governmental cultural policy in Iceland and the post-crash rational of the countries ethical and economic revival. Focusing primarily on the importance of "cultural participation" (similar to New Labour's policy from 1997-2010 in the UK), the new National Cultural Policy is partly a critical assessment of the previous decade and partly a justification for continuing high levels of cultural spending after the crash by referring to access and involvement. It is also noteworthy that even if Iceland had for years sustained high levels of general public investment on culture, its government had not set out a general document that outlined its official cultural policy until it was hit by an economic catastrophe in 2009.

Adrian Debattista: *Measuring Cultural Participation*
The Cultural Participation Survey is a population survey with the objective to provide an overview of several characteristics associated with cultural participation in Malta. With the most recent one conducted in 2016, preceded by that of 2011, the survey is methodologically based on UNESCO's Framework from Cultural Statistics (2009) which may involve consumption as well as activities that take place within the community, reflecting quality of life, traditions and beliefs. These activities are measured against socio-demographic variables that enable users to analyse factors that may or may not have a relationship with cultural participation. The 2016 survey was designed upon that of 2011, going beyond giving increasing importance to subjective wellbeing, digital cultural participation as well as additional lifestyle and psychographic variables that enable a deeper understanding of the perceptions and motivations behind modes of participation. Besides findings that suggest an increase in participation across most cultural domains from 2011, new insights emerged in terms of barriers and motivations of participation. For instance it was revealed that a significant percentage of people who never attended some type of artistic event, would still be interested but may perceive lack of time or accessibility as a barrier. The range of psychographic variables (derived from perception based questions about cultural and social life) also aid cultural operators to segment current and

potential audiences not only by their demographics but also by their values and motivations, enabling more effective marketing, fundraising and programming. 'Non-participation' is then considered to be somewhat problematic in a context where policy is underlined by the principles of social inclusion and democratisation of culture. The assumption is that there are barriers, which once they are removed (e.g. through public funding and subsidies) people will participate. As simplistic as it may sound, what is sometimes omitted from this discussion is individual agency which is influenced by a multiplicity of factors being ranging from psychological, social, cultural and economic and therefore may be minimally impacted by government intervention. With all the public initiatives around (such as EcoC), what are these so-called 'non-participants' choosing to do with their time to gain the same much-lauded benefits, culture has to offer ? Would they still consider their activities to have cultural value? Therefore when looking at both the process and the outcomes of this survey and other similar ones, a series of questions arise that may concern policymakers and cultural operators alike which would be addressed in the proposed session. Why measure cultural participation in the first place? How are the cultural domains to be measured, decided upon at policy level? How to account for the diverse cultural contexts when making cross country comparisons? How are the findings to be interpreted by policymakers and cultural operators? What would be the possible impacts on public funding? What other qualitative research is needed to expand on these statistics, given that the subjective cultural experience is central to participation?

Katarzyna Kajdanek: *Who enjoyed it, who didn't? Social differentiation of experiencing special cultural events of European Capital of Culture Wroclaw 2016*
The main purpose of the paper is to provide empirical input into the discussion on how various socio-economic categories of audiences experience cultural events in their cognitive, emotional, behavioural and interaction-related complexity. Quantitative data on so-called "special weekends" collected during all-year process of evaluation of the European Capital of Culture Wroclaw 2016 will be used to present the effects that diverse cultural events (different in scale, location, field of art, etc.) had on audiences of ECoC 2016. Particular focus will be given to such features of the cultural events like multi-sensuality (using emotions, senses) and power to create social relations, which are also important aspects of participation in culture. The empirical data was collected in 10 CAWI (computer assisted web interviews) surveys from January till December 2016. In total, 5536 people took part in the research. The scale used for measuring experience of events was adopted from De Geus, Richards, Toepoel (2016) and complimented with additional questions on socio-demographic characteristics of members of audiences. It allowed for analysis of how various social categories experience cultural events, what sort of similarities and differences can be observed in this process. The results show that the most significant aspect of experiencing the events was emotional one and the other was the sense of novelty. Cognitive aspect and reflecting on the event was less marked. When it comes to categories of events - the biggest overall impact was made by musical events. Women tended to have more positive experience than men. Also, the youngest (aged 16 and less) and mature audiences (aged 46 and more) pointed to more positive experiences than other age categories. What is more, results show that people with lower educational attainment level tended to have more positive experience than people who were better educated. Data collected for the research and presented in the paper shows differences in experiencing results and reveal patterns of experiencing events characteristic to specific social categories.

<u>Session 3e:</u>   **ART MARKETS, ART PRACTICE AND MEMORY**

Camila van Diest: New 'Memory Paths' and Commemorative Art in Chile
The official politics of memory carried out in Chile after the restoration of democracy, in 1990, emphasized the idea of a national reconciliation more than the clarification of the crimes of the dictatorship (1973-1990). Commemorative initiatives and memorial struggles in this country have generally followed a "bottom up" dynamic in which the State reacts to civil society's demands. Even if the crimes are condemned in public discourses, the collective memory of this violent past appears today as a "dissonant heritage" (Tunbridge and Ashworth, 1996), whose judgment is not consensual among the multiple political actors. The desire to erase the traces of the crimes printed in these former detention centers was evident during the dictatorship. Nevertheless, the demolition of these sites, generally under cover of legal vacuums, is still recurrent. Given this, human rights associations and relatives of victims react by demanding the legal protection of these sites through their categorization as "historical monuments", promoting campaigns of denunciation among public opinion. Although the processes of recovering these places have been object of several researches in social sciences today, the emerging forms of "networking" places of remembrance remain little studied in this country. In the framework of a socio-anthropological study about the construction of new "artifacts" of memory – the "memory paths" that have been created by human rights associations in recent years - this presentation will address the role that commemorative art works can play in this emerging ways of spatialize

memories. Founding our analysis on an empirical and comprehensive viewpoint, we will focus in the example of a singular art work: a sculpture-memorial plaque, chosen by a public call for tender launched to set up a new "memory path" consisting of three different sites in the region of Valparaiso. We will study the social life of this work and the disputes about the past that it might have triggered. What were the principles for the selection of this work? What values and symbols does it highlights and wants to transmit? Finally, we will examine the interaction of this memorial work with its contexts of inscription, quite different in social and geographical terms. These reflections will allow us to discuss the collective production of narratives that are shaping these "places of memory" in contemporary Chile, by taking into consideration the different versions of the past that these narratives lead to the public scene.

Ellen Loots, Mariangela Lavanga, Lénia Marques, Lilia Sacco: *Clustering and Collaboration of Independent Fashion Designers*
One of the most-discussed tensions in the cultural and creative industries is that between art and commerce, creativity and business, the artistic and the economic logic. In the cultural and creative industries (henceforth, CCI), the vivid ambivalence between bohemian and entrepreneurial imperatives has been well-recognised (Caves 2000). However, factual insights into how bohemian and entrepreneurial behaviour relate, in terms of artists' identity formation, are limited and the few existent findings are inconsistent. On the one hand, there is the view that an orientation towards the market endangers someone's artistic relevance (e.g., Coulson 2012). Also, there is a general belief that someone's extrinsic motivation, which is triggered by external rewards such as money or appraisal, crowds-out the intrinsic motivation that reflects the inner drive of the artistic genius (Frey and Jegen 2001). This tenet implies that creatives must choose between either a bohemian or entrepreneurial approach to the arts, because the amalgamation of both would not work. On the other hand, empirical studies have suggested that bohemian and entrepreneurial identities are able to coexist. For example, Eikhof and Haunschild (2006) found that creatives exhibit entrepreneurial behaviour while being driven by bohemian identities: the artists in their study considered their artistic identity as inclusive of business-related aspects. Also, Beckman (2005) and Bridgstock (2013) found that bohemian and entrepreneurial identities can synergise and together allow for staying adaptable in the process of managing a career in the arts. Such findings suggest that bohemian and entrepreneurial career identities cohere rather than compete. This paper investigates to what extent this discrepancy manifests itself in young musicians' career identities. Based on qualitative research, we distinguish between bohemian and entrepreneurial career identities. The goal of our study is to understand whether the two compete (stand in tension) or cohere (harmonise). We address this in a quantitative manner, by surveying 146 music students from two Dutch music schools. An exploratory factor analysis reveals three components of musicians' career identities, which pertain to 'open-mindedness', 'career-mindedness' and 'money-mindedness'. The former two unite bohemian and entrepreneurial career identity items. None of the components exhibits exclusively bohemian career identity items. This leads us to conclude that young musicians do not necessarily experience tensions between bohemian and entrepreneurial imperatives. Rather, they hold career identities that combine bohemian and entrepreneurial elements in a synergetic manner.

Elena Kaip: *Living With Things: Materialization of Ideas in Urban Context*
This paper deals with the study of the influence of things on actions and social processes in urban areas. Among other things, with questions such as how cultural phenomes can be translated into material form and it is possible to design the socially sustainable in a more ecologically sustainable way with materialized ideas. Traditionally, the primary focus of sociology is on the order of social relations, which is usually separated from material culture. It was only in the context of the poststructuralist discussion that the sociological view was directed towards the activity of materiality respectively the life of things and their structuring potential. The recently trained sociology of design, including spatial and architectural sociology, deals precisely with such questions about the relationship between people and things, but without however addressing the explicit question of the interlinking of people and things with each other. Based on Benjamin's concept of the language of things and design sociology, this project aims to develop an approach that analyses the questions of connectivity and possible mutual influence. The language of things communicates its expression value and frequency of appearance. So it's the way one is addressed by one thing. As a result, things consist of relationships of power that are in exchange with each other and are able to change existing relationships. The question is how the appearance of a thing should be designed so that it can be connected to people. The frequency of publication is regarded as an interface. This logic of the interface at Benjamin is at the same time a logic of relation-generating translation or transmission, which has to be examined in this project from a design- sociological perspective. By giving things their own language, the material world of a human being moves into the social dimension, and spatial constellations can be established socially. In doing so, the human-

space-structure in the urban context is to be explicitly taken into account and the possible reciprocal, structuring influences in a space or context on the existing conditions are to be taken into account and reflected upon. Using the example of socio-technical activities such as action days and awareness raising art projects, a relational design perspective will be used to investigate how and why people and things network in the context of urban climate protection and to what extent this interweaving of objects in space establishes new perspectives, habits and modes of action.

Brandellero Amanda: *Placing Art in the Global Art Market: Status, Practices And Networks of Brazilian Art Galleries in a Transnational Cultural Field*

This paper explores the way art gallerists and artists from Brazil - a market considered 'emergent' - position themselves globally. It examines how globalization of markets is experienced and practiced by "peripheral" agents, by focusing on how Brazilian contemporary art is placed in the global art market, and how this structures the institutional logics and market dynamics locally. The article shows how international status differentials between Brazilian art galleries and artists reflect and determine practices. The data analysis is based on a combination of cluster analysis of secondary data of Brazilian art galleries' national and international art fair participation from 2000-2013, and qualitative interviews (37 gallerists and 15 artists), and participant observation in São Paulo and Rio de Janeiro. It shows how art galleries and artists adopt global practices locally, and engage in networks transnationally to achieve status gains abroad and at home. It also highlights how the market has consolidated both locally and internationally around three art gallery status positions: the high end internationally oriented, the second-tier national and internationally oriented, and the exclusively national. Globalisation destabilizes the local field, but also brings new elements of stability in the form of global conventions, working practices, and valorization scripts. I identify three repertoires that shift the art market status position of galleries along the local/global continuum: being local – that is understanding one's role and position as essentially serving a market which is geographically bound by the city or nation; being global locally – that is adopting the 'rules' of the global art market, showcasing foreign artists, or producing art which corresponds to global aesthetics; going global – by strengthening global social networks, by accessing art fairs and institutions abroad. As a result, the local field finds new stability in mirroring the global status positioning of actors, as it starts to count locally. At the same time, the higher the status of art market participants, the higher the denial of local practices and networks.

17.00- 18.40   Session 4a: RIGHT TO THE CITY AND URBAN MOBILITIES

Karolina Thel: *Right to the City. Case of Rog in Ljubljana, Slovenia*

Rog is a former bicycle factory located in the center of Ljubljana, currently in use by artists and socially engaged groups dealing with youth, local community, minorities and migrants. Since 2017 it's an arena of conflict between the community of ROG and local municipality on the issue of the right to the city. In my paper I'm trying to proof, that spatial conflicts should be analyzed not only as conflicts of interests, but also as conflicts of values. Social perception and understanding of the concept of urban development, with the values hidden behind, influence process of shaping of urban space. Spatial transformation, attitude toward regeneration and gentrification tell us much about the social values and the society in general. I'm also trying to argue, that engagement in conflicts can be seen as an act of "organic", bottom-up participation, that could be interpreted not as a threat to development, but as potential contribution of the civil society in constructing and reconstructing the cities. Research is based on 11 IDI and participant observation made in Ljubljana since September 2016-February 2017. I was researching group of artists, activists and experts involved in the ongoing conflict. Main objective of my research was to analyze visions and values carried by different actors/stakeholders engaged in conflicts regarding urban development. The conclusions apply to the broader context of city management and the approved vision of socio-economic development. Theoretical background refers in particular to Butler, Arendt, Lyotard, Urry, Mouffe, Habermas and Jałowiecki.

Olesya Klyushina, Anna Strelnikova, Jana Bragina: *Life, No Factories: "Presence" of Former "Working Districts" of Moscow Seen by New Generation of Citizens*

In this presentation, we would like to show how young generation of Moscow citizens identify themselves and their district – Tushino - formerly working district of the capital with specific past and territorial identity, where by now factories cease to function, leasing territories to small multifunctional tenants. The presented findings were received during the research project "Past and presence of working districts: transformations of sociocultural and territorial identity" (carrying out by the Russian Academy of Sciences and the Higher School of Economics, 2017-2018), were we used semi-structured interviews with elements of biographical walk with

citizens of the district, and thematic discourse analysis of online-media used by locals to discuss topics connected with their area. In the latter part of the study, our research question concentrated on sociocultural and territorial self-identification of young citizens of Tushino who never had "factory-working" experience in their lives. Current transformation of territories from industrial to postindustrial reflects in narratives of local citizens and in their practices of visual perception (Strelnikova, Vanke, 2017), and Tushino district in not an exception. Our findings show a steady transformation of the district, increasing level of nonpolitical social activism, realized in the right and opportunity to save or change some natural or infrastructural elements of the districts, etc. This represents a striking contrast with experience of the Soviet times, when urban development and maintaining, including planning and organization of life in the area, were considered as a solely state concern. Apart from this, we fixed gendered specific of occurring transformations: "women with dogs" and "women with babies" are appeared to be the most active categories of locals. In short, they play different roles rooted in their specific life situations (locally concentrated communication, temporary isolation, etc.), but realize traditional function of "the keeper of the hearth" in the broad context of the district. In our case, they played the most important role in civic process organization in Tushino. Thus, results of our analysis demonstrates changing attitude of "new citizens" of Tushino district to their local urban environment.

John Bingham-Hall: *Making "Cultural Infrastructure": Planning for Culture Beyond the Creative City*
In 2016 the current Mayor of London, Sadiq Khan, promised as part of his campaign manifesto to develop a London-wide planning strategy for "cultural infrastructure", to "identify what we need in order to sustain London's future as a cultural capital". Yet in the development of this strategy, and more widely, it remains unclear exactly what constitutes the infrastructure of cultural life, and how and why it should be created. As part of an 'infrastructural turn' in thinking about cities a wide range of conditions have been framed, alongside more 'traditional' physical systems for movement and resource distribution, as infrastructures for social phenomena - communication networks, legislation, specific urban morphologies and so on. With these issues in mind, the research group Theatrum Mundi initiated an investigation asking 'what are the conditions for different forms of culture, and can they be designed into the city?' Bringing together focus groups with practitioners working in three general forms of culture - making, performance, and writing - the research revealed the ways different modes of production are impacted by material, immaterial, and ecological aspects of urban space. Starting with these data, four architectural practices developed propositional design strategies to explore how infrastructural provision might work in this setting. This paper will present designs and analysis published in the 2017 Theatrum Mundi report Making Cultural Infrastructure. In this, we demonstrate how an infrastructural approach to culture could get beyond creative ambiance and consumption as policy aims that instrumentalise artistic products in place-branding, and move towards the creation of urban form with the capacity and disposition to support processes of cultural expression. We also outline a conceptual framework for analysing the values implicit within different forms of cultural infrastructure, in terms of their determinacy, stability, and visibility: nuances otherwise missing from policy debates around this increasingly widespread idea.

Pedro Santos Boia, Graça Boal-Palheiros: *A Rehearsal of Orquestra Geração in Real-Time: Production of Order, Discipline and Authority*
The El Sistema [ES] program of youth orchestras founded by J. A. Abreu in Venezuela in 1975 aimed to foster the social inclusion of children and adolescents seen as vulnerable or at risk. It has since grown and extended itself beyond the borders of Venezuela, becoming a well-known international and global project. Widespread social, artistic, and media recognition of Sistema as an astonishing demonstration of the "transformative power of music" (Tunstall, 2012) has praised the program for its positive social impacts upon its young participants by fostering life changes, inclusion, and social mobility. This consensual view has been recently challenged and criticized as being idealistic and emotionally driven, through claims that positive 'effects' and social outcomes are overstated and that there is an unacknowledged negative side related to autocracy and exclusion (Baker, 2014).The controversy is set and positions tend now to be polarized between proponents and detractors of ES and similar projects. One of the ways to make the research and debate about these socio-musical educational programs move on is by giving space to the young participants' own voices while exploring ambivalence and contradiction. This paper proposes a qualitative plunge into the richness of participants' views and experiences by treating equally potentially positive and negative aspects of the program (Boia, forthcoming). This is expected to contribute to accomplish a more rational and analytical perspective on ES instead of reproducing either a purely emotional and idealistic or an overcritical view.
Sociological portraits based on qualitative interviews with young participants were deployed in a research on Portuguese Sistema-inspired "Orquestra Geração", both as a way to analyse the young players' experiences through the lens of dispositional theory (Lahire 2002) and to give space to their voices (Lopes, Boia, Veloso,

Caldas 2017). Five of these cases will be discussed with the specific aim of exploring their ambiguities and contradictions and to shed light into the nuances of participants' lives and project experiences. This will be an opportunity for an empirically grounded discussion on topics important to be reflexive about: (in)flexibility in instrument choice; social-ethnic-musical sense of belonging, identity and taste; discipline versus freedom; 'classical' versus pop music; listening versus playing; imagined professional futures; inclusion and exclusion. Ambiguity and contradiction, as privileged inducers of critical thinking, are embraced here as a means to stimulate new possible developments in ES research towards complexity and beyond the risks of a restriction to unidimensional perspectives that may tend to 'see' only positive or negative aspects and 'ignore' the other of these dimensions.

Session 4b: PROMOTION AND COMMERCIALISATION OF WORKS OF ART

Jaroslaw Dzialek & Monika Murzyn-Kupisz: *Changing Perceptions and Spatial Dynamics of Artistic Locations in Post-Socialist Cities*
The aim of our paper is to investigate the dynamic relations between« artistic locations and urban space in the post-socialist context. Since the end of the 1980s both artistic life and urban space in Polish and other Central and Eastern European cities have been freed from more or less powerful control of communist authorities and have become, for good and for bad, subject to market forces. On the one hand, various processes observed in post-socialist cities, especially in their central, often historical districts, such as functional changes, reprivatisation, different forms of gentrification and touristification (Kovacs et al. 2015; Górczyńska 2016, 2017), have strongly affected artistic communities. They have had and still do have a significant impact on the location of artists' places of residence, leisure, networking, creative production and consumption, especially those of more independent character. On the other hand, artists have begun to look for new urban territories not only in response to economic pressures but also following shifting identities of new generations of creative and performing artists contesting more traditional or mainstream artistic practices (Zukin 2008; Vivant 2010; Harris 2011). We use geobiographical interviews (Karjalainen 2003) with artists representing different disciplines, genres and generations to uncover the changing perceptions and parallel evolutions of their artistic milieus as seen by their creators and participants and reflected in changing locations of artistic production and consumption. Focusing on two distinct large Polish cities with different historical experiences and images in the national context – Krakow and Katowice – we apply P. Bourdieu's (1993, 1996) concept of the field of art to explain perceived oppositions in artistic production and consumption (orthodoxy versus heterodoxy) and their locations in the urban context (centrality versus marginality). At the same time, we refer to the concept of the life cycle of artistic quarters and their successive 'migrations' to new areas within contemporary cities (Zukin, Braslow 2011; Działek, Murzyn-Kupisz 2014).

Sandra Balbierz: *Datafied Spaces: (Re-)figuring the City as Laboratory.*
How can we conceptualize the (re-)figuration of (city) spaces in the age of Big Data? How might new technologies of data storage, analysis and prediction (DSAP) create (city) spaces and modify our 'being-in' the city? How will interactions between people, things and data be negotiated and organized in interaction with new technologies? With the example of the smart city Songdo this paper aims to re-thing the metaphor of a city as a 'social laboratory' (Small 1894; Park 1915; 1967) from the background of emerging technologies of Data Storage, Analysis and Prediction (DSAP). Experimenting with Chicago School's reading of the USA as a laboratory, 'where the combining possibilities of races will be tested' (Small 1894: 179), it is asked as to how far 'smart' (city) spaces are being produced as socio-technological laboratories where attention and observance are modified for means of control and optimization. It is argued that data-driven technologies challenge classical approaches and concepts of Urban Sociology and the Sociology of Space. As Roger Burrows and David Beer posit, most social scientists are 'familiar with the notion of the urban'. What is new and less focussed upon is the notion of informatics (Burrows / Beer 2013: 61) as 'hardware and software that have merged telecommunications with computer technology [...]' (Hayles 1999: 313). This can be illustrated by facing Cisco's plan for Songdo to »wire every square inch of the city with synapses« and by facing their vision of a "world as interface, an entire sensory environment where human actions and reactions, from eye movement to body movements can be traces, tracked, and responded to in the name of consumer satisfaction and work efficiency" (Halpern 2014: 3) Starting from this background, this paper aims to rethink the metaphor of the city as laboratory by developing a theoretical understanding of the (re-)figuration of city spaces under the technological condition of digitization and datafication and beyond social and technical determinism.

Dominik Bartmanski & Ian Woodward: *Making Independent Music: Urban Ecologies, Prosumer Networks, And The Meanings Of Making Things*

This presentation draws upon interview and ethnographic data from a large international study of independent music labels in electronic music scenes to explore how the ideology of independent music making is entangled with meaning formations and with specific spatio-material contexts in neighborhoods and cities. We often hear about the changing ways people consume and listen to music. In the public domain, stories of music consumption markets tend to be the ones that stick – for example, the Sony Walkman, the i-Pod and the MP3, mobile listening, headphone cultures, the death of vinyl and its celebrity-like renaissance. But, what about how music is made, distributed, marketed, and how it becomes an agent entangled with material and cultural forces in cities, scenes and spaces? And, moreover in the context of this project, what happens to music makers and music professionals who make music to sell, but who aren't affiliated with the 'big-music' industry? This paper explores the meaning of independent cultural production in this context, showing how micro and niche record labels go about making, materialising, and distributing their music. A key part of this process involves transformations and exchanges of cultural capital and economic capital at individual and group level which use the city and translocal connections as resources. In independent markets, record labels are frontstage signifiers of artistic style, of local meaning and scene-related capital, artistic innovation, and even cultural resistance. They are scene participants, taste-makers, lifestyle entrepreneurs, and scene producers, but also enthusiastic consumers of the cultural content of independent scenes. In this context, artistic integrity and style considerations are more important than the star-system and profit margins, and cultural and symbolic capital are at least as important as financial capital. This paper examines the meanings, practices and networks that sustain the production of independent music consumption in this context.

Graciela Trajtenberg: *Uncommissioned Street Art: Site-Specific or ANT?*

Uncommissioned Street Art: Site-Specific or ANT? Graciela Trajtenberg The Academic College of Tel Aviv-Yafo. Since the late 1970s the term 'site-specific art' has spread across different art worlds, nowadays it applies to visual arts, theater, dance, and documentary cinematography. It refers to a work of art designed specifically for a particular location and that has an interrelationship with the location. Site-specific refers to an artist's intervention in a specific locale, creating a work that is integrated with its surroundings and that explores its relationship to the topography of its locale, whether indoors or out, urban, desert, marine, or otherwise. The term was first defined by American artists Robert Irwin but it was actually first used in the mid-1970s by young sculptors, such as Patricia Johanson, Dennis Oppenheim, and Athena Tacha, who had started executing public commissions for large urban sites. Modernist art objects were transportable, nomadic, could only exist in the museum space and were the objects of the market and commodification. Since 1960 the artists were trying to find a way out of this situation and thus drew attention to the site and the context around this site. These practices are also defined as post-studio art. The work of art is created in the site and could only exist in it. In such circumstances - it cannot be moved or changed. Yet, from the sociological point of view, the term requires further elaboration. First, it seems that the term 'site-specific' has proliferated to the extent that it already lost it explanatory properties. Second, the term 'site-specific' can be defined as an emic account. As such, is a quintessential part of the artistic practice but lack the perspective that encompasses all the factors involved in the social process. Uncommissioned street art is an artistic accomplishment that includes human and non-human components. A current location, can comprise a unique combination of physical elements: depth, length, weight, height, shape, walls, temperature. Such as, uncommissioned street art can be described as a socially and materially heterogeneous system. I claim that a sociological analysis of uncommissioned street art following the steps of Actor-Network-Theory can advance the understanding of the artistic practice and increase our knowledge of its peculiarities.

Session 4c: ARTISTS AND AUDIENCES IN CITIES

Caroline Marcoux-Gendron: *Studying Immigrant Audience Practices in the City of Montreal, or How to Better Acknowledge the Diversity of Relationships with Culture*

Cities are favourable sites for studies of cultural audiences by virtue of their particular cultural offerings and demands, both in terms of the concentration of arts programming (Walker and Scott-Melnyk 2002) and intensity of audience participation (Tepper and Gao 2008). Moreover, a city's population density (Wirth 1938) fosters phenomena of "copresent audiences […] in urban cores" (Radice and Boudreault-Fournier 2017, 11), facilitating direct observation of attendees. However, cultural sociologists have yet to fully address another important feature of cities, namely their social heterogeneity: few studies have considered the audience practices of immigrants. In this era of amplification and increasing complexity of human migrations – the ''superdiversity'' of migration flows (Vertovec 2007) – that mainly settle in cities, this issue becomes essential

for understanding a city's cultural dynamics. Nevertheless, studying these phenomena requires adapted approaches (Novak-Leonard *et al.* 2015). Although some American studies combining different techniques of data collection have shown that participation patterns of immigrant groups contribute to the growth of an informal arts sector and thereby transform the local cultural economy (Stern *et al.* 2010), they have also underlined how such informal activities are often invisible to the public as well as researchers (Wali *et al.* 2002), because they frequently fall outside the scope of what is considered to be cultural participation.

This paper emerges from my dissertation project that explores the dynamics of participation in Montreal's musical life by North African immigrants to understand the variety of their interests and the events they attend. Faced with a general lack of data on the topic, my strategy has been to take a qualitative and exploratory approach, combining 45 semi-structured interviews with observations in varied musical contexts. Using these ethnographic methods, I have created a series of in-depth case studies that highlight the diversity of these individuals' musical profiles and the multiple facets of their cultural participation. On a broader level, my project and its results encourage the consideration of how a city's population diversity also implies a diversity of relationships with culture: people born in different sociocultural contexts can be socialized to culture differently and therefore have distinct ''practical and symbolic uses'' (Bellavance 2008, 191) of culture. In short, I emphasize the need to call into question dominant theoretical and methodological approaches in cultural sociology to better acknowledge '' 'another' cultural participation'' (Poirier 2012, i) than the one that is usually studied, but that nevertheless shapes our cities' cultural dynamics.

Anna Logrén: *Encounters and Confrontations of an Artist in a Multicultural Community Art Group*
Artistic practices supporting social participation and integration of multicultural community members are the focus of governmental art funding in many European countries. This presentation proposes an analytical view of these current trends via a case study on the domain of Finnish community art. Theories of dialogical art, multimodal communication and positioning are combined in this multidisciplinary study, which is based on a year-long follow-up of the development of the multicultural "Able Art Group" (AAG) and interviews with its leader, community artist and choreographer, Minni Hirvonen. The group is based in Eastern Finland, where the demographics of the population are changing, and newcomers are considered to be a vulnerable group as a result of the declining economy, social inequality and racist prejudices. The AAG was created as a social space for the empowerment of marginalised community members, and methods of aesthetic self-expression and collective experimentation were used to achieve these objectives. Interaction is a way to bridge the gap between different types of people. The hierarchies of the artist's identities are fluid within the group; as an organiser and instructor, the artist dominates the group, but as a co-participant, the artist is a learner and an observer. During the creative exercises the relationship between the artist and other participants is less hierarchical. The foundational ideals of the group are partially derived from within the group, opposing factors such as communicational insecurity and a sense of a lack of creativity, conventional conceptions of art and artist still maintain hierarchies among participants. A distinction between the professional artist and amateur participants is emphasised in formal contexts. In the media the professional (white) artist is portrayed as the face of the group. Fixed practices of funding institutions limit the full potential of the individual abilities of group members and their institutional voice as well.

Francesca Setzu: *Creating an Artistic Headpieces: An Ethnographic Observation of Hat Making Process in French Millinery Sector*
This paper will focus on the creative process in women's millinery sector. Adopting an analytic perspective at the intersection between sociology and ethnology, I explore the hat's production in France, a country with an old fashioned tradition. In spite of the mass consumption and the merchandise series artfully displayed in department stores, some milliners could decide to embark on a more artistic venture, making an original and unique headpiece. Why they choose to produce a rare object that only some people can afford? In order to understand, milliners' decisions, I have conducted intensive individual interviews with 10 Parisian milliners. A qualitative approach allowed us to answer to the following questions: how these milliners consider themselves, as artists or as craft maker? How they explain the transformation from a basic hat into an artistic masterpiece? Although using ethnographic data collected during an intensive millinery master class, I analyze techniques and hands-on practices in hat making process: designing for different face shapes; choosing the different materials, measuring, cutting and assembling elements together in order to achieve different effects. Could techniques and materials define the boundaries between craft and art in millinery sector?

Georgiana Buț: *Art Makes A City: Münster As The Site For A Public Collection*
Taking place every 10 years, Skulptur Projekte Münster is one of the prominent contemporary art events, alongside the more frequent Documenta, Manifesta and Venice Biennale. From one edition to the other, this

"long-term study" (Brigitte Franzen) allows for a deepened understanding of the way in which time can shape meanings and perceptions of artworks in changing societal contexts, but also how, through duration, certain works point to the social change which we, as part of it, do not necessarily notice. From the first edition in 1977, which was a two part exhibition - a survey at the Westfälische Landesmuseum and a selection of artworks created in situ - to the third edition, when the curators placed the Westfälische Landesmuseum in the middle of the 1997 event, untill the fifth edition in 2017, which elevated the presence of performance and temporary installations, Skulptur Projekte Münster has acted as a public art collection which freely explored the tension between what is fixed and what is ephemeral. Presenting in the urban landscape artworks that do not shout their identity as artworks, but rather embrace the space and permit the city to give them a function and to change them, the artworks of SPM invite a collective isolated togetherness. As curator Kasper König, artistic director and initiator of SPM beautifully puts it, "it is very comfortable to be around people without having to know them". Taking after the title of a conversation between Kasper König and Hans Ulrich Obrist, at the DLD 2017 Conference in Munich, "Contemporary Germany – Sculpture Makes A City", this paper turns to the SPM exhibition, which proves an excellent study case for analyzing the dialog between museum (interior) and urban (exterior) space, in order to address institutional models which physically expand towards and shape the public sphere, and which create room for the ever-changing meanings of public and private, while redefining the collection.

Session 4d: **CULTURE AND PUBLIC MEMORY**
Anna Lisa Tota: "Pieces of the Past": Visual Culture, Photography, and Public Memory
This paper explores the relevance of photography for individual, collective and public memories. It focuses on the role and function of the photo as a "condenser", a summary of a particular part of reality. A photograph represents always a very small portion of reality, but it works as a whole, a synecdoche. The power and capacity of photography to convey ideological meanings are related to this specific characteristic of the photographic medium. One can easily forget that a photo is "just a photo", because it has a lot in common with the reality it wants to portray. How does a photo work as a medium of memory? How can one influence the representation of the biographical history of a family or the public representation of a traumatic event through a photograph? This power of representation has several implications both from the ethical and political point of view, which should not be neglected. In my contribution, I will focus on photography as a primary medium of transgenerational transmission of trauma and I will consider a few empirical examples related to the public representation of traumatic events.

Zsófia Nagy: *Myths and Memories of the Hungarian Minority in Slovakia – The Role of CSEMADOK*
The research focuses on the myths, memories and cultural practices of the Hungarian minority living in Slovakia. The history of the minority group starts in 1920 after the First World War with the fall of the Austro-Hungarian Empire when Hungarians who were living in the Northern parts of Hungary became citizens of the new republic of Czechoslovakia. Separated from the former institutional background they had to reinvent themselves as a community – a community that has communal consciousness, history, common memories, traditions and cultural heritage. After the Second World War Czechoslovakia re-established itself as a 'clear nation state' without any minority groups: Germans and Hungarians were expelled from the country. In 1948 the communist takeover and the ideology of the proletarian internationalism changed this policy, or at least made it less implicit. The Czechoslovak Communist Party established a cultural organization for the Hungarian minority: it was called CSEMADOK (Czechoslovak Hungarian Worker's Cultural Association). Without any other cultural, social and political organization this institution became responsible for all the fields of culture and was strongly controlled by the Party. The analysis of the historical-ideological circumstances is crucial to understand how the CSEMADOK made its decisions about cultural representation. They had to invent the traditions of an imagined community and make decisions about forgetting and remembrance. I'm investigating how the policies of the organisation are changing at important historical and ideological turning points. On the other hand, the research aims to analyze the cultural practices formed by CSEMADOK. The organization still exists and tries to keep its monopoly situation in many fields so it has a fundamental role in the situation of the Hungarian minority culture and identity in the present Slovakia.

Magnus Ring: *Art and Memorialization of Cultural Trauma. The Case of Utöya, Norway*
This paper takes its point of departure in the once planned, but later stopped, memorial over the Utöya massacre in Norway. The suggested memorial called Memory Wound was designed by Swedish artist Jonas Dahlberg and would in reality become two memorials, one at Utöya and one in Olso. Examining the debate that eventually led to the cancellation of the planned memorial project, the paper raises questions on the representation of cultural trauma and the negotiation of memorialization in terms of processes of public

memory and history. Cultural trauma typically occurs when a collective been subjected to events of such a character that it marks their collective memory, asks questions about their common identity that may in turn have an impact on their future identity. In the process of formulating and overcoming cultural trauma different carrier groups are at stake about the outcome of that process including how the trauma should and could be remembered and become a part of public and collective history. Artists and artwork plays an important part of the constitution of public memory in relation to memorialisation of cultural trauma and how it eventually becomes a part of a collective's common past and how it is understood in retrospective and there are numerous examples of how artists contribute to this process. However, as artists presents such works, controversies are commonly raised and issues beyond mere artistic expressions comes at stake. In the discussed case, it becomes evident that artistic expressions of collective traumas may be interpreted as controversial and even stopped. As this is not always the case There are for instance numerous more conventional memorials of Utöya that not at all got the same attention and stirred the same controversy. The nature of the controversy also says something of the nature of the difficulties in formulating the memorialization of trauma as such.

Katarzyna Niziołek: *Participatory Theatre As A Means To Access Subordinate Memories*
The paper is aimed at presenting and discussing a new interdisciplinary research project that combines oral history, theatre and social insight. Thematically the project is devoted to the history of so-called "bieżeństwo", which was a migration of people from eastern Poland forced by the retreating Russian Army in 1915 (during the First World War) when the Germans broke the eastern frontline. The stories of those refugees, among whom a large number were peasants of Belarusian origin and women with children, make a crucial part of the regional history that has been largely excluded from common knowledge and neglected by the humanities and social sciences. Methodologically, the approach proposed in the project is based on participatory theatre that engages non-artists both as content providers, and on-stage performers. Theatrical practice has been intended here as a means to collect the marginalised memories of "bieżeństwo" (as they are often kept and transmitted within family circles) and present them to a wider public in a form of a theatrical performance. The starting point of the project is a reportage by Aneta Prymaka-Oniszk "Bieżeństwo 1915. Zapomniani uchodźcy", which is theatrically adapted and used as a leverage to provoke further revelations of private memories of "bieżeństwo". The concept of the project is a result of cooperation of literary researchers Katarzyna Sawicka-Mierzyńska and Danuta Zawadzka, and a sociologist and participatory theatre curator/producer Katarzyna Niziołek. In the paper, both the topic (experiences of "bieżeństwo") and the method (participatory theatre) are briefly introduced in order to raise questions of the scientific possibilities and limitations of such an interdisciplinary, theatre-based approach to memory studies.

Session 4e: WORKSHOP: ARTS MANAGEMENT RESEARCH CAFÉ 1: ARTS MANAGEMENT IN A POST-MANAGEMENT ERA
Fang Hua
A Research Café is a less formal means of engaging with colleagues around topic clusters relating to arts management research than presenting research papers. Each café is staffed with 3 scholars in the field who have used particular methodologies or epistemological frameworks, or have done research leading in a particular direction of interest. Attendees group together to discuss research questions, processes, methodologies, ask questions, and brainstorm around issues. Key to success of the research café is how well the scholars leading a session are able to focus the topic and lead participants in fruitful and rich discussion. Research methods and processes in common use in the arts/cultural management field appear unsuited for what many would like to prove – that the arts have a concrete, discernible, identifiable value to those who engage in them in some way. Some recent studies are casting doubt – not on the benefits of the arts (which remain open to debate) but on the methods used for research to support empirical knowledge, a deeper understanding of management practices, and other purposes. Abstracts submitted for this Research Café should reflect on the field of research in arts/cultural management and consider what constitutes 'good' research in this field. Of interest are the limitations and challenges for conducting "good" research, including ethical issues that arise and how these might be resolved. With salient questions welcomed on whether or not there are research methods and procedures that are inherently unsuited for arts/cultural management. Given that many arts/cultural management researchers and scholars are actively involved in practice, i.e. working for cultural managers in one form or another, are there unavoidable biases that must be addressed? Is research in our field driven by a desire to find particular results? What non-traditional research methods and procedures hold potential for arts/cultural management? This Research Café focuses on research studies in the field of arts/cultural management- the methods used, the processes involved, how studies are completed- and

considers where obvious gaps arise and where improvements can be made. Abstracts can address these questions, or others, that the notion of meta-research in arts/cultural management suggests.

18.40 – 20.30 –   Film: *Hanother*

A Preview of the yet unreleased film *Hanother: urban spaces of possibilities for sustainable futures* (by Sacha Kagan, Former Coordinator of ESA RN2) will be presented exclusively to the conference participants.

How can urban citizens mobilize cultural resources for a bottom-up sustainable urban development? What and where are Spaces of Possibilities for desirable futures? How do alternative futures, Real Utopia, already take shape now? What alliances, networks and communities are involved? How are sustainable futures prefigurated and experienced as an alternative – *hanother* – reality?

Hanother brings to light another Hanover, away from the German middle-size city's cliché of a boring, mainstream, and middle-class urban experience.

Hanother follows cultural actors – in the widest sense of the term. It opens up multiple perspectives on experiments and imaginations of sustainable futures. Hanoverian change-agents are artists, designers and performers, upcyclers, makers and entrepreneurs, activists, Parkour athletes and journalists, masseurs, skateboarders and story-tellers, and are also within the city administration. They are urban change-makers coming from near and far: Hamburgers, Ethiopians, Syrians and long-term Hanoverians alike.

Hanother emerged from a transdisciplinary research project at Leuphana University Lüneburg, "The City as Space of Possibilities" (2015 - 2018, led by Prof. Dr. Volker Kirchberg, Prof. Dr. Ute Stoltenberg, Prof. Dr. Ursula Weisenfeld and Dr. Sacha Kagan). The film not only shares insights from some elements of the research, but is also itself materializing one outcome of a 3-years long transdisciplinary research process through which Sacha Kagan involved his colleagues and students: Combining social, cultural and sustainability sciences with video-making walks and actions (integrating arts-based research and qualitative social science). Follow and like *Hanother* on Facebook: http://www.facebook.com/hanother.film

THURSDAY 6 SEPTEMBER 2018

09:00-10:40   Session 5a: CULTURAL COSMOPOLITANISM & STREET ART

Motti Regev: *Cultural Cosmopolitanism: The Dynamic of World Culture after Globalization*

Cultural Cosmopolitanism: The Dynamic of World Culture after Globalization Abstract for ESA RN 2 and RN 715 Mid Term Conference Motti Regev, The Open University of Israel Based on my work on pop-rock music and other realms, this talk proposes an outline for a sociological theorization of cultural cosmopolitanism. Given the increased use of cosmopolitanism as a major concept in various discussions of globalization, the paper seeks to assert a standpoint specifically on cultural cosmopolitanism, as a term characterizing world culture in early 21st century. In my use, cultural cosmopolitanism refers to the condition of world culture after half a century of intensified globalization. It is a world order in which cultural diversity has not disappeared but rather permuted and reconfigured, based on increased common ground and overlapping practices in the arts and everyday life. My theorization of current cultural cosmopolitanism takes its cues from two sources: Bourdieusian sociology and the perspective of world society. From the first I take the notion of homology between the never ending impulse for cultural innovation in all aspects of art and everyday life, and the ceaseless splitting of national societies into small fractions of tiny collective identities. In the quest of the latter for recognition and distinction, they find in the first a continuous provider of aesthetic objects and cultural practices for constructing nuanced differences of taste and life style. From the second I develop the idea of expressive isomorphism, namely the replication of artistic phenomena and everyday life practices across countries, in a pursuit to locally enact globally circulating models of expressivity and good life believed to embody the forefronts of modernity.

Carmen Leccardi: *Redefining Space-time: Young People, New Forms of Citizenship and Street Art*

Today youth cultures bear the marks of the cult of immediacy (Feixa, Leccardi and Nilan 2016), one of the consequences – perhaps one of the most visible – of high-speed society (Rosa and Scheuerman, 2009). However, the strong temporal pressure that young people are subject to, tangible in the construction of their biographical times, does not hinder their practices of (new) forms of citizenship. As a matter of fact, research highlights direct and indirect youth experimentation in the field of citizenship rights, and "cultural citizenship" in particular (Isin and Wood, 1999). In this context, young people can act as the new "good citizens", capable of playing an active role in the present day crisis of the agora, thus safeguarding forms of participation and rights of cultural expression. It is in this context that young people implement practices of "reterritorialization" (Tomlinson, 1999) of cultural spaces. Even though, with a central focus on the present, these practices are

capable of sparking not only significant processes of reappropriation of the (fast) spaces of the city, but also to transform abstract space (Lefebvre 1974) into historical space.

In this framework, the streets of the city can then become, for many young artists today, variously involved in forms of street art, spaces in which to build forms of personalized civic engagement and "personalized politics". Thanks to creativity, these forms can transform streets and city spaces into spaces open to experimentation and participation.Through street art, new forms of public debate are experimented around the issues of collective life; questions about daily life that can challenge common sense are encouraged; emotions are shared. Acting as cultural (and counter-cultural) activists, many young street artists think of culture in terms of politics, and politics in an exquisitely cultural frame (Leystina 2008). The creative use of spaces thus creates new opportunities to redefine politics starting from the expression of artistic individualities. This is the reason why the cultural practices expressed by young street artists reconquer forms of historic temporality, open to both past and future, while constructing spaces free of marketization.

Aleksandar Brkic: *Theatre in a Mosque: Borders and the Art in Singapore*

It is not so unusual to hear about a visual art installation or a theatre performance in a venue that was in the past used for religious purposes, although it can still cause a lot of controversy in the public. Such was the case of the installation by the Icelandic Art Centre (IAC) at the 2015 Venice Biennale, when they turned the space of a historic church into a mosque. It is more difficult to find cases of active religious venues that are accepting, hosting and/or partnering with contemporary art projects. This also depends on the context, openness and the understanding of the religious community to the discourses of contemporary art as a primarily Western construct. That is why, it is not so uncommon to see contemporary visual art and music performances in the active churches in UK, such as, for example, one of the most active ones in London, Anglo-Catholic Church of England's St Pancras Old Church. On another, "Eastern side" of Christianity, it is really difficult to imagine something like this happening in an active Orthodox Christian Church (Russian, Greek, Armenian, Serbian). Which is why the performances and the image of the feminist art collective "Pussy Riot" gained such a huge publicity. Criticized in Russia, they gained a huge visibility, especially in the US, UK and some European countries, as a symbol of rebellion against "totalitarianism" of the current political system in contemporary Russia. "Pussy Riot", with a serious backing of financial and curatorial support, became a pop culture phenomenon, even appearing in Episode 3/Season 3 of one of the biggest 2010's TV series, Netflix's "House of Cards". The context of Islam makes it much more difficult to connect the discourse of contemporary arts and contemporary theatre to an active mosque as a venue of performance. The main reason for this is role of the arts from the perspective of Qur'an. The only art that is allowed in Islam, is the art that serves Islam as religion, that is there to give the aesthetic, non-critical, representation of the words of holy scriptures. That is why the appearance of "Keelat Theatre Ensemble" in the Singapore theatre landscape in 2008 was a really interesting occurrence. Keelat delves "into Islamic perspectives of issues relevant and common to all theatre audiences with productions that are accessible yet insightful, well-grounded yet open-ended, opinionated yet thought-provoking, and in-so-doing bridge differences of ethnicity, economic status, intellectual capacity, culture and spirituality". This paper will be going deeper into the religious, political and social context of Singapore as a backdrop for the appearance of such a company. It will also explore some of the projects that Keelat worked on, by using the ethnographic approach, interviews with the founders of the Keelat Theatre Ensemble, as well as action research - reflections on the experience of working on a joint project with the company. References: . Bharucha, R. (2000). The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization. Hanover: Wesleyan University Press . Chong, T. (2011). The Theatre and the State in Singapore: Orthodoxy and Resistance. London: Routledge . Ooi, Can-Seng (2010). Political pragmatism and the creative economy: Singapore as a City for the Arts, International Journal of Cultural Policy, 16:4, 403-417 . Nieuwkerk, K. (2011). Muslim Rap, Halal Soaps and Revolutionary Theatre: Artistic Developments in the Muslim World. Austin: University of Texas Press . Vadaketh, S. T. and Low, D. (2014). Hard Choices: Challenging the Singapore Consensus. Singapore: NUS Press . Yousuf, S. (2010). Islamic Elements in Traditional Indonesian and Malay Theatre. Kajian Malaysia, Vol. 28, No. 1, 2010

Ariadna Peralta Lladó: *A Multilevel Conception of the Arts Through the Catalan Novel (1965-1985)*

The aim of this paper is to argue that a multilevel theoretical frame, from the most restricted dimensions of author's intention or formal aspects to the broadest of social context, could bring a deeper understanding of art activity. We will try to argue this by presenting the first stage of our PhD research, which brings together differents sociological theories and researches, on the one hand, and an exploratory review of the Catalan novel during the period 1965-1985, characterised by participant agents as an eclosion of aesthetical variety, on the other. Collins' theory of communities is the main reference because it presents a theory of cultural change and innovation based on four levels: sociopolitical context, institutions, networks and cultural objects. We

focus our research on the two intermediate levels, which are developed taking into account other sociological sources: Peterson's production of the arts approach, useful for its industry insights which can be applied to publishing houses; Crane's theory of social circles, solidarity groups and invisible colleges to explain periods of growth in cultural domains; and specific researches on literature as Sapiro's (political and economic context importance), Powell's (dimensions to be considered in the study of books) or Griswold's (agents interactions to create cultural objects significance). All of them can help understand change and innovation, key concepts related to aesthetical variety, and allow us to conceptualise the Catalan novel in sociological dimensions: i.e. publishing industry, reception and legitimation agents, or networks of collaboration and competition. They also point out some theoretical and methodological issues which should be further developed: the sociological definition of aesthetical variety; the need to consider time as a variable which can refer to concrete cultural objects, movements or periods; the difficulty to recollect historical data; or the unclear nature of studied features, between specificity of literature and generality of culture.

Session 5b: WAYS OF ART-MAKING: NETWORKS AND SPACES
Anna Strelnikova: *Senses, Embedded in Urban Space: Case of Former Industrial Neighborhood*
The industrial urban areas, which were the centers of life in the previous economic period, now became a place to re-use for another objectives, and this is a worldwide trend. In our research, we analyze the transformations of sociocultural and territorial identities of Moscow former industrial neighborhoods during the last years. One of the key research hypothesis is about the influence of space on life of a social group (especially workers) and on re-production of sociocultural boundaries. An approach by Michel de Certeau who applied the concepts of strategies and tactics, we will compare strategies of urban areas construction, reproduced to the industrial order, with tactics of their usage by the inhabitants of these neighborhoods. We suppose that previously the space of industrial areas was not only utilitarian and productive but helped to create a particular senses for local community. In the past, active local community, which includes a total area for work, life and leisure, was one of the key factors of group solidarity and a core element of sociocultural and territorial identities. Our research shows that nowadays locals in former industrial neighborhood are excluded symbolically and physically from their habitual spaces. They keep senses, embedded in urban space, from the past and its spatial representations: old names of street and places, old reference points, etc. Their meanings come into conflict with the meanings and identities of the new actors coming to the former industrial regions: cultural activists, developers, future residents of modern houses on the site of former factories, and people who do not relates with an industrial past. In general, the example of "factory" areas shows how the meanings of life relate to physical space and serve as a support for a nostalgic identity. In the micro-level, the territory for work and residence is an important source of information about the life world, outlining the framework for subjective assessment of the meanings of life.

Laura Braden: *Symbolic networks, reputations, and history. How artists' reputations are shaped through connections in museum exhibitions*
Modern history is presented relationally, with each generation connected to create a flow to the historical narrative. Focusing on relational importance for historic reputation, this research examines how contextualization of artists within art historical networks affects commemoration. Examining a population of 236 artists who first exhibited between 1946 and 1955 in three of the Netherland's largest museums (Boijmans, Stedelijk, and Van Abbemuseum), we examine the connections curators create for these artists through exhibition, and analyse how such connections affect commercial and historical commemoration. Employing network analysis, we examine exhibition connections established for artists with prior (1930-1945), concurrent (1946-1955), and subsequent artist cohorts (1956-1989)—altogether examining connections across 317 exhibitions and analysing a network of 4428 individual artists. Through museum exhibitions, a "symbolic network" is created: curators establish a network of connections between artists, serving to place these artists in a historical narrative. We employ sequence analysis to uncover how artists move through such networks through time. Our findings indicate these symbolic networks matter for long-term reputation, but with different networks serving different types of commemoration. Artists acquiring a "bridge" function in exhibition networks receive the strongest historical commemoration, whereas being grounded in a traditional artistic narrative (being exhibited with predecessors) leads to the highest commercial success. Overall, the research provides insight on how museum exhibition serves to contextualize artists within art history, and how symbolic networks aid long-term reputation and recognition.

Juan Pecourt, Joaquim Rius-Ulldemolins: *The Cultural Field's Digitalization and the Cultural Intermediaries: A Social Critique of the Digital Utopianism*

The digitalization of the cultural sphere has brought about new questions about culture and its relation with creativity and its social bases. The digital utopianism's discourse tends to interpret this process as a new phase in the organization of culture, as a positive factor that encourages the creative process, highlighting the increasing availability of cultural resources and creation tools. Some criticisms and evaluations have been provided by the social sciences, but nevertheless there is still no systematic contrast between these ideas and the sociology of culture's findings. From different viewpoints, the sociology of culture recognizes the relativity of the notion of authorship and the importance of cooperation and community in creative dynamics, but at the same time emphasizes the importance of organizational contexts, the struggles for autonomy in the cultural sphere, as well as the role played by disciplinary conventions, interactions inside small groups and the cultural intermediaries. Contributions by Bourdieu and other authors question the digital utopianism's vision of the cultural world as a conglomerate of decentralized communities or networks, made up of enthusiasts and amateurs, which are presented as the only possibility for the future.

Mischa Gabowitsch: *Patron-Client Networks and the Making Of Soviet and Post-Soviet War Memorials*

Most Soviet war memorials owe more to the European post-WWI tradition than to a revolutionary avant-garde. The penchant for massive figurative monuments is still alive in the post-socialist world today, and is even being exported to the Global South by North Korean artists active from Syria to Namibia. To make sense of this tradition, this paper applies network analysis to reconstruct the patron-client relationships that linked key figures in the Soviet political, military, and political establishment. The paper shows how a pre-revolutionary tradition of direct military patronage of the arts was carried over into the Soviet period, and later exported to the entire socialist world. The paper focuses primarily on the patron-client network that grew up around Marshal Kliment Voroshilov, one of the main figureheads of the Soviet army and state but also the most important patron of the arts in the Soviet Union. Using archival sources and memoirs to reconstruct his network, but also bringing in present-day data ranging from interviews with artists to press publications, the paper goes beyond the propaganda model of memorials—the idea of a monolithic Soviet state that commissioned war memorials and cemeteries for ideological purposes and predetermined their appearance. Instead, the Soviet era saw a complex and often conflictual interaction that took place behind the scenes between state decision-makers, architects and sculptors, city planners and army officers. Factors affecting Soviet war memorials included ideological pressure, funding problems, specific patronage relationships, aesthetic disagreements, and the desire to showcase achievements of Soviet industry. Appreciating this complexity allows us to perceive similar processes that are at work today. Enlarging the geographic focus, the paper argues that the peculiar tradition of war commemoration that was established in the USSR, drawing on powerful pre-revolutionary traditions and interwar West European models, continues to shape public memorial culture in a range of countries in Asia and Africa.

Session 5c: THE AESTHETIC EXPERIENCE IN EVERYDAY LIFE

Rui Telmo Gomes, Ricardo Bento: *Exploring The City Trough Musical Training. Professional Music Production in Marginal Neighbourhoods*

Professionally led musical training in deprived neighbourhoods (specially aimed at young participants) is a frequent procedure for combining artistic practice and social inclusion programmes, involving – even if purposes and working methods are different – arts organizations, NGOs and public policies at local and national level. Main objectives commonly mentioned include anticipated positive stimuli of artistic practice in educational trajectories, broadening of social connexions beyond everyday relations, and eventually some opportunities for an artistic-related professional career. On the other hand, those training processes represent an occasion for young amateur musicians to express their own artistic productions, new popular music genres and youth culture activism in marginalised urban settings. In this paper we draw on ethnographic data from two different research projects currently underway in Lisbon metropolitan area, focusing on two case studies – a jazz orchestra and an artistic residence for young musicians. Both projects have been working for ten years, are directed by renowned professional jazz musicians, developed by NGOs in the music field and funded by public policies. The presence of professional musicians and highbrow musical genres (jazz in this case) in suburban and deprived neighbourhoods tend to reveal relationships that draw a shift in meaning from both the places and the representations of musical practices themselves. Jazz and other music production techniques allow not only a change in music practice by means of improvisation and different music genres conventions, but can also transform social networks for young musicians putting them in touch with experienced musicians and teachers who participate in the local music scenes of Lisbon downtown. We will debate how the

construction of these new musical practices and social interactions may engage processes of artistic and social activism, particularly in association with emerging musical performances and underground music genres (rap, kuduro, batida, afrohouse) that challenge and confront the power barriers which prevent a more collaborative city.

Amanda Koontz Anthony: *Art in The City Beautiful: The Nexus of Community, Popular Culture, and High Culture*

This work examines the nexus of community, popular culture, and high culture in Orlando, FL, USA. Known by the formal nickname of "The City Beautiful," the city offers a distinctive venue for insight into this understudied nexus. Based in ethnography and in-depth interviews, this research more specifically contributes to knowledge in 3 primary areas: (1) how artists define the boundaries of high and popular culture, in conjunction with their own contributions; (2) understandings of common arts scenes and how art is a part of the everyday (in contrast to the currently dominant research on rarefied arts hubs, such as New York City); and (3) dynamics of locally- and tourist-driven cultural scenes, examining the crossroads of commercial and traditional art-making. Metro-Orlando districts were grouped into 4 types for comparative research purposes: attractions, downtown, grassroots, and traditional. Findings suggest the perpetuation of cultural hierarchies and concurrent, yet not equal, co-option of the local. Grassroots artists elevate the local, drawing from space and place to construct their own and the city's identities. Everyday sights become elevated and integrated into their art making and work. However, those looking to push boundaries and expand high art-based skills are typically helped by certain traits (e.g. white, male), and gain greater reputations than those with a community-building focus. Second, high artists (traditional) working towards international reputations tend to use local venues as a springboard, with the intent of creating authentic art that transcends space, place, and everyday experiences. Third, attractions realm jobs are to elevate the location into the magical; while both the traditional and attractions realm work to transcend the local to create ideologically authentic experiences, the attractions realm continues to face a stigma of commercialization, even if they define their work as art-making. Additionally, certain grassroots artists consider how this space-making creates a new form of local that is unique and influences the environment they work within. Last, the downtown realm draws from the other three groups in a process reflective of branding. The intent of downtown revitalization is to make the locals' place of residence an attraction, mixing commercialism with grassroots projects, while working to benefit from the cultural reputation gained from connections with recognized high artists. Overall, juxtapositions of Disney World, a world-renowned cultural icon, and locally-burgeoning arts scenes suggest questioning the meanings of 'local' and the 'everyday' in turn helps us to understand city-based cultural hierarchies.

Michaela Pfadenhauer & Christoph Dukat: *The Painting in Ethnographic Research - Section of a Sketch For a Visual Ethnography*

In our paper we reflect the potential of images in ethnographic research. In cultural anthropology, photography has been booming since the mid-1990s. This is reflected in publications such as "Photo-graphing Culture" (Overdick 2010) and "Foto-Ethnographie" (Hägele 2007), and also in establishing a Photography Commission within the German Anthropological Association. In the course of the visual turn images have also become the focus of attention in sociology (Schnet-tler/Plötzsch 2007; Knoblauch 2008). Television and TV-advertisment, the Internet and the so called "new media" have increased the impression of the power of images up to a pictorial omnipresence (Autenrieth/Neumann-Braun 2011). Here too, the emphasis of perception is on photography, even though the methodic handling of photos and electronic pictures is often guided by art-historical procedures such as those established by Max Imdahl, Erwin Panofsky and others. In the context of life-world-analytical ethnography, photography is a form of knowledge (Pfadenhauer 2017) and thus unquestionably a relevant resource for gaining knowledge (cf. also Pfadenhauer 1999). To what extent does this also apply to paintings? In concrete terms, our question is about the gain of knowledge that can be drawn from Ferdinand Hodler's cycle of images about the dying of his mistress for researching palliative care. For, this is taken as a kind of artistic accompaniment to the dying, as an artistic diary of dying. Due to the theoretical basis of the research, we are particularly interested in those processes that can be attributed to the Visual Sociology of Knowledge (Breckner 2010; Müller 2012,2016, Müller et al. 2014; Neumann-Braun 1999;, Raab 2008). In our talk we ask what answers they give to the possibility of embedding paintings in empirical research. In the context of the interpretation of Hodler's work, it might prove to be revealing that Ferdinand Hodler's career has only gained momentum outside Switzerland, especially in the Vienna Secession that can be seen as the specific Viennese Hort of Creativity in the Fin de Siècle. Admired by young artists such as Klimt and Moser the Secession's exhibition in 1904 brought him an international breakthrough.

Luise Reitstätter: *The Tourist Gaze in Exhibitions. On Moving Subjects and Mobile Eye Tracking in the Context of City Tourism*

When in 1990 John Urry began his nowadays canonical book "The tourist gaze" with the introductory words "Why tourism is important" we can underline his words looking at today's museum world. When on the hand we can generally note a decline in a continuous (high-)cultural interest, tourism on the other hand can be seen as the lifeguard of today's museums or at least of their visiting numbers. In the case of the Austrian Gallery Belvedere, the last years have seen a continuous increase of visits. Also in 2017, the museum could report a plus of 7 % with an overall number of 1,4 million visitors in total - due to a popular program as well as extended opening hours. In the Upper Belvedere, the palace venue of the Austrian Gallery, this mainly means that the permanent collection with works from Austrian heroes Gustav Klimt to Egon Schiele and beyond caters the taste of an international audience that makes up approximately 90 % of the visiting population. As the museum is right now in the process of re-arranging its permanent collection, the study "Belvedere Before" took the chance to analyze the current display - focusing on singular art works including the famous "Kiss" by Gustav Klimt. The aim of the interdisciplinary team consisting of art historians, sociologists, psychologists and computer scientists was to find out, how visitors perceive the current constellation of art works through mobile eye tracking, subjective mapping (conducting an open interview in combination with a drawing task) and a questionnaire. Combining quantitative and qualitative data in a mixed method approach the study is able to draw a holistic picture on visiting behaviors. Presenting key findings, the talk will specifically analyze the phenomenon of the tourist gaze in exhibitions contrasting eye movement patterns with subjective areas of interest. Especially, it will focus on the different looks at and around the "Kiss"- once a key work of the Vienna Secession and now the icon of the Museum. Furthermore, the tourist gaze will be contextualized with other social practices such as participating in guided tours, taking photographs or chatting with companions to locate these practices at the intersection of individual art reception strategies, contemporary culture consumption patterns or even city tourism trends. The study "Belvedere Before" was conducted by the Laboratory for Cognitive Research in Art History (CReA), directed by Raphael Rosenberg, at the department of Art History of the University of Vienna in collaboration with the department of computer science of the Unversity of Tübingen, the EVAlab of the Institute of Psychology at the University of Vienna and the Austrian Gallery Belvedere.

Session 5d: GENDERING & CLASS ISSUES IN THE RIGHTS TO THE CITY, ARTS AND MUSEUMS

Zeljka, Zdravkovic: *Gender Relations And Cultural Consumption In Post-Transitional Croatia*

Based on the results of a nationally representative survey carried out in late 2017, this paper discusses cultural consumption in post-transitional Croatia, four years after its accession to the European Union. At the centre of the analysis are differences in the patterns of consumption related to income, age, education, as well as urban or rural location, but primarily to gender relations in the household. Namely, the overall aim of the analysis is to assess the potential role of culture in the further social and economic development of the country, not in the sense of the economic potential of its cultural heritage or creative and cultural industries but in terms of what the achieved level of gender equality tells us about its "mode of modernity" (Touraine). Our previous work on the division of household labour is here complemented by an analysis of – so to speak – the household division of cultural consumption. In addition to Touraine's critique of modernity, the theoretical background for the interpretation of data includes various approaches to gender and development. The empirical research was carried out within the Croatian Science Foundation funded project on gender modernisation (GENMOD, HRZZ 6010).

Anna-Mari Almila, *Bending Space, Managing Bodies: Veiling, Gender and Urban Space in Finland*

Veiling has in the 'Western' mind been associated with the mysterious harem for centuries. Over-eroticised ideas about 'harems' and public baths in the 'Orient' appear in travellers' narratives, art and literature alike. For centuries, Muslim women (and Muslim men) have been created through romantic, exotic, erotic, sensual, sensational stories by Europeans. Yet it is indeed the case that veiling and harem have historically been intimately connected in many locations across the Middle East and North Africa, each practice producing the other. While the nature of these interrelated spaces and dress practices has often been seriously misunderstood, the interconnectedness of dress, gender and the construction of space is undeniable in practices of veiling. According to Lefebvre, spatial practices must to a certain extent be in balance with representations of space – architecture and urban planning. If dress is understood as a spatial practice, it follows that dress systems are meant to be in balance with the built environment. The interesting question, then, becomes this: what kind of adaptations are needed when a 'foreign' dress practice, following 'foreign' spatial logic, is brought into a different spatial environment? How do veiling women manage 'European' spaces

and spatial practices? In this paper, I seek to understand what happens to a dress phenomenon when it is taken from one kind of spatial context, which allows for the following of certain spatial practices in the pursuit of moral order, into a different set of spatial logics. The case I discuss is Islamic veiling in Finland – its challenges, adaptations and solutions to spatial dilemmas. I argue that there is a significant difference between different forms of veiling as regards their 'fit' with the Finnish urban space and its architecture, and also that veiling women are often capable of bending space to suit their needs in terms of gendered privacy.

Kerry McCall Magan: *The Social Life of Cultural Taste in Ireland*
This paper locates the Irish experience of cultural participation and taste, as a contemporary and emergent cultural capital- one that demonstrates the changing nature of Bourdieu's (1984) most famous concept (Prieur & Savage, 2013). Drawing on interviews with twenty-seven higher education students in two of Dublin's top universities, this research shows that traditional boundaries of culture are changing and new forms of distinction are emerging: ones which integrate reflexivity, playfulness, eclecticism, and a cosmopolitan disposition along with the capacity to juggle and transpose a rarefied aesthetic disposition across, and between, a multiplicity of genres (Friedman, Savage, Hanquinet & Miles, 2015; Prieur & Savage, 2013, 2015). This neo-distinction while subtle is embedded in power relationships and social inequality in the Irish field. The proliferation of cultural opportunity, has not led to an equalising of the cultural plane that places Beowulf on an equal footing with Jaws (Khan, 2011). Rather, the logic of distinction today is "knowing the rules of the game" and knowing how to use these rules (Lareau et al, 2016, n.p.; Sullivan, 2007). As such what we are witnessing is "actually the content of elite culture… being remade" (Friedman et al, 2015, p.3). This research refuses the conventional sociological view that cultural processes are derived from economic class relations, rather it shows how "'class' [is] implicitly coded in identity through practice" (Bottero, 2004, p. 991). Exercised in an expanded realm of cultural production, the social structuring of Irish cultural consumption remains "remarkably steadfast…across time" with emerging cultural capital implicated in power and inequality in contemporary Irish society (Jarness, 2015, p.76; Wright, 2011). Therefore, this paper recognises that individuals who share the same conditions of experience, similar cultural tastes and behaviours continue, as per the Bourdieusian (1984) distinction premise, to manifest these as sources of distinction and positioning in the social field (Bottero, 2004; Savage, Devine, Cunningham, Taylor, Li, Hjellbrekke, Le Roux, Friedman & Miles, 2013; Friedman, Savage, Hanquinet & Miles, 2015).

Leyla Önal: *The Middle Class and Right to the City*
The New Middle Class and Rights to the City Construction plans related to urban renewal which involved abolishing one of the few remaining green areas in downtown Istanbul lit the spark for the most significant large-scale protest events in Turkey within the past decades. Although the 2013 protests that took place in most major cities are named after the park where they began, Gezi Park in central Istanbul, these protests were actually against the penetration of the life-world by the neo-liberal economics and pervasive consumer culture, intertwined with authoritarian politics, bureaucratization and the rise of Islamic populism. The actors of the protests were the members of the new middle class, as theorized by Offe, Eder, Melucci and della Porta, gathering around informal networks on the basis of shared beliefs and solidarity based on an identitarian lifestyle. Five years later, Turkey is still experiencing an ever accelerating neo-liberalism, mainly manifested in the transformation of cities, characterized by mass scale construction projects that are completely changing not only the skylines but the rhythm of the city in the way theorized by Lefebvre. Although these projects have massive impact on how daily life is lived, most of these changes go unnoticed as people have to adapt quickly to be able to get on with their routine. This work aims at understanding how members of different clusters of the middle class such as professionals, students, housewives and even the elderly see their right to the city, in terms of what they feel as their right and how these rights are exercised or undermined. Understanding this is important in terms of how we shall continue our lives in the city, in an environment where there is top-down planning even against dissent coming from grassroots initiatives.

Session 5e: **WORKSHOP: MAKING URBAN SPACES OF POSSIBILITIES: CULTURAL INFRASTRUCTURES AND THE POLITICS OF COOPERATION IN REAL-UTOPIAN PLACE-MAKING**
Sacha Kagan; Mark-Anthony Falzon; Volker Kirchberg; John Bingham-Hall
The workshop will compare and combine different analytical access-keys to researching urban spaces of possibilities for urban transformation - not in the direction of neoliberal place-branding, but in the direction of social, ecological and cultural justice. The workshop is offered as a collaboration between researchers at the Leuphana University Lüneburg (focusing here on their field research in Hanover in the context of the "City as Space of Possibilities" project) and researchers at Theatrum Mundi (focusing here on their latest and upcoming field research in London in the context of the project "Making Cultural Infrastructure"). The goal is not to

present polished conclusions and fixed results from our research projects but rather to realize the value of a collaborative workshop format, mobilizing the observational, analytical and critical abilities of workshop participants. We will explore how issues of "value, stability, determinacy, and visibility"(identified by Bingham-Hall and Kaasa) need to be taken into account in the provision of spaces supporting processes of cultural expression. We will inquire into the politics of cooperation in such spaces of possibilities, considering the dynamic balance between dialectic and dialogical processes of cooperation (as analysed by Sennett) and how dialectic and dialogical tendencies relate to the different qualities of creative imaginations, imaginaries and experimentations (as discussed by Kagan) in cultural spaces. We will relate the politics of cooperation to the question how cultural spaces stimulate or hinder the prefigurative realization of "real utopias", considering Wright's criteria of "desirability, viability, and achievability" (as Kirchberg did for cases in Hanover): i.e. how do such spaces foster imaginations and desires; how do they inspire making, performing, experimenting and designing real-utopian forms; and how do they allow implementation that may spread beyond a prescribed cultural space and gain relevance for wider institutional change? The workshop presenters will propose different readings of case studies they each bring, from recently completed as well as from ongoing research, combining short presentations and the display of extracts of multimedia research material (texts, photos, videos). Together with workshop participants we will then rethink the two study sites, Hanover and London, through each other's theoretical lenses as well as through the inputs of further workshop participants.

Session 6a: ARTS ORGANISATION

Hanna Ojamo: *Art Organizations of a New Era – A Case Study of the Changes in Funding and Leadership in State-Subsidized Orchestras and Art Museums in Helsinki*
How do changes in state subsidies affect the leadership in orchestras and art museums in 2017 20121 in Helsinki? The research applies critical social theory (theory of communicative action by J. Habermas) to study changes in leadership and funding in the arts organizations in the populist (neo)liberal era. Prime minister Sipilä's cabinet has been renewing VOS, the state-subsidy system in Finland, for arts organizations in the Nordic welfare state since 2016. A new legislation for performing arts and museums was suggested by the Ministry of Education and Culture in January, 2018. The new VOS suggests changes in funding by criteria such as quality, scope and amount of the activities, funding and self-generated income, regional criteria, and incentives in the organization and includes also the free field. Background material was collected in 2016 2017. The qualitative, longitudinal Ph.D. research analyzes cultural political reports, literature, ministry documents, statistics, policy documents, newspaper articles, in-depth interviews in the organizations as well as field observations of the researcher together with an extensive media follow-up including social media. The method of the multiple case study is political discourse analysis (DA). The research suggests that state-subsidized orchestras and art museums are experiencing great indirect and direct pressure in their leadership styles as a result of the changes. As subsidies are under constant threat, the established arts institutions must endure the pressure of change. This, in turn, reflects into organizational culture and has possible long-term effects on the identity and curricula of the institutions. The legitimacy of the arts is challenged by the populist coalition government. The study suggests that leadership has not yet been fully adapted to meet the needs of the changing climate of funding. More flexibility, creativity and collaboration is needed for securing of subsidies in the future. Audience development programs and fundraising are encouraged by the state. The research brings new knowledge on cultural policy, funding and leadership for future arts managers and policy-makers. Preliminary findings of the study suggest that cultural policy and power is a two-way discourse from the ministry level to the organizations: future arts organizations must negotiating funding better to suit the criteria.

Laura Harris: *Exploring Bluecoat: Associations, ANT and Art Centres.*
This paper draws from a project that explores a contemporary art centre, Bluecoat (Liverpool, UK), which is located in a city-centre, privatised shopping district. Art centres more generally have a particular history in UK arts policy; exhibitions and studio spaces coexist alongside social spaces, community projects, performance areas, and shops. This combination of space is of particular interest vis-a-vis Bluecoat's relationship to the urban space, as objects, people and practices pass by its window, flow through its courtyard and challenge its symbolic boundaries. The paper argues that recent developments in the sociology of art, which draw from actor-network-theory, offer a useful guiding principle for approaching sites where 'art' is in a constant dynamic tension with other claims on a space. Decentring the static understanding of 'the arts centre' that has prevailed in UK arts policy, the project instead approaches such as a continually reconstructing of set associations between objects and people. My study, which is here introduced, followed the development of one exhibition over the course of a year, and paid particular attention to controversies and the formulation and articulation of groupings. The project followed the 'pulses' (Yaneva, 2003) of objects as they passed through different

constellations of activity before becoming actors in a public-facing art exhibition. The art centre is argued to be characterised by myriad associative assemblages ('café', 'exhibition', 'public space', 'private view'), which often overlap. In exploring this site, the project has required an approach which foregrounds the construction and fluctuating nature of these groups. The paper concludes by arguing that this approach – i.e. following controversies and associative groupings in empirical research into art spaces – is particularly well suited to sites where art functions coexist with other claims on a site.

Sigrun Lilja Einarsdottir: *Socio-Economic Background and Cultural Diversity in the Oxford Collegiate Choral Scene*

Since the medieval period, musical activities have played an important role in the everyday life of many English colleges and cathedrals within the Church of England. This paper presents findings of a socio-musical study on the Oxford collegiate choral tradition, which in many ways is quite unique, in terms of its long history, ritual and culture, and the impact on both individual and collective identities among students and alumni, although there is considerable cultural diversity among the colleges and halls themselves. Furthermore, by studying the structure and demographic information about the choirs, findings indicate a limited social and cultural diversity, in terms of socio-economic background (elitism) and that participating in collegiate choral activities has notable influences on members' musical development and identities. There is a widely acknowledged hierarchy among the 29 collegiate choirs, which is linked to different historical contexts and traditions, particularly gender politics (in terms of the male-dominant, historic tradition), access to funding, administrative and cultural policy issues, competition in terms of musical talent and the politics of vocal auditions.

Stefano Brilli: *Connectivity or Commonality? Exploring the Networks of Shared Creativity in the Italian Performing Arts Scene of the 1960s-1970s*

This paper presents the work on flow of the INCOMMON research project, funded by the European Research Council (ERC). The aim of INCOMMON is to analyse the field of performing arts as resulting from the practice of "commonality" both theorized and experienced over the 1960s and the 1970s. More specifically, the project is intended to study the history and the social configuration of the 'laboratory Italy' as the place where artistic counterculture expressed by performing arts arose in a milieu characterized by a profound relation between philosophy, politics, and revolutionary practices. In particular INCOMMON aims to connect historical, philosophical and artistic debates to the sociology of art and social network theory, in order to reveal significant relational structures of that artistic community and to reveal the peculiar characteristics of the shared creative processes that characterized the rise of a "network mentality" in the performing arts scene. However timely the concepts of 'community', 'network', 'Art/activism' are, no research has been conducted so far to put in relation the 'will-to-the-common' (Campbell, 2009) of the Italian thought of the 1960s-1970s and the rise of the concept and practice of commonality from which the first, most radical generation of performance artists originated. Moreover, even if the application of social network analysis has proved to be heuristically valuable in the investigation of artistic and creative worlds – as in the case of jazz music (Lopes 2002), punk (Crossley 2008) and fashion design (Pedrona & Volonté 2014) –, the analysis of networks of performing arts production remains an under-researched area. The paper will therefore try to address the theoretical and methodological challenges in analysing the creative networks of Italian performing arts scene of the 1960s-1970s, using as a case study the ego-network construction of the actor, director and dramaturge Leo de Berardinis. The paper will then tackle the key questions that emerged during the collection, network construction and interpretative phases, focusing, in particular on what arose as a pivotal issue: the distinction between the 'will-to-the-network' and the 'will-to-the-common'.

Session 6b: DEVELOPMENT IN PARTICULAR DOMAINS IN ARTS AND ARTIST ROLE

Aino Alatalo: *Imagining Art, Assembling Cultural Space. The Role of Imaginaries of Future In Three Helsinki-Based Cultural Construction Projects.*

Imagining Art, assembling cultural space. The role of imaginaries of future in three Helsinki-based cultural construction projects. This paper examines the role of imaginaries of future in the process of assembling cultural space in three Helsinki-based cultural construction projects: the Helsinki Music Centre (completed in 2011), Helsinki Central Library and Amos Rex Art Museum (both on-going). An articulated need for a new cultural building typically coincides with ideas of how the operations of a specific art organization should be developed in the long-term. The importance of space is often accentuated: what art could and perhaps should be like is constrained by the limitations set by the current premises. Cultural construction projects therefore open up a space to examine a twofold process. Creating a projection to the future decades from the present, the projects bring forth explicit articulations of possible and desired futures. Simultaneously, they create a

space to examine how these anticipated futures are actively assembled in the projects and, most importantly, how they affect the form that the new building takes. But not all future imaginaries are crystal clear. Quite the opposite: the preliminary analysis of the data - expert interviews, media articles, and documents - indicates that as much as the process of planning new cultural space is about actively trying to give a blue print to the way the building will be used it is also about managing uncertainty. Therefore, the ideas about future giving shape to cultural space in the present might, in a way, be blank. For what will be considered as art and what medias will be used to create it are yet unknown to us. In the case of library and museum space this element of uncertainty has often been tackled with flexible, hall-like space. Against this background, the paper examines the implications of future imaginaries for cultural space. The emphasis on the future-orientation of action processes has not been a key interest in sociology (Beckert 2016), but, I argue, could offer an interesting frame to examine the assembling of cultural space and architecture in general.

Frank Weij, Jiska Engelbert: *The Celebrity Effect: The Impact of Celebrity Attention to Arts Activism on Twitter*
Artistic and political legitimacy follow different logics to the extent that art and politics are not easily combined. Artists have to follow artistic hierarchies determined largely by peers and artistic gatekeepers such as critics, whereas politics revolves increasingly around media and audience representation. This means that it is difficult for artists to achieve political legitimacy when they incorporate political advocacy in their artworks. This paper studies this struggle by looking at the role of celebrities in how and to what extent political advocacy travels from art fields to mainstream society. Celebrities represent mass popular culture audiences and therefore are increasingly important in bringing politics to mainstream society. While there is an extensive body of research that studies the impact of celebrity politics on voter turnout and consumer products, little is known on the impact of celebrities on attention to activism that originates in art fields. Furthermore, within the field of sociology of arts and culture few studies focus on the impact of art activism beyond the confines of art fields. This paper bridges these theoretical fields by empirically studying the attention that celebrities give to art activism on the social media platform Twitter. We approach Twitter as a relatively open communicative space that approximates an online public sphere where ideas and opinions relevant to politics are openly exchanged. We argue that platforms like Twitter provide interesting empirical windows to study celebrity attention as celebrities function as authoritative sources of information on new media platforms. This allows us to assess quantitatively how and to what extent celebrities on Twitter influence the spread of and engagement with art activism – or artivism. From a dataset of over two million tweets we have extracted 1,243 tweets from celebrities from different backgrounds. We use computerized content analysis to assess the content of each tweet and analyse the relationship between content, celebrity type, information spread and engagement. We find that celebrities play an important role in framing artivists as either artists or activists or both simultaneously. Furthermore, different types of celebrities – ranging from musicians and Hollywood actors to comedians and social media celebrities – have significantly different impact on engagement with artivists.

Antoanela Petkovska: *Art in Traumatized Countries The Case of the Republic of Macedonia*
The contemporary socio-cultural discourse, both globally and locally, generates redundancy in the dynamics of artistic practice. Despite the advanced epistemological apparatus of art scholarship which makes possible postulating paradigms that confirm the specific nature and the complexity of art as a phenomenon in a given society, the juxtaposition of art as a phenomenon with other social institutions today testifies to the principal tendency for the banalization of reality, a tendency whose effects concern art to an equal extent. Such circumstances result in a positivistic and ideologized treatment of art in the social context of the modern age. Circumstances of this nature are emphatically evident in regard to the artistic practice in the Republic of Macedonia as well. The recent Macedonian social and cultural reality is mainly marked by several essential processes and phenomena: 1. Gaining independence and statehood; 2. Process of transition in terms of the reorganization of the social system from socialism to capitalism; 3. Institutional changes, design of new normative structures and imposition of new values; 4. Change of cultural paradigms resulting in consequences that afflict cultural memory, reading of the cultural heritage and national mentality ("inventing tradition"); 5. Rifts in the social fiber along class, ethnic and religious lines (conflicts, poverty, resignation, fear and hatred); 6. Ideological and political environment, that results in permanent tension with regard to the issues of identity and statehood; 7. The rise of new forms of the elite whose status, role and position of (dis)empowerment have been redefined. The unfolding of this kind of processes that have traumatic consequences has a direct impact on the development and characteristics of artistic creation in the Republic of Macedonia: 1. The power of the market and the vulgar commercialization of art supported by the power of the media imposes the discourses of popular or mass art -- as "pop folk" or "turbo folk"; 2. Insisting on the development of creative/cultural industries; 3. Emphatically propagandistic nature of the treatment of artistic creation 4. Participation in the ideological and political activities (civil sector, public sector, even the economic sector; 5. Generating

inconsistent or tendentious cultural policy in the domain of the arts, cultural heritage and urban architecture in line with the interests of the elites.

Simonetta Falasca-Zamponi: *The Aesthetics of Ambiguity: Melodrama, Fascism, and "Structure of Feeling*
This paper examines the relationship between lived history and cultural production in the years immediately following the demise of Mussolini's regime. In particular, it discusses Carmine Gallone's 1946 melodramatic movie Avanti a lui tremava tutta Roma as symptomatic of the "structure of feeling" characterizing the Italians' historical experience after the fall of fascism. Raymond Williams coined the notion "structure of feeling" to convey the "felt sense of the quality of life at a particular place and time." Structure of feeling highlights people's understandings as they are formed in interaction with dominant narratives and against the backdrop of history's unfolding. In this paper I am concerned with the meanings that emerge out of the lifeworld of ordinary Italians as expressed in cultural practices. Works of art, suggests Williams, give us a gateway to access affective elements and practical consciousness often hidden under the public discourses of elites and intellectuals. Moreover, aesthetics is part of social experience and one should not isolate its conventions and forms from social content. Within this theoretical framework, I argue that Avanti a lui provides a productive site in which to assess the prediscursive sentiments and experiences of Italians in the post-fascism era. Even more than the film's storyline, a whole string of directorial choices in Avanti a lui, including formal features and narrative style, communicated a sense of ambiguity. Ultimately, the film's reliance on the popularity of the operatic genre, specifically Puccini's Tosca, for portraying the drama of war and Nazi occupation amplifies the story's evasiveness and further expresses the prevalent ambivalence with which Italians confronted their immediate fascist past. The film's use of Tosca helps turn what was supposedly a straightforward melodramatic tale of good and evil into a non-committal, watered-down depiction of one of the most critical times in the history of modern Italy.

Session 6c: SOCIO-CULTURAL INSPIRATIONS AND THE ARTS

Justyna Anders-Morawska: *Texture of Interorganizational Collaboration – How Postindustrial City Became A City of Music? Case Study of Katowice*
The scope of the presentation is to analyse varied perspectives on interorganizational collaboration among stakeholders in the city that is promoted as a vibrant music community. The author assumes that perception of music industry among key policy players is as important as having music related resources in the city. The social construction of the value of music for urban cultural policy triggers partnerships among local authorities, cultural and educationalinstitutions, third sector representatives and individual artists. In this context musical, material resources of the place are latent until key actors decide to use them as a fabric for placemaking. The presentation is based on the results of the pilot study carried out in Katowice (Poland) that belongs to the UNESCO network of creative cities.

Emanuele Stochino, Mariselda Tessarolo: *Knowledge of Writing and Street Art amongst High School Pupils in Brescia, Italy*
The aim of this study was to verify knowledge of Writing and Street Art amongst a 317-strong sample group made up of pupils attending four typologies of High School in Brescia, Northern Italy. One of these schools follows a Linguistic syllabus, one a Musical syllabus, and two a Humanistic syllabus, one of the latter being a Night School. The students of our "convenience salmple" have been proportionally selected from each of the five years of the course of the four schools. The average age was 21,1 and the percentage of males was 37.8% compared with a percentage of 62,2% % for females. The study was carried out by distributing a questionnaire to be compiled on a voluntary basis, in the presence of a professional psychologist. Even though there is some slight variation, the results of the statistical analysis show similar trends for both Writing and Street Art. 76.2% of the sample group claimed to have some knowledge of Writing and claimed to have either discussed it or heard about it during the previous year; 3.0% had done so more than seven times, 2.8% six times, and 12,2% three times. 77.8% of the sample group claimed to be acquainted with Street Art and claimed to have either discussed it or heard about it during the previous year; 9.9% had done so more than seven times, 2,1% six times, and 11,8% three times. Of the sample interviewed, 20.3% had attended a Writing exhibition and 19,8% had been to a Street Art exhibition during the previous twelve-month period. 16,8% of respondents were able to name a Writer, and 9,4% were in a position to name a Street Artist. It can be noted that the data concerning knowledge of Writing and Street Art are equivalent and that they also reveal a superficial acquaintance with the two forms of artistic expression in question. On average, during the year leading up to this study, less than half of the sample group (49,1%) had come into some form of contact with either Writing or Street Art between one and three times. Now we are processing the variance analysis on the means of the different

groups to see if there are actually any statistical differences between school address, school level and males and females. To conclude, it can be noted that the data relative to knowledge of Writing and Street Art are equivalent, and this underlines superficial knowledge of the two forms of artistic expression in question.

Maija Puromies: *The Social Music Education System (Sistema) in Finland*
The social music education system (sistema) in Finland 1) Maija Puromies, PhD Student in Educational Sciences, UEF. Pohjoinen Hesperiankatu 3 A 1, 00260 Helsinki, Finland, maipu(at)student.uef.fi 2) "Sistema Finland and it´s social music educational backrounds of international El Sistema. Description of activity and Results of Systematic literature review." 3) 05RNO2 Abstract Supervisors: prof. A. Juvonen, UEF and prof. H. Ruismäki, UH. This dissertation is at the writing stage of the first article. Backround and Purpose of the Study: The case study explains and defines what is the international El Sistema social music education method and the derived Finnish implementation of Sistema Finland. It examines the experiences gained in the Finnish school context and the basic education of art. The research is socially significant and timely, exploring the cooperation between the two administrative sectors. In addition, the research provides information on the school system as a comprehensive and stimulating context for the students of increased exclusion risk. The public, outside the research community, are teachers and other art educators of the various educational institutions and the third sector, insofar as it creates and maintains community-oriented activities. Theoretical Framework: Sistema Finland's music education and other activities are underpinned by strong socio-cultural inspiration. The study examines the expression of socio-cultural inspiration of Sistema Finland. Sistema Finland's model realizes the democratization of music, as basic art education enters school days, when cultural and educational activities are encountered. The praxis of Western music education and the consensus of El Sistema's own methods are also under review. The key concepts of research include: children's rights in art education and self-expression through art. Problem Statement: 1) What kinds of social music educational backgrounds are included in the international El Sistema? 2) What kinds of experiences has Sistema Finland gained in the Finnish school context and basic education in art? 3) What kind of musical education model is built on the functioning of the system? Which music background philosophies does it connect to? Research method is mixed: Systematic literature review, quantitative data collection and qualitative analysis which leads to Grounded Theory. 4)Key Words: Social Music Education; Sistema Finland; Socio-cultural inspiration; Children´s right to art education; Urban activity against racism and exclusion.

Ryan Jepson: *Opening experience in Vienna, Austria: Between Place-ballet and Rhythmic (dis)ordering*
This paper will present and reflect on ethnographic – including video ethnography – and rhythmanalysis inspired research on and around the iconic central place of Stephansplatz inVienna, Austria. A hermeneutic and self-reflective approach to fieldwork both as a co-participant with a filmmaker and in the role of sociologist and participant in the rhythms of a highly commodified and touristified central place helped reveal a terrain, refrain and field of social inquiry. The event of the opening of the first Apple store in Vienna and Austria in February 2018 is illusory is considering particular forms of rhythms, bodily interactions and their affects, affective labour and consumption-production strategies, etc. which, when considered in the totality of the historic timespace of central Vienna, highlight some current and emerging themes and conflict zones of place-making, but also cultural confluences and alterities in modern city spaces and the everyday lives they stage entangled in the society of experience/adventure (Erlebnisgesellschaft).

Session 6d: **ARTS & CULTURE IN EVERYDAY LIFE**
Danai Tselenti: *"Economies of reading": A case study*
10th Midterm Conference of the RN - Sociology of Arts & RN - Sociology of Culture "Creative Locations: Art, Culture and the City" 4th -7th September 2018, Malta Abstract submission: 11RN02- Sociology of the Arts "Economies of reading": A case study Danai Tselenti, University of Athens danaitsel@gmail.comPreferred Presentation: Oral The main purpose of this paper is to present the basic findings of a case study conducted on a gender mixed crime fiction face-to-face book club in Athens. By observing 22 meetings of the reading group and conducting 25 semi-structured interviews with its members, the study aimed at developing an understanding of the context specific modes of reading and participation of the group, while investigating at the same time their interrelations with gender and genre. Based on grounded theory methodology, the findings identify the crime fiction book club as a public circuit of reading and writing exchanges, which can be approached though the "paradigm of the gift", as introduced by the social anthropologist Marcel Mauss. The context specific "gift economy" activated within the crime fiction book club is based on the following levels: the construction of books as material and symbolic objects circulating among group participants, the oral and written exchanges of opinions between members and the construction of regimes of value, centered upon self presentation. More specifically, the results that will be presented indicate that exchanges are framed in terms

of an agonistic "gift economy" and circulate between two basic reading modalities grounded in different structures of paying attention and invested with different cognitive value: a) a deep –effortless- immersion of attention in the momentary experience of reading and b) a deep -effortful- re-reading which divides time in order to obtain deeper insight. The study located a group of marginalized women, who are unable to enter the agonistic exchange cycle as givers and stay in a permanent 'cognitive debt'. The study contrasts with the findings of a vast body of academic research on book clubs, which depicts them as "safe spaces" of equal participants, where all members express and share their opinions. The "gift culture" that resulted from the research provides a fruitful framework for assessing reading communities. In this respect, the paper will attempt to bring together insights from gift giving and receiving theories with literary theories (reader response/reception/genre theories). Key words: book clubs, gift economy, reading modalities, gender, genre

Ana Oliveira: *Beyond The Stage. Being A Musician in the Independent Music Scene: Strategies for Career Management*
The objective of this work is to discuss a sociological perspective on the contemporary debate on rural heritage. Conceived as a set, tangible and intangible, movable and immovable, natural, architectural, artistic, landscaped, expressive of the lifestyles of the social groups that inhabit the country territories (TOGNON, 2010), the rural patrimony has If presented as a vector, source and/strategic product of development, by showing potential of local economic sustainability. In this sense, the interest for rural, or return to rural, expressed by the demand of nature as a refuge from the frantic routine of the city or as a space of experimentation of "authentic" modes of life, has been stimulating the realization of leisure activities and tourism Rural areas that redefine urban centrality in the provision of services, goods and cultural and property fields. In the competition of this phenomenon grows the academic, political and economic interest in the theme of the rural heritage, raised by these representations of the field as a place of the genuine, the purity, the simplicity. Moreover, it should be considered that the intensification of the modernisation processes in the rural environment presents an eminent risk not only to the environmental diversity of the rural territories, but also to the cultural, in this sense, the perception of the valuation of these goods Distinct becomes a strategy of resistance, affirmation and (re) elaboration of the plural identities of the field. As criteria and values mobilized in these patrimonial processes are presented the discourse of authenticity and the Aesthetic of loss. In this way, it is relevant to think about how the employment of patrimonial valuation is operated to certain objects, places, demonstrations and others through the insertion of different social groups in the debate on the guidelines of the policies and methodologies of Legitimacy. In fact, this methodology allows to reflect on the emotions associated with the patrimony (HEINHICH, 2009; 2012) to problematizing the criteria that lead the agents of the State (in the figure of the experts, as historians and conservatives) or other mediating agencies (NGOs, communities, associations, etc.) Involved in the process of patrimonial and patrimonial certification, to select certain elements as representative. This procedure consists in apprehending the traditional predicates of authenticity, rarity, temporality, etc., which have marked in modernity the choice of assets, continue to orient the individual and collective evaluation systems, Governmental and alternative.

John Hughson: *The Artification of Football: A Cultural Sociological Approach to the 'Beautiful Game'*
Football (soccer) is widely referred to as the 'beautiful game'. This would give the impression that the sport of football can be aesthetically appreciated by its human observers. However, while many, if not most, people might be prepared to acknowledge that some of the physical movements made by top level football players may be described as beautiful, this does not equate to football being accepted as a form of culture of a kind comparable to other areas of human activity more familiarly described collectively as 'the arts'. While this paper takes an interest in philosophical inquiry into the aesthetic possibilities football, it is centrally concerned with looking at the ways in which football has become 'artified'. In doing so, the paper draws upon the work of Heinich and Shapiro on 'artification'. This approach is not so much focussed on defining art or its appreciation, but on "how and under what circumstances art comes about". In regard to football this requires examining the processes, institutional developments and everyday interactions that give social meaning to the term 'beautiful game' and to where football presently stands in relation to the arts. A related line of enquiry is into how football is now positioned within the cultural sector. Such enquiry is pursued in the paper via the example of football museums, drawing in particular on the experience of the author's own working relationship with the National Football Museum of England. Questions to be addressed include, to what extent does the collection of the National Football Museum being designated as having 'outstanding value' by the Arts Council England impact upon the artification of football. While the paper presents a generally affirmative case in regard to the artification of football, this is balanced by reflection upon processes that either hinder artification or result in 'de-artification', where artification has occurred. The deleterious effect of what has been referred to as the 'Fifa-ization' of football is considered in this light, towards conclusion.

Eszter Őze: *Hygiene Museums: Representation of the Emblematic Expression of Programmatic Modernism?*

Following the Great Exhibition in 1851, local governments began to fund social-politically engaged museums. The Social Museum in Budapest was established in 1901, the Soziales Museum in Frankfurt am Main in 1903 and the Hygiene Museum of St. Petersberg in 1919. The museums carried a similar mandate and mission: to educate the growing working class. They promoted ideas about health, hygiene, education, and a biological theory of human improvement based on modern concepts of purification and rejuvenation of the human and national body. Furthermore, these institutions built significant and still growing collections, published journals, and distributed regularly bulletins of their activity. In my paper, I am going to analyse and compare the Budapest and St. Petersburg based museums' collections and representation's policies with the framework of cultural representation and techniques of display. My aim is to answer the question why did the founders choose the museum as the most suitable institution to emancipate the working class? On one hand, my research's conceptual framework is following Marius Turda's terms of the relationship between modernism and racial hygiene. On the other hand, I am going to analyse the museum institution as an institutional articulation of power and knowledge relations, following the Foucauldian terminology of Douglas Crimp and Tony Bennett. My research is the first cultural sociological inquiry that investigates Hungarian and Russian hygiene museums collections, focusing the fact, that these museums had a modernist vision of the perfection of the nation and an idealised vision about the national community. The Hungarian Social Museum was part of an international museum network. The museum was founded by the Hungarian Ministry of Commerce, but most of the colleagues were participants of a left-wing group (Hungarian self-organized groups and the joint avant-garde artistic movements). Due to the museum's limited and lost collection, I am going to present its periodicals (Review of the Social Museum 1909-1919) and the official descriptions about the collection. In the second phase, my research looks to analyse The Hygiene Museum in St Petersburg. Doing so I focusing the connection of a museum and the socialist state's mass production of hygiene.

Session 6e: ROUNDTABLE DISCUSSION: ENGLISH URBAN SHORES – FROM REGENERATION TO HERITAGE AND BACK

Isabelle Darmon; Maria Rovisco; Paul Jones; David Nettleingham; Daniel Burdsey

This roundtable is put forward by the journal Cultural Sociology, and reflects the ongoing interest of the journal in issues of heritage and regeneration, through a specific prism adequate to a Maltese conference venue: towns and cities of the shores. Our three panellists, all contributors to the journal, cast light on the economic, political, social and cultural ambivalences of 'heritage' in towns and cities of the British shores – places of deindustrialisation and regeneration on the one hand, seaside resorts on the other hand. Through his inquiry into the repurposing of barges in Faversham, Kent, a former shipyard and a key port on the 'barge coast', David Nettleingham puts forward the role of heritage within the long process of deindustrialisation (the ongoing social, cultural and political effects of which stretch well beyond industrial loss) in naturalising a vision of the past, present and future of a place. The barges, transitory objects/spaces that come to represent permanence and historic identity, easily lend themselves to such naturalisation. As shown by Paul Jones and Stuart Wilks-Heeg, economic and political tensions of a different order have marred Liverpool's World Heritage Status (WHS), as UNESCO's threat to remove it can be related to a vision of entrepreneurialism that reconfigures urban space to economically-profitable end. The historic significance of Liverpool's material culture - bound up with mercantile trade - has been actively repositioned, alongside transfers of land from public control to private ownership, and other related political strategies. The WHS award appears suspended in a web of political and economic contradictions that are crucial to making sense of the contemporary struggles around 'cultural value' and 'heritage'. Finally Daniel Burdsey takes us to the seaside, sea resorts and their own particular heritage, to cast light on the processes of racialisation entwined with seaside heritage and nostalgia (both in their whiteness and in the framings of minority ethnic communities); and on the paradoxical opportunities that seaside regeneration has for making coasts more inclusive places, albeit at the cost of further white, middle-class gentrification. Through this tour of the British shores, our three speakers, and Maria Rovisco (Leicester), as discussant, will thus provide some cultural sociological pointers for unravelling some of the paradoxical 'work' done by heritage, and for whom.

Session 7a: GENDERING PLACE/PLACING GENDER

Verònica Gisbert Gracia, Joaquim Rius-Ulldemolins: *(En)Gender(Ing) Resistance: Women Against Sexist Violence in Spanish Festivities*

The festive culture has become, at the end of the 21st century, an increasingly central element in social life, the territorial identity and in some cases the economy and politics of the cities. Halfway to traditional

reproduction, patrimonialization and innovation, the festive culture has been analysed in its symbolic, economic or tourist aspects, but not in an adequate approach as a social space for dispute over cultural and political hegemony in which identity and the traditional social order is in tension with the initiatives aimed at social inclusion and gender equality. From three very relevant cases due to its local and international dimension, Moros i Cristians (Alcoi), Falles (Valencia) and Patum (Berga) the paper analyses this conflict between the traditionalist festive cultural sphere and innovative politics, as well as the various strategies of management of the festivities that lead to a reproduction of the social order and its inequalities or strategies that contribute to greater inclusiveness and equality.

Silvana Greco: *Women Visual Artists from the former Democratic German Republic after the Fall of the Berlin Wall: from Identity Loss to new Expressions in Visual Arts*
The paper focuses on women visual artists who lived in the former German Democratic Republic (GDR) (1949-1989). I have chosen four artists for my study - Heidrun Hegewald, Erika Stürmer-Alex, Cornelia Schleime, and Angela Hampel -, who now live in three areas of Reunified Germany: Berlin, Brandenburg and Saxony. After having finished their education in GDR, women visual artists had the opportunity both to work as artists thanks to the different kinds of financial State supports and to be mothers. Day nursery for babies until 5 years-old and care facilities for children over 5 years-old were easily available. With the fall of the Berlin wall in 1989 and the confrontation with the capitalistic society of West Germany, the condition of women changed dramatically. The condition of visual artists was particularly affected (Mingerzahn 1997). Not only the "art world" in which they lived but also the labour market and the Welfare regime changed. Drawing on the in-depth autobiographical analysis (Schirmer 2008, Kerber 2010, Hegewald 2011, Eisman 2014, Haas, Kuhnert 2014) and on sociological literature (Boa, Wharton 1994, Rehberg, Schmidt 2009, Greco 2017), the paper has a twofold aim. From an interactionist theoretical and feminist perspective, I will focus on the identity loss of women visual artists after the reunification of Germany. I will analyse their strategies aimed at surviving and at giving a meaning to their lives in the Reunified Germany. Secondly, I will analyse the new sense they attributed to their work and the way they expressed themselves in art. Although many women couldn't anymore make a living as artists after the Wende and were forced to accept other jobs in order to survive, some of them found new ways to express themselves and to tackle the challenges of a new, market-oriented art world (Moser 2013).

Agata Sulikowska-Dejena: *Iwona Demko's artistic performance as a voice in the public debate on women in Poland*
The paper discusses the results of research on artistic, scientific, and social activity of Iwona Demko who is an artist – sculptor, a performer and a curator of many exhibitions as well as a scientific worker. She is also a declared feminist and a social activist. She underlines that first and foremost she is a woman and this fact is the key one determining her way of perception of the world. In her works Demko concentrates on the situation of women. She tries to discuss taboo areas such as prostitution, sexuality or a woman's physiology. Trying to fight for women's rights Demko creates her own discourse on women, alternative to the ones presented in the public debate in Poland. The woman's sexuality and religion seem to be vital in her art as she tries to analyze and defy the reality. In her activity she tries to transgress the social taboo as well as the frames of the contemporary culture suggesting a kind of religion seeming to glorify the woman's sexuality. She uses the forgotten cults and rituals with the woman's body in the centre. A gallery becomes a kind of a confessional making the limits between the public and private matters disappear. Demko hopes that the revolution in the sphere of sexuality will cause some social changes. The activity aiming at changing women's social and job position has become the most important in her life. The main method used in the research is the case study method. It allows to explore the reality of the artist's life and activity as well as the content of her works in the broadest social context and refer these aspects to the results of research concerning the women's position in Poland in the best way. The paper presents the research results aiming at getting to know the artist's opinion as well as answering the question how much the discourse she suggests is convergent with the social changes appearing in Poland. Other questions concern the problem of how much her artistic activity may constitute a kind of diagnosis of the problems, needs and dreams of the Polish women and to what extend is it the Demko's artistic autocreation serving solely artistic aims. It is also essential to answer to what extent the artist breaking the cultural norms or defying the approved values meets womens' expectations, and to what extent such an artist is situated on the margin of the debate.

Daria Dementeva, Margarita Chepurina, Anna Svirschevskaya: *Nostalgia for the "Soviet": The Transformation of the Image of GUM in the Eyes of Women*
GUM (State Department Store of Russian Federation) appears in studies as the transfunctional object of the urban space as it has sacred and symbolic properties for Russian citizens. The GUM is now represented as

museumificated shopping space with its Soviet symbolism and myths, which are in turn expressed in exhibiting nostalgia for "the Soviet" by the sensemaking shaped through the Soviet art objects. The majority of Russian researchers examine the current GUM in the context of the Soviet era and through the strategy of advertising communication with visitors. In this context, in this study we assume that the GUM is not sufficiently studied as the object in the dynamics of social processes in Russia from Soviet times to modern days. Who was the witness of the changes of GUM? Retired women can be the direct witnesses of the Soviet era; they can remember the GUM and inherent traits in Soviet times; they are able to identify similarities and differences between the modern and the Soviet GUM. Thus, it has been presumed that the variety of nostalgic experiences is the mechanism of formation and perception of the image of modern GUM through the image of the Soviet GUM by the witnesses of Soviet Times, retired women. Therefore, nostalgia for "the Soviet" becomes a vital guideline through which sensemaking of State Department Shop is either created or changed.

Session 7b: RELATIONAL AESTHETICS OF URBAN CULTURE

Aleksandra Nenko: *Cultural Acupuncture of the City*

Introduced by N. Bourriaud (2002) the concept of relational aesthetics has won popularity for the freshness it brought into the concept of what art is and should be: from this standpoint the main focus of art is human relations and the contexts in which they evolve. This established a grip foundation for artistic practices to target social, cultural, and environmental issues. At this round table (special session) we will try to conceptualize relational aesthetics as an engine, which drives urban culture. We would like to speak of art which develops alongside the tradition of relational aesthetics: dialogic art, outlined by G. Kester (2004); socially oriented public art, reflected by S. Lacy (1995); art-in-the-public-interest and site-specific art, depicted by M. Kwon (2002; 2004); community arts, described by A. Goldbard (2006); P. De Bruyne and P. Gielen (2011); participatory art, critically portrayed by C. Bishop (2012); and other related ones. Basic features of these kinds of art are: prevalence of the process over the product, interactiveness, social involvement, contextuality, focus on social and urban issues, deterritorialization and alternative institutionalization. We would like to discuss relational artistic and cultural projects carried out in urban scenography and their potential to generate novel, alternative, or even revolutionary images, subjects, practices, and settings in the city. Socially engaging artistic practices are nowadays reflected as complementary to traditional spatial planning approaches and praised for their unique strengths to engage citizens into urban activities, increase sensibility towards the memory of the space, create emotional attachment to the space, etc. How and why relational projects energize urban culture and what are the wins and losses in this process are the basic questions of the round table.

Grace Euna Kim: *Urban Discourses of Dis appearance: I Two We, You Too Me*

Everyday Life Theatre and the Politics of Dis appearance: The City (working title) The paper addresses the psycho-spatial structures of the city and its affects, examining them as a text for artistic and social action, in which the clash of individual and collective imaginaries gives rise to productive friction. The lived experience of the city is in essence relational, social, and theatrical—and therefore it is through these mechanisms that its hegemonic structures can be effectively questioned and reimagined. I draw from recent Lacanian discourse, and a critique of history and language toward issues of intersubjectivity and the decentered subject, and the paradoxes of desire, recognition, and alienation. My main concern is the ontology of truth inside fiction—fiction inside truth, and the processes by which social fictions become normality. The text examines how implied histories and futures of spacial and social contexts transcribe themselves onto individual and collective desire, and vice-versa—and what is at stake when the subject is produced by the same constructs that s/he is also a producer of, becoming embodied and absent at the same time. I will discuss the psycho-spatial discourses of the city and gaze, that shape the production of self, other, and world—how the subject is (re)produced by the same constructs that s/he is also a producer of, through discursive repetitions of history, language, and the production of self as language. Performative mechanisms of desire and recognition delineate social reality, drawing people together while simultaneously alienating them. Psychic territories reverberate through symbolic language of bodies in space, trespassing into imaginaries of the other. Social fictions become consensus through convenient hegemonies of the gaze, and normalized as unwritten truth and law. The theatre is thus a manifestation of the mind while the mind is a manifestation of the theatre. What is at stake is a production of self that supercedes that of being in itself, threatening as it redeems. Relational practice carries an imperative to hold a critical mirror to these mechanisms of social reality. It can demonstrate what is at stake and alternately navigate its ambiguous structures—thereby redeeming the precarious borders and futures of self, other, and world. The paper closes with a brief discussion on methodologies of negation of negation—as an ethical means to transcend its hegemonic structures, challenge the established norms, and birth new modes of meaning production, consciousness, autonomy, and community.

Nina Dimitriadi Yassin: *Embracing Change: Motivation and Socio-Economic Conditions of Self-Employed Visual Artists Living and Working in Megalopolises.*

Practice-based researcher, Dr. Nina Dimitriadi Yassin, who studies the sociology of visual artists, compares the internal and external conditions of nowadays visual artists who are working and creating in London, Singapore, Moscow and New York City. These artists face increasing challenges including gentrification, which forces artists to relocate to cheaper parts of the city, rising cost of living, education and material costs, which affects the quality of the art produced. In addition, internal politics like Brexit for example, cause artists to consider relocating to other countries. In anticipation of these conditions, policy-makers in the arts attempt to find effective solutions for improvement or reduction in the loss of cultural capital. Dr. Yassin looks into the policy-makers' options as well as advises the artists to prepare for the changes rather than expect help.

Jāzeps Bikše: Art of the Margins

For artists, subcultural youth and other marginal urban entrepreneurs, access to urban space for activities like rehearsals, workshops, studios and events is crucial for their development and presence in the city. Their lack of capital to access space through dominant spatial practices of real estate market or government funded support in post-soviet Riga puts the development of such spaces in the hands of non-state self-managed community spaces that are often based on reclaiming abandoned or underutilized buildings. Such spaces where artists are living, rehearsing and performing are also central to local arts scenes to develop, giving opportunities for alternative spatial and aesthetic practices of cultural and material production. In this paper using the approaches of ethnographic, grounded (Glaser, Strauss 2017 [1967]) and insider (Bennett 2003, Hodkinson 2005) research as well as qualitative comparative analysis (Ragin 1987) we investigate the crucial stages of development for grassroots arts and community centers in Riga since the early 1990s.

Session 7c: **WORKSHOP Lauri Jäntti and Tuuli Malla: Urban Hitchhiking**

Urban Hitchhiking - presentation and workshop Urban Hitchhiking is a project that reimagines the traditional concept of hitchhiking: instead of hitching a ride in a vehicle, the participant hitchhikes a walk in the company of a stranger. You can do this simply by placing yourself in the midst of pedestrian traffic and raising your thumb. The purpose is to encounter a random passerby and share a moment with them. By using the method of Urban Hitchhiking, we propose a novel concept called 'encounter art' couched within the framework of relational aesthetics. This art form focuses on human encounter as the key location of the artistic activity, both as contemplative observation and active participation of the life-worlds of the other. More human-site-specifically, we explore what emerges from the liminal space that Urban Hitchhiking builds between strangers. The key component of art of encountering is the cultivation and giving space to a sensitivity, openness, and dwelling with the other. Our proposal for the conference includes two distinct sections. First, in the oral presentation as part of the Relational Aesthetics of Urban Culture Roundtable we introduce Urban Hitchhiking and our artistic research around it. Secondly, we provide a workshop session that leads the participants out to the streets to explore the practice themselves. The workshop consists of 1) orientating embodied exercises, 2) the actual hitchhiking, and 3) reflection and discussion in relation to relational aesthetics. Altogether, the workshop lasts 2,5 hours and it is open for all conference participants whether or not they take part the round table of relational aesthetics. We have discussed with Alexandra Nenko and will email further details about the format.

Session 7d: WORKSHOP: PHILOSOPHY IN THE CITY: MAPPING THE POLITICS AND POETICS OF UNKNOWING: Jenny Anghelikie Papasotiriou

Arts dare to ask questions and inadvertently offer answers and solutions through their exploration of moments of suspension, perplexity and unknowing. Combining community philosophy ethos and experimentation with the anti-ontological stance and taste for conceptual analysis of C20 analytical philosophy, the proposed workshop will turn us into agents of enquiry and cartographers of our unknowing. When is the medium the message, what is deviance and should we know where we wanna get before we get there? After a brief exercise to stretch our questioning muscles, we will go off to map our chosen areas, focusing on the question(s) that they generate: questions we ask, questions we are asked, questions that we transform or that transform us. This area might be within the confines of the allocated space or beyond, out in the streets or in disused spaces within the campus. Each of us will look at and be led by our own practice, interests and concerns, as they arise (predictably or not) while walking and sensing. Whether the questioning subjects are ourselves, or other humans, or inanimate objects (Bruno Latour) that use a language or a code and how this will shape our maps, this remains to be seen. Whether we turn our questions into street names or landmarks or other types of marking, we will be encouraged to be creatively inconsistent with our coding. We might encounter

Aristotle's categories, Spinoza's views on democracy, Mary Douglas's theory of risk, Wittgenstein's notion of game or the Sex Pistols' line 'Your future dream is a shopping scheme'. We will be free to objectify or subjectify, we will choose or let objects choose us. We will intervene, interfere, make marks and collect marks, before reconvening to briefly share our finds, our doings and misdoings. This practical approach allows for a diversity of views and thoughts to be played out into actions, where collective accidents and humour are combined with individual choices, leading to the creation of inclusive spaces where opposed views and approaches can co-exist. It will share with participants the types of questioning and meaning-making that happen at philosophy workshops in museums, heritage sites and contemporary art galleries, using tools from analytical philosophy, philosophy of mind, political philosophy, and philosophy of science. Tools that will hopefully let philosophical processes come out less word-bound, less armchair-bound and more relevant.

Session 7e: ROUNDTABLE DISCUSSION: THE UNFINISHED PROJECT OF RECLAIMING THE CITY: EXPERIENCES FROM CAPE TOWN AND SANTIAGO

Daniela Vicherat Mattar; Ksenia Robbe; Patricia Nistor; James King

Is art a strategy and tactic to reclaim the city? In this round-table we aim to comparatively investigate the role of art in social activism in Cape Town (South Africa) and Santiago (Chile). We examine how different forms of art activism aim to democratize city spaces in the context of neocolonial and neoliberal processes of gentrification. Both cities have historically been major transnational hubs, receiving flows of migration - from other areas of South Africa and Chile, other countries of Africa and South America, and trans-continentally since their foundation as colonial centers. At the same time, both have developed as highly segregated cities as a result of apartheid policies in South Africa and as product of the exclusionary intersection of class and race hierarchies in Chile. Today, despite the democratization experienced by both countries, economic liberalization and the de-regularization of urban growth maintains socio-spatial segregation as an ingrained feature of both urban fabrics. As a response to these processes, both cities have witnessed the re-emergence of community art initiatives that have been shaped by different agendas and actors in a move to reclaim the city. The particularity of these initiatives today is that, on the one hand, they are defined by local-government initiatives to regenerate particular areas of the city through commissioned art and creating spaces for tourism; whereas on the other hand, some of them retain their traditional activist form, through local civil society initiatives and projects by independent artists. This round table opens the floor to explore, in comparative terms, the dynamics between these state-sponsored and activist projects by focusing on the role visual art plays in relation both to community life of specific neighbourhoods in these cities and the broader life of both in urban fabrics. The round table is so far proposed as a conversation between members of a current research team, but we're open and seeking other contributors who are interested in these two case studies and the comparisons between them.

Session 8a: PROFESSIONAL DEVELOPMENT IN ARTS

Michaël Berghman: *Let Me Think About That - Developing a Latency-Based Tool For the Sociological Study of Cultural Taste*

In recent years cultural sociology has seen increasing attention for the cognitive processes involved in meaning making. Based on so-called dual-process models, the view has been adopted that cognition can proceed in two modes – one fast and largely spontaneous, the other slower and more reflexively considered. For the study of consumption and perception of culture and the arts too, these insights present a promising avenue towards grasping the meaning of cultural taste. When considering taste utterances in terms of the cognitive processes involved we will be able to take major steps towards understanding the formation of cultural preferences and the nature of artistic expertise. Are tastes for cultural products the outcome of deeply embodied dispositions – hence spontaneous – or are they ways in which social position is signaled, which we may to some extent monitor consciously out of norm conformity? Although theoretical considerations of cognitive processing have been developing in sociology for some time, the empirical application of this perspective has started to burgeon only recently – primarily through sociological appropriations of methods that originated from social psychology (such as the IAT). Based on dual-process models of cognition, these methods rely on response latency to measure the degree of deliberate cognition involved in people's reactions to stimuli. The present study explores the application of such a method to assess the reflexivity involved in the appreciation of artistic products (paintings) depending on people's socio-economic position. For this purpose, we will track the time it takes for participants to make an assessment of a set of visual stimuli, while relating this information to socio-economic background. Apart from this substantive aim, the study also serves methodological purposes. When measuring appreciation on a scale, different formats can be used and the format in itself can be expected to have an impact on the response latency. Therefore, we will compare results on a 5-point Likert scale to results

on a binary semantic differential. More complicated formats can be expected to require more deliberation, thereby increasing response time. However, as a binary scale forces respondents to a clear-cut choice, the decision may put more strain on respondents, driving them to more careful consideration. (The data collection for this study is currently being prepared. As it will be completed by the end of spring, at the conference the study's results will be presented.)

Maaria Linko: *Reading Made Social – The Literary Blogs in UK, Sweden and Finland*
The Internet and mobile technology have changed the reading habits everywhere. Literary blogs are thriving despite newer social media platforms. At the same time quality newspapers are faced with declining numbers of subscribers and consequently culture sections are shrinking in many newspapers. By using netnographic methods, this paper compares the contents and style of renown and popular literary blogs in Britain, Sweden and Finland and asks whether a similar style of mixing personal reading and more analytic book commentary is prevalent in each country. How do blog posts on books differ from reviews in newspapers? Furthermore, this research aims to find out, how blog posts curated by readers become cited and recycled in other forms of social media. Which genres of books and which authors appear in blogs? Do non-fiction books fit in blogs at all? By interviewing bloggers, the research aims also to find out whether the bloggers motivations lie in enhancing their professional career or are they writing for the love of art. Blogs are interpreted as part of a social trend in reading. However, it is worth asking, do they manage to fulfill a wish for a feeling of a reading community? If not, which forms of reading and discussing literature might fulfill this wish. Could blogs enhance reading habit? This paper is a preliminary report on an ongoing research and is planned to be a part of a broader research on social reading.

Målfrid Irene Hagen: *From Art To Quasi Science? Transformation of Higher Art Education in Norway*
In their introduction to the book of the German artist Hans Haacke; "Framing and being framed", 1975, Howard S. Becker and John Walton concludes that although several artists may work in a similar way as researchers (within social science), art itself belong to another sphere, that give meaning to art. Likewise, scientific disciplines get meaning from their respective spheres. In light of this, I discuss the transformation of higher art education in Norway, based on the recent change from pure, independent art academies and colleges of art, to scientific university colleges and university units. Parallel to the transformation process, the subjects of art education have changed from pure, practical and basic art subjects, towards more theory and writing. Obviously art has many connections to, and is partly based on theory and science, for example within art history, philosophy and physics. On the other hand, creating visual art can hardly be considered equal to science, because creating art is based on the subjective ideas and skills of the artists, while science is based on objective and reliable research. Indeed, researchers may be inspired by the work of artists, but unlike artists, they are not free to create their own results. The question is; is art as well as art education at risk when transformed into scientific university colleges or incorporated in the scientific spheres of the university? Is it a risk for art to develop into quasi science on the costs of art itself?

Pia Houni: *The Expansive Markets, Jobs and Profession of Artists*
Applied arts can be seen as an umbrella term for different art forms that involve many people constituting the artistic medium and material. These art activities have been growing in many societies around the world. In Finland, as in other countries, a step by step adaptation by artists to engage in a new way in society has been developing. It is relevant to ask, whether there is a movement, where various kinds of applied arts are taking their place side by side with "traditional artist work". This question is not a straight forward one. Naturally, society needs artists to be artists in the first place. There are also many artists who identify themselves as "socially engaged artists". What do all these movements around art and the artist profession represent at the moment? There are several views on how to look at this. The expansive market for art-based work opens more job opportunities for artists to look at. The expansive market could also signify the outlook of art's economical potential shifting to a more favorable light. Even when we are talking about the impact of arts in a positive way, there is still easily an economical shadow in the background. This is the way society generally works. On the other hand, the artists themselves are also searching and creating new opportunities to use art and their own professional skills. It is difficult to isolate the markets, values and needs of society from each other's and proportioned these together with art field. For example, how arts impact wellbeing and health is not a "new idea" in society, it has a long history, but for the last couple of decades, this research area has seen a clear uprise. This has led to many singular actions in communities, like hospitals, schools etc. The opposite of this might be the developing art-based processes, where artists help organizations to make reforms. Of course, between these two points there are many others examples how the dialogue/systems structured between art, artists and society. My presentation bases on empirical and theoretical examples. My main questions are:

Does art impact equality between people? Is it possible to see art in everyday life without boundaries? This presentation is part of the ArtsEqual research project. www.artsequal.fi

Session 8b: **CREATIVE CITIES & ARTISTS**

Ellen Loots: *Young Musicians' Career Identities: Do Bohemian And Entrepreneurial Career Identities Compete or Cohere?*

One of the most-discussed tensions in the cultural and creative industries is that between art and commerce, creativity and business, the artistic and the economic logic. In the cultural and creative industries (henceforth, CCI), the vivid ambivalence between bohemian and entrepreneurial imperatives has been well-recognised (Caves 2000). However, factual insights into how bohemian and entrepreneurial behaviour relate, in terms of artists' identity formation, are limited and the few existent findings are inconsistent. On the one hand, there is the view that an orientation towards the market endangers someone's artistic relevance (e.g., Coulson 2012). Also, there is a general belief that someone's extrinsic motivation, which is triggered by external rewards such as money or appraisal, crowds-out the intrinsic motivation that reflects the inner drive of the artistic genius (Frey and Jegen 2001). This tenet implies that creatives must choose between either a bohemian or entrepreneurial approach to the arts, because the amalgamation of both would not work. On the other hand, empirical studies have suggested that bohemian and entrepreneurial identities are able to coexist. For example, Eikhof and Haunschild (2006) found that creatives exhibit entrepreneurial behaviour while being driven by bohemian identities: the artists in their study considered their artistic identity as inclusive of business-related aspects. Also, Beckman (2005) and Bridgstock (2013) found that bohemian and entrepreneurial identities can synergise and together allow for staying adaptable in the process of managing a career in the arts. Such findings suggest that bohemian and entrepreneurial career identities cohere rather than compete. This paper investigates to what extent this discrepancy manifests itself in young musicians' career identities. Based on qualitative research, we distinguish between bohemian and entrepreneurial career identities. The goal of our study is to understand whether the two compete (stand in tension) or cohere (harmonise). We address this in a quantitative manner, by surveying 146 music students from two Dutch music schools. An exploratory factor analysis reveals three components of musicians' career identities, which pertain to 'open-mindedness', 'career-mindedness' and 'money-mindedness'. The former two unite bohemian and entrepreneurial career identity items. None of the components exhibits exclusively bohemian career identity items. This leads us to conclude that young musicians do not necessarily experience tensions between bohemian and entrepreneurial imperatives. Rather, they hold career identities that combine bohemian and entrepreneurial elements in a synergetic manner.

Rita Ribeiro: *Tourism, Culture and Identity Representations: The Case of Porto*

The growth of tourism is a key dimension of the current globalization process and it is doubtlessly associated with social construction of cultural identities. If, on the one hand, tourism embodies transcultural relations, on the other, it endorses frozen representations in terms of cultural identities and ways of life. In tourism-related practices, such as visiting monuments and other cultural heritage sites as well as several forms of consumption, the visitor's gaze and the local self-presentation come together, inducing a specific experience of interaction shaped jointly by those who arrive and those who receive. Furthermore, the narrative of a tourism experience depends on the previous knowledge about the place to be visited and what is actually captured in the visit, the latter depending largely on the local display of cultural features and signs. Accordingly, it is important to understand how some stereotyped marks of cultural identities, both national and local, are a crucial framework for tourist interaction and, in particular, the role played by the agents involved in shopping and accommodation or food facilities.

Having this in mind, we intend to discuss the results of an ongoing research regarding the transformation of traditional stores in the city of Porto - Portugal, due to the recent demands of the increasing flow of tourists in the city. Anchored in a qualitative methodological approach, this case study shows how national and local identity symbols are mobilized and displayed and how the themes of tradition and modernity, reproduction and innovation, authenticity and massification, cultural uniqueness and cosmopolitanism structure and forges cultural identities.

Karen van den Berg: *Selfie Art and Architecture*

For several years, taking selfies in the museum has become quite a common cultural technique. For a long time, critics have seen this as an inexorable decline of culture because silent contemplation was considered the appropriate conduct in a museum. However, new ways of dealing with art have apparently been established in the post-bourgeois era. In my presentation I want to decipher these new modes of behavior in their epistemic

dimension. Based on participatory observations in three exemplary museums, I want to show that we are arguably moving from an era of art reception to an age of an action-related attitude towards art. The time in which the single exhibit in its originality invokes a single bourgeois subject, absorbed by his or her own observation seems to come to an end. But what has replaced this setting? In my presentation, I would like to introduce a few recent museum buildings, such as the Louvre in Abu Dhabi, the Museum of Contemporary Art in Kanazawa, and the Zeitz Museum of Contemporary Art in Cape Town. In doing so, I would like to argue that three aspects mark a turning point of the museum and the exhibition: Firstly, it is no longer the individual observer who is addressed in exhibitions, but a global multitude. In other words, instead of evoking contemplation, newer museums and exhibitions confront the visitor with a simultaneity of the many. Secondly, I would like to show that newer museum concepts and art installations call for action rather than reception. And thirdly, in many recent scenographies, the exhibits appear like medialized images of themselves. The exhibition spaces seem to be designed to achieve a photogenic look. It appears as though one always looks at the objects through a camera lens; as though the exhibits were representations of themselves. It seems as though their digital representation was living a life of its own, superimposing the objects in their material factuality. The French philosopher Jean Baudrillard called this phenomenon, in which the real is no longer real, the concept of simulacrum.

Matt Patterson: *Where is the Cultural City? Placing Arts Scenes in Temporal-Spatial Context*
Culture-led urban regeneration is a widely popular strategy among urban policymakers, yet the arts and cultural industries tend to be highly concentrated and unevenly distributed geographically. Given this fact, scholars and policymakers are increasingly interested in identifying the kinds of places in which the arts are most likely to flourish. In this paper, we examine the place characteristics associated with the growth of arts "scenes" in the USA between 2000 and 2010. Arts scenes are defined as concentrations of arts-related establishments, such as galleries, studios, and performance spaces, within a particular locale (operationalized here as US zip codes). To understand how certain places attract or facilitate arts growth, we develop a new analytic approach that distinguishes contextual processes according to two dimensions: (1) spatial versus temporal, and (2) endogenous versus exogenous. Endogenous spatial factors include local neighborhood effects such as walkability, whereas exogenous spatial effects include metro- or regional-level effects such as population size. By taking into account temporal factors, we examine differences between emerging versus established or declining arts scenes (endogenous), as well as how particular scenes differ relative to the general growth in the cultural industries as a whole (exogenous). Rather than creating a single statistical model, we employ a series of interrelated techniques designed to account for these different contextual processes, including hierarchical linear modeling, growth curve analysis, and quantile regression, as well as several descriptive statistics and data visualizations. The data for this analysis comes from the 2000 US Census, the 2008-2012 American Community Survey, and the annual US Business Patterns Survey (1998 to 2013). Our findings suggest that arts scenes are highly dependent on context, but that this relationship is complex. We show that certain factors that are important at the neighborhood level (e.g. density), are inconsequential at a metro-level, whereas other factors, such as income growth, work in opposite ways at the neighborhood and metro levels. Furthermore, we show that neighborhood factors are typically more important within larger cities and that their effects differ depending on whether we are focused on established arts scenes or emerging arts scenes. These findings suggest that policymakers interested in stimulating arts growth should be wary about a "one-size fits all" approach. Arts growth is possible within smaller and mid-sized metros, but the kinds of neighborhoods in which the arts will thrive may not reflect more well-known arts scenes in large cities such as New York or Chicago.

<u>Session 8c:</u> **PRODUCTION, PRESENTATION AND DISTRIBUTION OF WORKS OF ARTS**

Paula Abreu: *Resisting To The Digital Web Culture – DIY Strategies of Music Production and Distribution*
In the last decade, the forms of production and distribution of recorded music have undergone sweeping changes as a consequence of the new digital systems of audio and video recording, infrastructures and broadcast technologies through the World Wide Web. Simultaneously, we witnessed the revival of vinyl editions and the survival of CD and tapes as material supports to the registration and distribution of recorded music. The paper seeks to discuss the persistence of the traditional media phonograms as possible resistance phenomena against the overwhelming culture of digital cultural content diffusion and convergence of audio-visual productions. We address the case of the production of different variants of punk music in Portugal in order to debate the present independent phonographic edition and its resistance to digital production and distribution. Grounding our analysis on the large data set produced by the team of the KISMIF research project, the discussion seeks to relate the relevance of punk musical performance and the importance of local music

scenes, where a continuous update of social networks takes place, to the DIY strategies of music diffusion. Those networks constitute unique devices for the non-capitalist dissemination and distribution of sound recordings (records, cassettes and CD), able to nourish the main philosophy of resistance to the new spirit of capitalism running through the phenomenon of digital music distribution and the global network (WWW).

Karl Baldacchino: Saving our Bodies: Resistance, Inoperativity and Weak Signs

In a consumer culture dominated by pervasive commercial signs and discourses, contemporary art is a praxis that frequently engages in acts of resistance. Accordingly resistance often takes the form of critique, which engages in the reproduction of signs to criticise the same flux of signs. The repetition of strong signs, such as signs of authority or those of a commercial nature, as well as signs that directly engage in criticising them, albeit in an abstract or allegorical manner at times, suggest an inextricable subjection to a power dynamic that is fuelled by an aestheticized reality. What I'm interested in is to first of all understand better what is an act of resistance, and to seek if it is possible to resist by way of actively repeating a gesture that disrupts rather than reinforce the cycle of simulation. Following Deleuze's notion of the creative act as an act of resistance, this paper suggests that the aim of an effective act of resistance is not to criticise pervasive signs and discourses, but to disrupt, deactivate and render them to what Agamben calls a state of inoperativity. The concept of inoperativity proves very useful in terms of illustrating how the early 20th century avant-garde, as well as the post-war avant-garde artists of the 1950-1960s, undertook the radical reduction of the signs that they created. Groys borrows a term from Agamben to refer to such signs as weak signs. Weak signs are deemed as poor when compared to strong and easily recognisable signs attributed to classical art or mass culture. Weak signs are signs of inoperativity, in that they deactivate and render inoperative powerful signs and open them to new possibilities. It can be argued that weak signs resist from engaging in critique and resist from seducing viewers. Instead, new constructive possibilities are actualised to ultimately show difference in itself. Of utmost importance is the permanent repetition and adaptation of weak gestures. The repetition of weak, inopeartive gestures escapes the status quo of the never-ending cycle of strong signs, which in other words refers to permanent representation. As an example of how different, affective and pragmatic possibilities are actualised in art, in this paper I discuss the work of a selection of contemporary artists including Antony Gormley's sculptures and Dirk Braekman's photography. Subsequently, what in my view becomes crucial is to explore the possibility of repeating the weak, inoperative gesture ethically. Therefore the simultaneous aim of this paper is that of proposing the application of the better-grasped concept of resistance from aesthetics to ethics and the sphere of corporeality.

Isabelle Mayaud: *Civilized" Or "Primitives": The Two Natures of Music Instruments*

« Le musée du Conservatoire national de musique : catalogue raisonné des instruments de musique de cette collection, par Gustave Chouquet, conservateur du musée » was published in Paris in 1875. This is the first catalogue raisonné edited for that institution, which is the remote ancestor of the current "Philharmonie de Paris" Museum. The 16 thermidor year III (3th August 1795), a decree founded the music conservatory of Paris, stipulating that a music museum should be created within the library. Because of a lack of resource, this project of a music instrument national collection, though conceived at the end of the eighteenth century, only came through in the 1860-1870s. The 230 objects belonging to the collector Antoine-Louis Clapisson (1808-1866), acquired by the State in 1861, formed the premises of the new collection. It was refounded while significant changes took place in the French museum institution. Legislative measures in particular contributed to regulate and enforce the profession of curator in the 1870-1880s. Nominated in 1871, Gustave Chouquet (1819-1886) could be considered as the first « professional » curator of this institute. Among all his requirements and set of duties, one of the most imperative was to complete the catalogue of the collection. In that paper, I will reconsider the catalogue as a specific mediating device. With the inventory and exhibitions' catalogue, the catalogue raisonné is one of the main modern classification tool developed during the nineteenth century. From the case study of the music museum catalogue, I will analyze the definitions and categorization mecanisms involved in the act of cataloguing. I will then emphasize the differentiation process, which took place at that time, to distinguish the "civilized" objects (coming under the art and industry category) from the "primitives" objects (related to ethnography). I will then show how this process gave consistency to two varieties of musical instruments, the collection catalogue being the place where a – still applicable – hierarchy organized the world of music.

Predrag Cveticanin: *Civic Sector in the Field of Cultural Production in Serbia*

Inspired by the model of the field of cultural production that Bourdieu developed (Bourdieu, 1983/1993, 1992/1996) in our research projects "Out of the Margins - Research and Policy-Making on Independent Cultural Scenes in South-East European Societies" and "The Socio-economic Status and the Lifestyle/Workstyle of the

Employed/Engaged in the Civic Cultural Sector of South-East European Societies" we reconstructed the fields of cultural production in societies in this part of Europe. In Serbia, the field of cultural production is characterized by three basic oppositions: 1) between the "political" and the "economic" segment of the field of cultural production; 2) between the heteronomous influence of the economic capital (the subfield of mass cultural production) and the autonomous influence of cultural capital (the sub-field of restricted cultural production); and 3) the opposition between the locally recognized (legitimated) artists (the local segment of the field of cultural production) and those who are globally recognized/legitimated (the global segment of the field of cultural production). We used these oppositions to study three groups of agents that belong to the civic sector and that are closest to the pole of cultural capital in the field of cultural production in Serbia. These are the actors in the field of cultural production that have the least political power, the least economic capital and the smallest (but most educated) audience. The first group is made up of "activist NGOs" which represent a part of the civic cultural sector that consider social activism as the highest principle of artistic activity. The second group consists of organizations and art groups who consider even this type of engagement to be input from "external" influences into cultural production and which are, generally speaking, dedicated to the aesthetic aspects of cultural production and especially aesthetic experiments. The third group comprise of individuals and groups from the underground music scene (r'n'r, hip-hop, techno, drum 'n' bass…), as well as comic book, photography and video artists. Mutual relationships of these agents, their activities and artistic positioning, as well as their relations with other agents in the field of cultural production in Serbia (cultural institutions, cultural industries, artist's associations, amateur folk-art groups..) are the topic of this paper. The research projects on which it is based received financial support from the European Cultural Foundation (ECF), the Swiss Agency for Development and Cooperation (SDC) and from the Regional platform for culture Kooperativa.

Session 8d: **ENTEPRENEURIAL ARTISTS AND THE CULTURAL INDUSTRIES**

Panos Kompatsiaris, *The Industry of the Aesthetic: Rituals of Value and Labour in Contemporary Art Biennials*
Contemporary art is thought to be a decisively anti-aesthetic field of practice with its modes of display increasingly linked to academic discourses. Following post-colonial and feminist critiques, the emphasis in large scale urban exhibitions of contemporary art is usually put on how effectively they handle the social issues of the day, while questions of aesthetic value are often treated as suspicious and ideological. Rather than trusting the immediacy of the gaze then, these milieus tend to put their faith on the word, spoken or written, whose capacity for self-reflexivity becomes a mediator for perceiving art and potentially legitimating its status. The turn to discourse, present in one way or another in all post-conceptual art (Osborne, 2013), elevates the debate, the claim or the statement to key arbiters for valorizing contemporary perceptions of 'being artistic' in the context of renowned art events and academic debates. Given this anti-aesthetic character of contemporary art, the insistence to perceive its products as aesthetic objects (objects that should be viewed as art) constitutes a paradox that has been rarely discussed in sociological terms. This presentation draws on ethnographic research in two large-scale urban spectacles of contemporary art (biennials) in Athens and Berlin to explore how these celebrated and international platforms of art showcasing struggle to maintain a concept of art as social practice while at the same time uphold a system that requires an aesthetic gaze as key mediator and guarantor between its own productive activity and the public. It looks at biennials as hybrid objects of contemporary economies in which the rhetoric of marketing and entrepreneurialism blends with the display of artistic cutting edge-ness and social radicalism. It argues that the aesthetic condition is covertly produced through various formal or informal rituals of valorization, including guided tours, curatorial statements, media promoting activities and artist talks, that position certain objects within the sphere of art and thus produce them as objects meriting aesthetic interpretation. Yet, apart from ideological, the invitation to appreciate objects aesthetically is also an enabling apparatus for structuring a politics of art.

Janna Michael, Laura Braden: *Capitalizing on Morals? Connecting Cultural Capital and Moral Judgments*
Recent consumption research calls for increased consideration of how people demarcate themselves from others drawing not only on cultural, but also moral boundaries (for example, De Keere, 2014; Jarness, 2015a; Lamont, 1992; Skjott-Larsen, 2012). The present research examines the interplay between moral and cultural boundary-creation in the explanation of personal taste. Using data from 59 semi-structured, in-depth interviews, we examine cultural taste from a range of cultural dispositions: high and low cultural capital respondents, as well as young business professionals who are well educated and professionally successful, but relatively unfamiliar with high culture. We find that low cultural capital (LCC) respondents (including business professionals) are more likely to conflate cultural taste and moral behavior; high cultural capital (HCC) respondents, in contrast, primarily draw symbolic boundaries based on 'authenticity'. Employing the theory of resource shifting, where actors supplement limited resources in one area by drawing on resources from

another area, we theorize LCC actors use moral boundaries as a means of supplementing cultural boundaries. In juxtaposition, HCC actors draw symbolic boundaries based on authenticity, indicating a reliance on high culture habitus for explanations of taste. Overall, we find supplementing expressions of taste with moral evaluation may work as a strategy in boundary creation particularly for those with LCC. In a time when 'bad taste' can be embraced as 'camp' and 'openness' is valued as central to identity performance, justifying preference through moral boundaries may find increasing acceptance—disliking cultural preferences is generally considered appropriate if it is done on moral grounds.

Rick Everts: *Making a Living in Live Music: Entrepreneurial Artists in the Dutch Live Music Ecology*
This paper examines how young pop artists navigate the demands of the Dutch popular music industry after the MP3-crisis. Digital technologies led to heavy losses for the recording industry, lowered the incomes of pop musicians, democratised the means of production, promotion, distribution and consumption of music and turned DIY into the dominant career model for aspiring artists. Pop artists have to become more entrepreneurial, that is, they need to do their own promotion/marketing, public relations and make sure they look and sound right. This new situation makes the position of artists more precarious, increases the pressure to be 'always on', and requires artists to develop new skills. By means of in-depth interviews with young upcoming artists from five Dutch cities with vibrant live music ecologies, we will investigate how artists design their DIY careers and what choices they make in order to reach their goals, how they reflect on these new practices and how they acquire the skills they need. By focusing on the perspective of young artists, we can learn more about current cultural entrepreneurship in the industry, whether a process of professionalization is taking place and how artists integrate the new entrepreneurial values with existing artistic values. In addition, we pay attention to how the practices of these artists are influenced by the urban environments they reside in and the way these live music ecologies contribute to the development of the new generation of artists. This provides the opportunity to explore to which extent Dutch pop artists are scene-based or operate within an industry-based structure and add to our understanding of how the configuration of an ecology contributes to its sustainability.

Alison Gerber: *Money-grubbers and Sunday Painters: Binary Social Thought in An Economic World Obverse*
Binary distinctions are central to sociological analysis of art and its valuation across varied theoretical traditions. This paper draws on a study of the valuation of artistic practice to suggest that the metaphors of polarity at the heart of such analyses could fruitfully be supplemented with alternative visions relying on a very different force than the electromagnetic polarity that prevails today: gravity. The competition inherent in dualistic views stems from a widespread emphasis in sociological analyses of the arts on art objects and their lives in and across markets – an emphasis that goes so far as to treat artists' activities and artists themselves as objects for public consumption. In this paper I argue that not all of life is well captured (much less understood) through this binaristic vision of social life – and that even the analyst specifically concerned with economic activity has much to gain by reimagining a social life that incorporates a gravitational model. Drawing on data from a study of visual artists in the United States, I show how a model that centers gravity rather than polarity can help us to capture the ways that individuals and their actions make sense in a specific universe of meaning. I outline specific benefits of a model based on gravitational forces in understanding valuation beyond market value; identity formation, legitimacy, and in- and outgroup distinctions in communities of practice that include nonmarket activities; and change over time.

18:40-19:30   BOOK LAUNCH - Victoria D. Alexander, Samuli Hägg, Simo Häyrynen and Erkki Sevänen (2018). *Art and the Challenge of Markets, Volume 1: National Cultural Politics and the Challenges of Marketization and Globalization* (Palgrave in its Sociology of the Arts Series).
Art and the Challenge of Markets, Volume 2: From Commodification of Art to Artistic Critiques of Capitalism (Palgrave in its Sociology of the Arts Series).

Art and the Challenge of Markets Volumes 1 & 2 examine the politics of art and culture in light of the profound changes that have taken place in the world order since the 1980s and 1990s. The first volume considers a broad range of national cultural policies from European and North American countries, and examines the strengthening of international and transnational art worlds in music, visual arts, film, and television. The second volume analyses the relationships of art with contemporary capitalist economies and instrumentalist cultural policies, and examines several varieties of capitalist-critical and alternative art forms that exist in today's art worlds. It also addresses the vexed issues of art controversies and censorship. Both volumes provide students and scholars across a range of disciplines with an incisive, comparative overview of the politics of art and culture and national, international and transnational art worlds in contemporary capitalism.

FRIDAY 7 SEPTEMBER 2018

Session 9a: CULTURAL POLICY AND CULTURAL PRACTICES

Karen Klijnhout, Susanne Janssen: *Competing Conceptions of City Culture and Cultural Diversity: A Four-City Comparison of Cultural Politics and Policies in the Netherlands*
The value of arts and culture for a city is defined in local cultural policies, and disputed during local elections. The discourses on arts and culture during local elections may reflect current cultural policies, influence the images of the role of arts and culture in the public sphere, and signal future conceptions of this role in urban policies. This research aims to qualify the dynamics of discourses on city culture in these interrelated spheres of local politics, media coverage, and policy making in four Dutch cities, by analyzing party programs, debates, and (social) media coverage related to the city elections of March 2018, as well as cultural policy documents. We will specifically focus on how cultural diversity and its influence on city culture are defined and debated. In this time of globalization, cultural diversity is a central feature of contemporary city cultures. A growing number of citizens has a multiple cultural background, cities house many urban lifestyles, and offer a variety of cultural services and art forms. Cultural organizations not only cater for changing audiences, their work itself has to relate to the changing culture around them, and has to balance conservation and transformation. Cities use different objectives and justifications for their cultural policies. One persisting vision is that of the attractive city, with appealing cultural landmarks drawing tourists and yielding economic gains. Another popular vision celebrates the creative city, highlighting the socio-economic potential of creative industries and cultural entrepreneurs. A third vision accentuates the inclusive city, and positions culture as a pillar of sustainable city development. Next to their intrinsic value, arts and culture are believed to bring economic gains, social cohesion and social and cultural change. Cultural diversity, in turn, is seen as bringing innovation, cultural conflicts, and as part of the city image and of the city culture. These paradigms/ discourses/ conceptions regarding the role of arts and culture in the city, and specifically on cultural diversity and city culture, each have their own constructions of culture and diversity. The paper examines election rhetoric, media coverage, and cultural policies in two midsize (Dordrecht and Gouda) and two large cities (Rotterdam and The Hague). Comparing these cities, this research studies the conceptions of city culture as situated in a specific city environment, that varies in terms of cultural diversity, cultural history, city identity, population (age, ethnicities, education), breadth and depth of cultural infrastructure, and audiences (local, regional, national and international). The first public debates and political presentations forecast a major role for topics related to culture and cultural diversity during the election battles, especially in the largest cities. In recent years the public and political debate in the Netherlands around cultural topics has been fierce; national heroes and traditions have been challenged, identity politics have been both criticized and defended. This research will show whether and how these dynamics of defending established, national culture, challenging cultural boundaries, and fighting for cultural recognition are present in current political visions on arts and culture in Dutch cities.

Tal Feder: Arm's Length or Arm's Reach – Emerging Paradigm of State Support and Intervention in Art
The arm's length principle has guided cultural policy and public arts funding in democratic countries. This principle rests on the assertion that although the government is expected to support artistic creation, this support should not impair the autonomy of art (Alexander, 2017; Hillman-Chartrand & McCaughey, 1989). The delicate balance between support and non-interference is achieved by positioning the funding mechanism at arm's reach from the government – close enough to be given state budgets but just remote enough to be independent and free of political influence. The merits and demerits of this principle have been discussed in the literature (Durose, Justice, & Skelcher, 2015; Quinn, 1997; Taylor, 1997). The paper presents a theoretical model of a recent transformation of the arm's length principle into a new model which I term the "arm's reach principle." This model is characterized by a gradual erosion of the barriers that prevent the government from intervening in the content of the funded art while still preserving a seemingly non-interventionist approach. I demonstrate this paradigm in the case of Israeli cultural policy. Cultural policy in Israel was always susceptible to political intervention, but the operation of the "Israeli council for art and culture" and the refrainment of cultural ministers to express political judgment of artworks or to condition funding on specific contents of art, kept its arm's length character (Feder & Katz-Gerro, 2012). In recent years, on the background of changes in political balance, rising nationalism, and neoliberal ideology that seeks new modes of justification for public support of the art, the Israeli ministry of culture has started to be more explicit in attempting to influence the content of the funded art in a manner which I refer to as "arm's reach". The paper describes the theoretical concept of the "arm's reach" principle, demonstrates it in the case of Israeli cultural policy and suggests other possible examples. The methodological approach taken by this research is the case study approach. The paper

makes an original contribution to the study of the sociopolitical aspects of cultural policy and art funding by delineating an emerging paradigm of state intervention in the art world in democratic countries.

Martin Tröndle: *Places of Excellence A critical analysis on how reputation in Master programs in the field of Arts Management and Cultural Policy evolve*
What does excellence in academia mean? How does reputation emerge? Why are there hundreds of programs in the field of arts management and cultural policy but only very few have acquired an international reputation? With the support of the Foundation for German Sciences I conducted field research to investigate these questions (2013-16). In 2013 I visited several top programs on arts management and cultural policy: • HEC Montréal, Carmelle and Rémi Marcoux Chair in Arts Management; • School of Art Institute of Chicago, Master of Arts in Arts Administration and Policy; • Ohio State University, Master of Arts in Arts Policy and Administration • Steinhardt School at New York University: Master of Arts in Visual Arts Administration and Master of Arts in Performing Arts Administration • MIT Cambridge, Art Culture and Technology • Goldsmiths, University of London: Master of Arts in Arts Administration and Cultural University of Warwick: Master of Arts in International Cultural Policy and Management At each place I conducted in-depth interviews with professor and students and visited classes to experience the interaction of professors and students. Furthermore, a curriculum analysis was carried out, the communication of the programs' strategies analyzed, and the programs' centers' facilities and location observed. More than a thousand pages on transcripts were collected throughout in-depth interviews, quantitative survey, and material analyses, curriculum analyses and field notes. This data was subsequently analyzed and thick descriptions for each case were written (within-case-analyzes). Afterwards the cases were compared with each other (across-case-analyzes) in order to find "overall drivers" that can be found in each program. More than a dozen of these drives for excellence were extracted. Our presentation will give an insight into the research design and process, and will unfold the drivers for excellence. These results may be highly valuable for anyone planning new or revising master programs and willing to achieve international reputation.

Andy Battentier: *Cultural Sociology as a Tool for Art Policies*
During the last decades, the discipline of cultural sociology has produced a considerable amount of knowledge on cultural production. Institutional approaches, notably inspired by DiMaggio and Powell (1982) classical article, have notably given the production of culture perspective (Peterson and Anand, 2004). Field analysis (Bourdieu, 1979) have inspired many works that have enlighted the link between social boundaries (Lamont and Molnar, 2002) of cultural practices. Symbolic interactionism, best represented by Howard Becker art worlds (1982) explored the different modes of collaboration between actors and have highlighten the collective aspect of artistic production. Finally, study of mediations have highlighten the role of artworks in constructing social life (Hennion, 1993 ; DeNora, 2000). All these theoretical fields of study have produced a considerable empirical knowledge of different artistic fields, in different countries, both at the level of production and consumption. At the same time, cultural policies seems to take a more and more important position in political life. The best exemple of this might be the dynamism around the 2005 UNESCO convention on the promotion and protection of the diversity of cultural expressions. This convention is used, for instance, by State Parties to inspire cultural policies that they want to develop. It is also used as a platform of exchange of good practices, that it tries to define through directives. For instance, the last Conference of Parties has stated that net neutrality was necessary to cultural diversity. However, the knowledge produced by cultural sociology, mainly through qualitative methods, is curiously absent of the debates of the organization, that produces reports mainly based on quantitative approaches, and make little or no reference to the corpus we have enunciated. This absence can also be found in different states. In our presentation, we will explore some of the possible ways in which the theoretical and empirical knowledge produced in cultural sociology can practically inform arts policies and provide useful practical tools for their conception.

<u>Session 9b:</u> **CULTURAL CONSUMPTION PRACTICES**

Ana Martins, Paula Guerra: *Sex, Drugs and Rock'n'Roll: a Portuguese Ride*
This project aims to explain and understand the representations and practices related to the trichotomy sex-drugs-rock in the contemporary portuguese society. In other words, we seek to know the representations, experiences and interpretations related to the sexual behaviours and to the consuption of ilicit substances in the rock music universe as a post-(sub)culture in the late modernity background. According to Hebdige (2002, 162), "(...) rock performances were popularly associated with all forms of riot and disorder – from the slashing of cinema seats by teddy boys through Beatlemania to the hippy happenings and festivals where freedom was expressed less aggressively in nudity, drug taking and general 'spontaneity'". So, the rock (sub)culture has been

linked to risk behaviours since its consolidation in the Anglo-Saxonic world (Guerra et al, 2016). Rock music takes its first steps in Portugal in the early 1960s and since then has been associated with risk behaviours specially those related to sex, alcohool and other licit and ilicit drugs. According to the doctor João Goulão (Antena 1, 2017), director of the portuguese department of General Directorate for Intervention on Addictive Behaviours and Dependencies (SICAD), the consuption of drugs, alcohol and tobacco is increasing since 2012. The results of an investigation made by the Institute for Health Metrics and Evaluation (IHME) (Expresso, 2017), funded by Bill and Melinda Gates, shows that the portuguese youth have drugs and alcohol use habits that may increases the risk of premature death. So, the portuguese individuals keep using legal and ilegal substances. In this project we did a ride with the rock music leading figures of the 1960s, the 1970s, the 1980s, the 1990s and the 2000s; we did some stops in some important contemporary musical events; and we filled up our investigation with a huge set of representations of anonymous people.

Richard L. Kaplan: *Cultural Studies and the Failure of Cultural Critique*
Cultural Studies, originating with the CCCS in Birmingham in the 1960s, expanded the terrain of left scholarly investigation to popular culture. Following the ground-breaking work of Roland Barthes, CCCS attended to thick interpretations — most specifically the ideologies and semiotic codes informing popular culture — along with a recognition that the audience's reception of cultural texts involves a complex interpretive activity that is inflected by class-defined cultural codes and elaborated in the shared interpretations of subcultures. In its cultural analyses, CCCS's research implicitly and often explicitly espoused a form of ideological critique that exposed the legitimating dynamics and social power hidden within the taken-for-granted pleasurable codes of mass culture. This paper argues that the mission of cultural critique championed by Cultural Studies is severely constrained, if not entirely sabotaged. Taking as a case study the reactions expressed on Facebook to the posting of even limited forms of interpretive analysis and critique, this paper contends that the audience is inured to cultural critique by: • the audience's naturalistic comprehension of the meaning of texts and its routine reification of its own creative interpretive activity • an anti-reflexive, anti-intellectual habitus • the pleasures it derives from nostalgic consumption of popular culture • and finally, elaborated ideologies opposing "political correctness" As a consequence, the goal of cultural critique – a reflexive comprehension of the cultural codes structuring our world and, hence, a liberation from their power – is severely, maybe even fatally, compromised.

Kadma Marques Rodrigues, Diego Soares Reboucas, Flavia Fernanda Fernandes: *Interrupted Collections: Social Implications in the Dismantling of a Collections of Plastic Arts*
Despite an experience of communication habits, a formation of art collections is an activity that can be associated with modernity and the emergence of museums in Europe. The formation of private collections of art has often housed stories connected with the enjoyment of appreciation and the love of creating a collection that reveals a style or way of collecting. As collections are born, live and die. They are often undone due to the death of their ideal. Many researchers in the field of sociology and art history have devoted themselves to understanding how singular collections are formed by their volume or symbolic importance. But how to think about the dismantling of art collections in the contemporary world? What social and market processes are linked to the disappearance of these sets that are constituted over time? In what way and from what questions can a sociology of art accompany this process? This research aims to analyze a particular case of dismantling an art collection: one that was constituted by plastic artist Heloísa Juaçaba. Having lived and worked professionally for many years in Fortaleza / Ceará / Brazil, she held public positions in which she assumes a defense of the plastic arts in the state of Ceará. A constitution of his private collection for an explicit purpose of preservation and presentation to the world of what has of higher quality without field of local art. Known as a "Lady of Plastic Arts" in the state of Ceará, she used her influence with the bourgeoisie, leading many entrepreneurs to acquire habits of collecting art. Having lived enough to witness the work of more than one generation of artists, he died in 2017 amid demonstrations by various social sectors. With his death, a collection formed throughout his professional life became a heavy legacy for the heirs. They then started a complex process of dismantling.

Alessandro Gerosa: *Creativity As New Identity of a Neighborhood: The Economic and Social Impact of Nolo in Milan*
Creativity» constitutes a powerful buzzword at the core of contemporary discourses in global as urban economy. Today, a tendency is observable in which creativity from high tech and innovative sectors has colonized the economic imaginary of more traditionally labor-intensive and low-skilled jobs, as popular food and beverage economy (Ocejo, 2017). Young workers live a hiatus between their high cultural capital and their modest economic capital, and are suffering too from expulsion processes to cheaper neighborhoods

themselves (McWilliams, 2015). This contribution, developed starting from my ongoing PhD project, is an ethnography of «NoLo», the way that some creative workers re-framed the name of a neighborhood in Milan, historically characterized by a high share of immigrants and criminality issues (Novak & Andriola, 2008), that has recently undergone a great amount of internal immigration of young people that are opening businesses mainly in food and beverage sectors framed as creative. We seek to analyze how principally young people decide to «become creative» and how this concentration of a diffuse aforementioned «humble creative economy» in the neighborhood favors the building of a sense of community through everyday tactics and «microbic practices» (de Certeau, 1988), starting from simple pulses to sociality and to «live together» and individual needs of economic sustenance. The concept of creativity is employed by workers to innovate the image, status and future prospect of their food and beverage activities but also by others inhabitants triggering a «different», «authentic» social way of living: creativity is used as a term for its popularity but is re-framed, being associated more with the idea of living and working in a neighborhood in a different social, authentic, and fulfilling way more than in its artistic meaning. From these simple pulses and needs, the formation of a community becomes also a strategy to live together and cope to face and exorcise the obscure side of creative businesses, composed by individualization, precariousness, fatigue from overwork and tensions to the uncertainties of entrepreneurial work and gentrification processes. This process also triggers urban transformations: interpreting the city as a stratification of visibilities (Brighenti, 2010) re-articulated by modalisations of human gazes, we argue that NoLo, as a veil co-existent and superimposed on the one of «Via Padova» characterized by immigration and insecurity, does include new and old inhabitants excluding others, generating new hierarchical orders of visual and social urban inequality based on the membership to it.

Session 9c: SOCIAL AND COGNITIVE EFFECTS OF THE ARTS

Päivi Känkänen, Marko Manninen: *The Theatre Comes Into The Class - The Metaphoric Shelter of Arts*
Reform school (RS) system in Finland works with adolescents with severe behavioral problems. RS is integrated in the social welfare system, and it stresses the rehabilitation aspect. Traditional psychotherapy methods appear to have a limited effect for many adolescents residing in the RS, because deficits in verbal performance and difficulties processing emotions are common. Developing the intervention methods by utilizing new approaches is needed. Arts-based methods, and namely drama exercises have provided positive effects in working with special groups. We set out to assess the effects of participation in drama workshop in RS environment. Our special focus is emotion processing abilities. The project consists of workshops that deepen the theme of the play Crime and Punishment by Dostoyevsky together with young people. The adolescents participate low-threshold drama exercises accordance with their motivation, which, at its best, will reinforce self-expression and courage to face another person and their own feelings. A symbolic distance, *a metaphoric shelter of arts*, could be useful in achieving this. Eight adolescents (F/M 6/2) participate the study. The data is collected with a half-structured interview and Toronto Alexithymia Scale (TAS-20) form in the beginning and in the end of the project. In addition, the workshop teachers and participants' personal key-workers will be interviewed after the course for additional information on the possible changes in adolescents' overall well-being. The project begun in January 2018, so at the moment, only the first phase interviews have been conducted and results are not yet available. Our presentation stresses the importance of art as a means of communication and self-expression in child welfare services. The second aim is to assess the interaction process between workshop participation and personal emotion processing.

Sofia Grigoriadou: *Athens: "A City of Crisis" Or "A Laboratory of Creative Ideas?" What Does It Mean To Be An Artist and Researcher In Athens Today?*
During the latest years, press and commentators from the domains of art and culture have described Athens as "a city of crisis,"or "a giant decrepit palimpsest," but at the same time as "the new Berlin," "a big art residency," and "a laboratory of creative ideas".[1] Publicity given worldwide to the so called "Greek crisis" seems to have turned Athens into a privileged, often exoticised, destination for "crisis" tourists, as well as for plenty of foreign artists, curators, anthropologists, and other social scientists. Some visit the city just for a few days while others decide to stay for longer periods of time and participate in the local art scene. In the meanwhile, there is an increasing number of emerging art collectives and residencies, artist-run spaces, online contemporary art guides, and other independent art projects. These new initiatives, formed by both Athenians and foreigners, network and seem to gradually change the city's map. In this realm, Adam Szymczyk, artistic director of documenta 14, decided to equally distribute the exhibition between Kassel, where it traditionally takes place every 5 years, and, for the first time, Athens. documenta 14's interest in "learning from Athens" brought the city into the spotlight of the international art world. Focusing on changes that take place in the art scene of Athens during the latest years, the proposed paper attempts to better understand the complex and

controversial role and impact of documenta in the local context and vice versa, especially in regards with art-related initiatives. Up to which extent did documenta 14 generate a new state of affairs in Athens, new ways to understand it, and new data for artists and art workers based in the city? What kind of changes have been taking place in the local art scene during and after the exhibition, and what were the ones that originally inspired its partial moving to Athens? What does it mean to be an artist and a researcher in Athens today? As an artist and researcher based in Athens, I will address these questions through ethnography and autoethnograpy, using specific case studies, extending from established art institutions, such as the Athens Biennial -that largely inspired documenta 14's concepts- to newly formed platforms that promote independent art, such as Current Athens, and artist initiatives, such as TWIXTlab -a laboratory between art, anthropology, and the everyday.

Femke Vandenberg: *"Sing, Fight, Cry, Pray, Laugh, Work and Admire": Taste Patterns of the 'Illegitimate' Cultural Consumer*

The relationship between socio-economic status and cultural tastes has been a constant object of sociological research. Since Bourdieu's seminal writing on cultural taste, the realm of consumption has been seen as a field of power relations. Investigations into taste and consumption, however, have focused predominantly on 'legitimate culture', leaving a far less nuanced analysis of the taste and lifestyle patterns of the members of society lower on the social ladder. Examining the sociocultural dynamics within illegitimate music consumption, this paper looks at the Rotterdam popular music scene as a social field in itself. By unearthing how illegitimate taste organizes around specific types of capital, the primary analytical focus is the construction of class identities in the advanced industrial world. How is social distinction – a sense of worth – negotiated both within and outside live music concerts when most actors have little economic, social or cultural capital? Building on theoretical frameworks from recent developments in cognitive sociology based on the Dual Processing Model, this research uses semi-structured interviews as well as a complementary cognitive test to contrast both participants' explicit and implicit orientations towards music. In unearthing the latent dispositions maintained by popular music consumers we can determine the level at which patrons recognize the legitimacy of cultural forms. Moreover, we can learn specifically to what extent these consumers recognize the illegitimacy of their own musical taste. Investigating if it is they themselves who signal towards the illegitimacy of their orientations, as expected by the reproduction theory of Bourdieu, and at which level this is present. Furthermore, it will allow us to understand if distinction, social stratification and class are established through the explicit musical orientations of actors or around more habitual implicit dispositions.

Yasuko Shibata: *Today's Locus of the Polish Spirit: The Renovation of Polish Cultural Identities Through Chopin-Related Urban Music Events*

The paper aims to examine contemporary Polish cultural identities as seen in the ideas and values concerning the figure and music of Fryderyk Chopin articulated by the creative professionals and artists realizing classical music events in Warsaw under the name of the composer. Chopin's figure and music, endowed with a special meaning of the "spirit" of the Polish nation, continue to characterize today's cityscape of Warsaw. The performances of Chopin's works held in casual settings, as well as his image appearing in colorful placards and museum exhibitions, emphasize not only the composer's heroic patriotism but also the accessible and human nature of his person and music. The "creative class" native of or newly drawn to Warsaw cooperates with state and local institutions to design music festivals, competitions and related urban projects under Chopin's name in the "currently meaningful forms" that are relevant to global cultural needs. The unchanging as well as recently noticed values of Chopin's figure and music imprint a unique mark on the capital of Poland to attract prospective and acclaimed artists as well as countless visitors from around the world. How is the 21st century "Polishness" of Chopin branded by the creative professionals for these events in Warsaw, and how is it received by the Polish and non-Polish musicians performing in the events? What are the most important values of Chopin's music for the artists, and how do they differ from those presented in the official discourse? How do the ideas about Chopin's music and figure, variously suggested by the creative class and the artists during the events, serve the renovation of Polish cultural identities? Do these ideas transcend or strengthen Polish nationalism? What are the roles of non-Polish artists in modifying the worldview of the cultural audience in Warsaw through their interpretation of Chopin's music? For answering these questions, the written and spoken texts collected by the author from 2003 to 2018 will be examined through a method of critical discourse analysis. Materials include: information posted on event websites, press articles and interviews, in-depth interviews conducted by the author with the Polish as well as Japanese musicians (especially pianists) and organizers involved in Chopin Birthday Festival, Łazienki Park concert series, Chopin and His Europe Festival, the International Chopin Piano Competition, and the International Chopin Competition on Period Instruments that starts in 2018 upon the 100th anniversary of Poland's regaining of independence, among others.

Session 9d: CULTURAL THEORY AND POLICY ON POPULAR FORMS OF CULTURE

Rita Ribeiro: *Popular Cultural: A Conceptual Revisitation*
In the last decades not much has been advanced in the field of cultural theory regarding popular forms of culture, as it is mainly focused on mass culture, turning the culture of the common people into an increasingly rare object. The rise of a globalized culture and the processes of multiculturality and transculturality brought upon by the intense migration and mobility in contemporary societies have removed popular culture - as the culture of the people - from the stage of cultural studies in a broad sense. Until the 1960s the culture of the elites had diminished and appropriated the culture of the people in an attempt to draw class boundaries and to establish differentiation through exclusivist cultural practices. Nowadays, popular culture seems to be set up either in folk studies, following the paradigm of safeguarding the intangible cultural heritage, or it is converted into commercial and uprooted forms of popular culture. The last decades have radicalized the production of the cultural industry and this has caused an increasing appropriation of popular cultural forms, their reification and the infantilization of both agents and audiences. Following these ideas, we intend to discuss the concept of popular culture, namely the traditional cultural forms produced and reproduced, anonymously and collectively, by the lower socioeconomic strata of a society, as practices which are often closely linked to their daily life and beliefs as well as related to the transposition of work activities into leisure time. As a sociological concept, what is popular/ traditional culture today? How is popular culture being reshaped by changes occurring in the working class and in countryside areas in order to avoid becoming a fossil form of culture? How does it relate to market rationality and global culture? What is happening to traditional cultural expressions of the communities: festivals, rituals, crafts, performative and oral expressions such as music and dance? We intend to consider the implications involved in these topics based on four challenging processes to popular culture in the present: mediatization, touristification, commodification and cultural heritage.

Stefan-Sebastian Maftei: *Cultural Policy of the Vampire: 'Dracula' from Nationalistic Symbol to Globalized Myth in Romanian Mass-Media*
The paper seeks to explore the the impact of 'Dracula' as a global myth on Romanian pre- and post-1989 mass-media, emphasizing the cross-cultural transitions and hybridizations of the 'Dracula' myth. First, the research will focus on the historical figure of Vlad Tepes, supposed to be the source that inspired the "Dracula" character from Bram Stoker's novel, analyzing the myth of voivode Vlad Tepes as it was interpreted by the national Romanian historiography before 1989. Secondly, the research will survey the history of Stoker's 'Dracula' myth reception in Romania before 1989, emphasizing the fact that this was a real matter of cultural policy, since the Communist state was reluctant in accepting the Dracula Western myth penetrating into Romanian culture. The issue of Dracula becomes a cultural policy issue already before 1989, with an intricate and labyrinthic history. The 1970's renaissance of the Dracula myth in the West as being represented by a real historical figure, the Wallachian Prince Vlad Tepes - a connection made apparent by McNally & Florescu's 1972 bestseller 'In Seach of Dracula' - collided with the official Romanian historical emphasis on Tepes as an authoritarian, patriotic leader. Thirdly, the research will follow the Dracula myth as a subject of cultural policy in Romania after 1989. In the first years after the Romanian Revolution, 'Dracula' tourism flourished and a cult of 'popular' Dracula sites exploded, mostly from the contact of Romanians with Western mass-media culture. However, the Romania state's cultural apparatus was still caught up in a typical 'identity versus economy dilemma' (Duncan Light). The result was that, gradually, Romanian popular culture embraced the idea of Dracula as a fictional representation of the historical Vlad Tepes. Ultimately, economic motivations won over identity issues. On the other hand, Dracula's history doesn't end here: not only that the global Hollywood myth succeeded in winning over the Romanian cultural market, but Hollywood itself started more and more being influenced by the identification of Dracula with the historical character Tepes and his native land, Romania. Basically, all the major Hollywood post-1989 filmic versions of the Dracula novel (Coppola's Dracula is the most eloquent example) placed the character of the vampire into some sort of identification with the historical myth. In conclusion, the global myth of Dracula appears thus nowadays as a complex cultural history in itself, marked by various cross-cultural transitions and hybridizations.

Keiko Kawamata, Norio Tajima, Toshihiko Miura: *The Process of Development and Evolution of Japanese Pop Culture Event: Case of World Cosplay Summit*
The purpose of this research is to explore the process of evolution and expansion of Japanese Pop Culture Events (JPCE) by considering the case of the World Cosplay Summit (WCS) in Nagoya, Japan. It focuses on consumer participation, both in the Japanese content (anime/manga and cosplay) and in the event itself. The research also aims to explore the relationship between the WCS and the city of Nagoya, proposing a conceptual model for JPCE development. JPCEs are events that attract consumers to "Japanese Pop Culture," which refers

to the "expression of the essence of modern Japan." It encompasses numerous content formats, such as manga, anime, and games. "Cosplay" is an abbreviation for "costume play." The term, used to describe the practice of dressing up as characters from anime, manga, and games, became popular in Japan in the 1970s. According to the WCS, certain people were dissatisfied only "reading" and "watching" JPC: they wanted to "be the characters and act as them."

The WCS was launched in 2003 by TV Aichi as part of the Aichi EXPO, to promote the international exchange of the Japanese youth culture of manga, anime, and video games. In 2017, 35 cosplay representatives from around the world competed in the "World Cosplay Championship," and 250,000 attendees participated in related events. In our previous study, two well-known JPCEs, the Japan Expo in Paris and the Anime Expo in Los Angeles, indicated two development patterns: "curation" and "platform." The curation pattern (Japan Expo) expands its market by adding new consumers or entering new markets. The platform pattern (Anime Expo) retains existing markets by encouraging existing consumers to interact with new consumers. The WCS follows the platform pattern, yet how its relationship with the city of Nagoya's municipal government has been developed remains unclear. From this perspective, a more comprehensive JPCE development model can be built, and we expect it to provide implications for marketing, tourism, and urban development.

Verònica Gisbert Gracia, Joaquim Rius-Ulldemolins, Gil-Manuel Hernàndez i Martí, *Festive Culture, Local Politics and Social Hegemony: Comparative Cases of Moors and Christians (Alcoi), The Fallas (Valencia) and The Patum (Berga)*

The festive culture has become, at the end of the 21st century, an increasingly central element in social life, the territorial identity and in some cases the economy and politics of the cities. Halfway to traditional reproduction, patrimonialization and innovation, the festive culture has been analysed in its symbolic, economic or tourist aspects, but not in an adequate approach as a social space for dispute over cultural and political hegemony in which identity and the traditional social order is in tension with the initiatives aimed at social inclusion and gender equality. From three very relevant cases due to its local and international dimension, Moros i Cristians (Alcoi), Falles (Valencia) and Patum (Berga) the paper analyses this conflict between the traditionalist festive cultural sphere and innovative politics, as well as the various strategies of management of the festivities that lead to a reproduction of the social order and its inequalities or strategies that contribute to greater inclusiveness and equality.

Session 9e: ROUNDTABLE: EXPLORING URBAN MUSIC STUDIES

Lisa Gaupp, Alenka Barber-Kersovan, Volker Kirchberg, Robin Kuchar
In the 90 minutes panel proposed the authors will present their first considerations about Urban Music Studies as a new, vibrant field of research with a high discursive and transdisciplinary potential. Based on the assumptions that • there is a vital exchange between music and the city • music is a part of the intrinsic logic of cities • music contributes to the image design of a city • music is an important part of the economy of cities and urban regeneration • music can become an issue of urban politics and policies • music is an essential component of the cultural heritage of cities • music is a pivotal part of urban culture and the Creative Industries a possible theoretical and methodological framework of the new field will be conveyed. Alenka Barber-Kersovan will speak about the current festivalization of street musicking; Lisa Gaupp will tackle the question of how urban policies and politics contribute to the standardization of diversity in popular music; Volker Kirchberg will present a proposal about a research project dealing with urban innovations in the 'classical' music field - reciprocal effects of city and concert, and Robin Kuchar will deal with the changing spatial strategies in urban underground culture. Furthermore, the newly established Urban Music Studies Scholars Network will be introduced.

Session 10a: ARTS EDUCATION & EXHIBITION PEDAGOGY

Mara Rațiu: *Arts Education in Europe: Contemporary Challenges*
The European League of Institutes of the Arts (ELIA) established in 2017 the Working Group Arts Education meant at assessing the current state of affairs of Arts Education within the European general education system and at providing a position paper on the matter by the end of 2018. As a member of the working group and drawing on the intermediate results of the survey conducted by the working group, through the present paper I investigate the degree and the stakes of implementing the UNESCO Road Map to Arts Education (2006) objectives at a European level. This document emphasises the importance of arts education based on the following arguments. Firstly, Arts Education is considered a universal human right, for all learners, while special attention should be paid to those often excluded from education, such as immigrants, cultural minority groups,

and people with disabilities. Secondly, Arts Education, alongside with the Humanities, is crucial in building emotional abilities which are the basis of moral behaviour and an integral part of the decision-making processes (Antonio Damasio), thus greatly contributing to the processes of identity building and citizenship. Thirdly, Arts Education is a valuable environment for building creative skills that are at the heart of the post-industrial economic system (Ken Robinson): it is a decisive means in developing cognitive and problem-solving skills. The first findings of the ELIA Working Group Arts Education survey show significant disparities with respect to the general curricula of the European countries. Whatever the differences, there seems to be a common denominator for almost all educational systems across Europe: Arts Education continues to hold the last position within the general curriculum in terms of time slots allotted to artistic subjects. In addition to the question of quantity of arts education, the question of its quality arises as the effectiveness of arts education is conditioned both by its quantity and quality. Accordingly, a key aspect that I will address is the quality of the Arts Education across European educational systems, i.e. are the artistic subjects in the European general curricula able to meet the desiderates expressed by the second and third arguments of the UNESCO Road Map to Arts Education? Our hypothesis is that the objectives of the UNESCO Road Map to Arts Education are far from being attained as, with notable exceptions, the shift towards teaching arts subjects in view of citizenship building and of their creative potential is yet to be achieved.

Riikka Haapalainen: *Gallery Education As The Radical Act of Hospitality*
The Kirpilä Art Collection is a museum located in the art collector Juhani Kirpilä's (1931-1988) former home in central Helsinki. Its collection consists of a large collection of paintings and sculptures representing Finnish art from the 1850's to the 1980's. The public program of the museum has recently changed: the museum has begun to offer gallery talks with queer insight on a regular basis. These queer talks reflect on the one hand the personal life of the art collector Kirpilä. On the other hand, talks aim to challenge the normative ways of mediating art and art history -- to give visibility and voice to the presumably marginalized and silenced. In my presentation, I discuss the norm critical methods of gallery education. The Kirpilä Art Collection as my case study, I ask, what kind of knowledge and learning queer gallery talks bring forth and to whom. I critically examine the educational and institutional practices of the museum with the concept of radical hospitality by Jacques Derrida and the notion of undercommons introduced by Stefano Harney and Fred Moten.

Mathijs De Baere, John Lievens: *A broad look at adolescents' school-based art museum visits: Supportive environments and the construction of attitudes*
The visits of secondary school pupils to art museums is widely regarded as having a positive influence on pupils. Pedagogues, museum educators and social scientists have studied these visits and dominant models of museum learning, learning goals and directions for organization of the visits have been formulated. Frequently, a focus on the differentiated outcomes or experiences within heterogeneous groups of pupils is overlooked in these formulated models. In this presentation, the preliminary results of a study aiming to map the differing influences of the art museum experiences of secondary school children are shown. The data-collection for this study consists of surveys administered to secondary-school pupils before a museum visit to the Municipal Museum of Contemporary Art Ghent or the Museum of Fine-arts Ghent, after the museum visit and several months later. This data is complemented by the teacher's perspective on the visit, and the perspective of the museum considering art museum education and the experience they offer. In this quasi-experimental set-up, discussions on inquiry-style and instructive teaching methods will be deepened by examining how different ways of organizing the visit can create differing results for pupils with other backgrounds, delivering new insights on how an art museum visit can be optimally organized. Gathering quantitative pupil-data on social interactions, cultural capital, expectations, subjective evaluations and attitudes towards art-museums and the visit itself, enables the researchers to paint a complex picture. In this way shedding light on inequalities in, and experiences of, group-based art museum visits.

Polina Golovátina-Mora &Hernando Blandón Gómez: *Aesthetics as an agent of the social transformation*
Aesthetics as an agent of the social transformation Colombia and Medellin in particular is experiencing a risky and at the same time very influential changes of the peace transformation. The risk is sliding back to the conflict at the new level of ultra-right direction. Hope and its high impact is making the transition right towards a more inclusive, peaceful and overall conscient society of critical reflexivity. Aesthetics offers liberating tools for such transition. Taking urban transformation as an example while thinking of the territory in general, in this paper, we discuss aesthetics as an agent of the social transformation, pedagogical impact of aesthetics for transforming a person into an active agent of the further social transformation. The paper presents progress in the teaching and research projects the authors have been involved in for four years at the University. The paper consists of three main parts. In the first part, we identify and analyze artistic strategies of urban activists

and artists aimed at transformation of the territory, making and appropriating of the public spaces. At the second part, we would like to discuss existing strategies, both in academic literature and in practices in Medellin, of activating and awakening of sensitivity in the society and communities important for aesthetic, political and social appropriation of the territory, of the conscient and engaged citizenship crucial for preventing sliding back into conflict. In the final part of the paper, we want to share our proposal for urban intervention addressing the problem of public memory as a significant tool for building a society of the harmonious and peaceful future. We address the problem of maintaining a balance between engaging memory, maintaining it alive for a person, instead of institutional monumentalization of it, and preventing it from becoming a boring routine. The project and paper present results and proposals of co-working between academia, artists, and society that we consider an important foundation for the new city, country and the world.

Session 10b: GRAFFITI ART IN THE CITY

Edouard Weill: Graffiti Art: *From The Train Yard To The Auction House. The Role of Brokers in the Value Creation of Urban Culture*
This paper deals with the processes of production, distribution, promotion and commercialization of works of Art as well as the relational aesthetics of urban culture. I will show how the value of urban cultural forms on the Art market is produced at the intersection of different types of social relationships, with a special focus on cultural brokers. Graffiti Art on canvas, a by-product of an illegal practice, has recently achieved a paradoxical success on the Art market. Indeed, different kinds of brokers collaborate in order to connect a cultural field that is associated with so-called working-class illegalism to contemporary Art buyers. This proposal draws on two sets of results, both based on an original case study and a mix of qualitative and quantitative methods: Firstly, the population of graffiti Art brokers and its historical transformation are described and analysed by using interviews and documentary sources. This inquiry sheds light on the three cycles of intermediation: the first and second cycles ended in a double commercial and critical failure, starting in New York's art galleries (late 1970s-early 1980s) and then in Parisian museums (early 1990s). However, the third phase resulted in the consecration of graffiti artworks in Parisian auction houses (from the middle 2000s onwards), now followed by public institutions, which contribute to the increase in the most famous graffiti artists' rating. Secondly, an in-depth study of a series of graffiti Art auctions in France, between 2006 and 2016 is based on participative observation and structural networks analysis of the collaborative work of brokers. This enables to identify clusters of partners and central or peripheral brokers. This allows to distinguish three main types of brokers with complementary roles, which are linked to their social features: experts from the graffiti world are in charge of selecting artists and directing their production; contemporary Art managers, such as auctioneers, try to extend their activity and solidify their positions; contractors attempt to make one-off moves in the Art market by creating and investing new art niches. To conclude, this proposal suggests new paths for research on the changing roles of brokers involved into the production and commodification of cultural goods, in particular as regards urban and popular culture.

Erik Hannerz: *Mapping Subcultural Movement Through Urban Space – Graffiti and Appropriation of Space*
Despite the attempts of authorities all over the world to counter illegal graffiti on the streets and on trains, graffiti continues to grow and establish itself in most parts of the world. Even after a decade and a half of a global war on terror with an increased surveillance of urban space in general and public transport systems in particular, a quick look in any social media reveals that graffiti writers still manage to regularly paint the streets and subways of the world and get away with it. From its initiation the research of subcultural graffiti has pointed to this writing of the city as being marked by considerable differences in how the city is approached and how it is written. These differences refer to the forms of writing—as in the different forms of graffiti, from the simple and fast to the large and time-consuming—generational differences—as in young writers versus the older—as well as to spatial varieties—as in the focus of different surfaces, including the legal. Most often, these varieties within the subcultural are held together by pointing to a single logic of subcultural graffiti ordered through a homologous difference extending from the young vs the old to prolificacy vs style and the illegal vs the legal (cf. MacDonald 2001:74ff, Shannon 2003:156f, Brighenti 2010:320ff). It is through this binary structure that graffiti's alleged transgression and challenge of the purity and order of urban space has been analyzed (Ferrell 1996, Austin 2001, Kimvall 2014). In this paper I want to challenge this simplified notion of subcultural logic by attending to the dialectic relationship between meaning and materiality through tracing the movements and gazes of graffiti writers. Drawing from extensive fieldwork on Swedish graffiti writers, including the GPS tracking of how they move through the city, I will point to a plurality of movements each mobilizing distinct subcultural motions, identities, emotions, ideals and activities. In so doing I will attend to the

complexities and variations noted in the previous research but also provide a spatially grounded analysis that works to explain the cultural structuring of the subcultural rather than confining varieties to individual participants or to a single binary structure.

Ricardo Campos: *Urban Art: Conflicts and Ambivalences*

The category of urban art is relatively recent and not fully consolidated. In fact this is a disputed term, and there is no consensus on the boundaries that define this category, nor on what it actually represents. Anyway, this is a term increasingly used by a set of social actors that, in this way, are constructing a rhetoric about this field and those that are included in it. This is a hybrid and ambivalent field, historically marked by lineage from street arts and cultures, urban subcultures and DIY movements. The process of social legitimation of these expressions has particular characteristics and is still relatively recent. It is important to gauge the way in which it is carried out and its different impacts, both in urban terms (tourism, gentrification, patrimonialisation, etc.) and in social and economic terms (professionalization of artists, complexification of the field, appearance of new social agents, etc.) . With this communication we seek to reflect on these processes, taking into account preliminary data from an ongoing project on Urban Art in Portugal and Brazil. This project, using qualitative methodologies, intends to make the current picture of this field and its global interconnections, particularly in a Portuguese-Brazilian context.

Daniela Vicherat Mattar: *Ungovernable Walls: Aesthetic Resistance In Santiago*

Latin American cities have witness vibrant and diversified forms of urban art. In the region, the socio-political, cultural and economic contradictions and struggles underpinning the rapid processes of urbanization have found expression in the city walls. Chile, in the south of the region, is not exempted from this strong muralist tradition. In the major cities of the country, murals and graffiti have played a mediating role voicing the tensions, conflicts and governance struggles produced historically by the gaps between the practices and policies of the state and civil society's experiences and expectations. In 2010, commemorating the bicentenary of Chile's independence, a state funded grant allowed the production of what is today known as the "open air museum" in San Miguel, a working-class district in the south of the city. The experience in San Miguel was so successful in terms of public intervention, urban regeneration, community cohesion and recognition. In this paper I would like to use the murals and graffiti in this district as example of the ways in which civil society actors represent, recognize and signify their struggles in an aesthetic form. I argue the walls in these districts empower citizens not only to voice their demands, but also to state their identity claims and the visions of the society they aspire to build, transgressing dominant paradigms of consumption or the vilification of the life in the streets. In San Miguel, the walls have become not only a medium of protection, securitizing the residents identity, but they have also become a tool for communication: the walls create a public space always in the making; through the art forms expressed in the murals and graffiti, the walls become the depositories of memory, historical struggles and the imagination of possible futures. These murals offer alternative strategies of world-making and city-making in contexts of urban stigmatization and segregation. Walls in San Miguel are thus no silent-static infrastructures, but ungovernable and resilient platforms of resistance allowing their residents to move from the margins of a city to the world circuit of tourist attractions. In doing so, their claims and identities become claims of a different world-making.

Session 10c: CREATIVE AND CULTURAL PRACTICES

Zane Zeibote, Denīze Ponomarjova: *Cultural and Creative Industries for Boosting Innovation and Entrepreneurship in Europe: Example of the CRE:HUB Project*

The purpose of this paper is to contribute to discussion on the development of Cultural and Creative Industries (CCI) for promoting socio-economic objectives of European regions. Despite a fact that the CCI concept is quite new, it has already been accepted as an important driver of socio-economic development and innovation, as one of the major sources of innovative ideas and talent, in many European regions by stressing it in strategic policy documents, such as Smart Specialisation Strategies (RIS3), National Development Plans and others. Within a scope of the European Union (EU), the CCIs are recognised as a source of both cultural and economic value. In recent years a significant work has been done to establish the CCI as an integral part of Europe's society and economy as a driver for growth, jobs and prosperity. However, a potential of 'creative economy' to trigger innovation in other sectors of economy, increase well-being of people and impact sustainability of living environment haven't yet been fully recognised. The research work is based on the results of the EU Interreg Europe programme project "Policies for cultural CREative industries: the HUB for innovative regional development" (CRE:HUB) with an objective to recognise the impact of strategic involvement and investment in culture and creativity for boosting sustainable growth and employment in European cities and regions. This

study presents a comparative analysis, based on quantitative and qualitative research, including review of literature and official documents, statistical and SWOT analyses, expert interviews and unpublished materials gathered in the project framework. The research results could be useful for economic policy makers to determine the role of institutions, policy instruments and factors, which are necessary for achieving a socio-economic impact through supporting the 'creative economy' and by recognising its transdisciplinary nature.

Kurt Calleja: *Risk in a Changing Urban Environment: Anxieties of Heritage, Identity and Culture*
The purpose of this ethnographic research is to investigate how the urbanisation of Sliema's townscape has affected and is still affecting its identity and social community. It is an in-depth participant observation of everyday culture and repercussions of spatial shifts. These architectural changes become evident through Sliema's visual and auditory culture. A multi-sensorial research design, from the field of humanist geography and cultural sociology, was developed as a means of engaging with various spaces by applying the urban and methodological implications of the Situationists' *dérive* with the arts (photography and field recording) to document and elicit anthropological data. This psychogeographic approach allows this research to identify the differences in geographic territories, and how these condition one's behaviour and decision-making, by deconstructing these spaces. Participants who have inhabited Sliema in the past as well as current residents have been selected and invited to conduct an aimless walk in the field under investigation to acquire information through the daily encounters and engagement with the city. Rhythm of life in different spaces will also be considered. The current discourse on Sliema's heritage and tall buildings will be scrutinised to gather relevant data about the effects of rapid and constant development, and how this may pose threats to the people experiencing these architectural changes. The multi-sensorial experience of the serendipitous drift in this urban landscape is documented through photographs of the streetscape to evince the current visual rhetoric. The townscape philosophy of facades together with different building materials, as part of Sliema's architectural fabric, portray relevant information of Malta's political climate, which will be deciphered by way of engagement with the streetscape. The field recordings of its soundscape have been analysed to detect any noise pollution or traditional sounds, and how their reverberations may resonate within the social fabric. Noise, as an auditory stimulus, becomes a tool of analysis for cultural and social narratives. Different temporalities may be drawn out of the visual language, communicated through the physical landscape. The built environment becomes a mnemonic device, engendered by the memories which are subjectively attached to buildings. The concept of detraditionalisation is thoroughly examined to assess how loss of the imagined past may lead to amnesia and an identity crisis. This data will be evaluated and presented to authorities and eNGOs in the respected disciplines: architecture, heritage, environmental planning and social policy. The results may serve as a platform for the contestation of power and rights in an urbanised Mediterranean locality (Sliema) and for the introduction of new policies to sustain its architectural and historical value in development strategies.

Anthony Ruck: *A New Cultural Capital? Social and political potentials for arts and cultural education in England's Second City*
At a perceived moment of crisis in education, with increasing inequalities and a refocussing of educational outcomes on performance measures, international competition and economic viability of students this paper unpicks what space(s) performance can create for young people's social and political understandings of themselves and the wider world. This paper presents the live themes from a year long ethnography that focuses on the education work of Stan's Cafe, an internationally recognised theatre company based in Birmingham England. It will examine the company's performance based work with four diverse inner city schools. These school communities are influenced by the politicised narratives of Britain's exit from the European Union, austerity and emergent government anti-radicalisation policies; surfacing narratives of inequalities that intersect race, gender, class and age. This paper offers a meso-level understanding of the ways that social and political change is understood, enacted and created in the context of Stan's Cafe and their specific approaches to performance and education in Birmingham. Finally this paper explores the dual roles that the arts provide for social and political change. On one hand they offer the tools and methodologies to explore, critique and challenge extant social norms and develop alternative conceptions of citizenship, whilst on the other hand they play a significant role in embedding the tastes and values accumulated through cultural and social capitals; and ultimately 'fulfil a social function of legitimating social differences' (Bourdieu, [1979] 2015, p.7). Crucially - this paper asks: What is performance for social change, and who is socially changing who?

Ana Pajvančić – Cizelj: *Struggling with the Title: Capital of Culture at the Superperiphery of Europe*
Sociological critiques of culture - led urban regeneration has shown the basic socio-economic dynamics behind this process as well as a series of its controversial social effects. In this paper we describe the case of culture -

led urban regeneration in Novi Sad (Serbia), the first non-EU city to be a European Capital of Culture (EcoC) title-holder for 2021. Following the ideas of Harvey (1991), Peck (2005) and Todorova (1997) we approach new creative city discourses and „festivalization" of the city after title award as the consequences of "actually existing *neoliberalism"* (Brenner and Theodore, 2002) at the European urban superperiphery. We describe the situation in which "superperipherial city" with poor social and communal infrastructure begins treating creativity as the „new urban imperative" and diverting the attention and resources away from the structural urban problems. The special emphasis is on strategies used to legitimize and internalize new creativity discourse and supress other, more local and unwanted meanings of urban culture. While struggling to rediscover and reinterpret own cultural identity in relation to the imaginary European standards, urban developers at the superperiphery resort to neoliberal narratives and strategies, enhancing the dependent position of the city. As the EcoC title was just recently awarded, the paper is organized as preliminary report while analysis is based on official documents and marketing materials of EcoC project in Novi Sad.

Session 10d: ARTS MANAGEMENT RESEARCH CAFÉ 2: CONCEPTS OF PERCEPTION IN CULTURAL MANAGEMENT AND AUDIENCE RESEARCH
Nina Tessa Zahner
We are currently in the paradoxical situation of increasing scientification of society on the one hand and increasing questioning of the social status of objective knowledge and the legitimacy of academic expert cultures on the other. It appears as if a comprehensive cultural change is underway that is signified by the revaluation of the observation perspective of the »layman«, of the » ordinary person«. What is emphasized here is the everyday, the applied against the extra-ordinary, the theoretical. The transformation carries a tremendous multiplication of »speaker positions« and the wish of individual actors to be heard and to have their perspective on reality taken seriously.

A number of authors see this transformation to appreciate individual sensual perception and devaluate general concepts and abstract ideas. What is promoted here is a view of society that enhances aesthetics, emotionality and affectivity against rationality. What goes along with this process is a fundamental redefinition of »producer« and »recipient« or »audience member«. Concepts of »fundamental experience« are positioned against bourgeois cultural concepts that see art as part of the process of enlightenment and the emancipation of man. A new »unity of reality« now blurs the lines of sign and meaning. The binding of signs to respectively defined meanings is mutually released. It is the performativity of meaning that is now in focus. Meaning now arises in and as an act of perception. Sensual perception is now thought of as generating meaning within the process of perception itself. An idea of pre-conceptual perception is promoted against conceptual thinking and context.

The Research Cafe proposed wants to explore the impact of these transformations on cultural management research and audience research. My impression is that cultural management research as well as audience research do rarely think about their own conception of perception. We rarely discuss or question what concept of perception we apply in our research. Is it a sensual one? An idea of pre-conceptual perception? Or is it a concept that sees perception always shaped by conceptual thinking? A concept that does not believe in pre-conceptual perception? How important is the situation of perception? This Research Café opens up a focused discussion of these issues to see how the different positions applied form our research and our research results.

 14:00-15:00   Plenary Session – THE FUTURE OF THE SOCIOLOGY OF THE ARTS AND RN2

Session 11a: ARTISTIC IDENTITIES, COMMUNITIES AND LIFESTYLES

Magdalena Fuernkranz: *Performing Diversity*
The interdisciplinary research project Performing Diversity dealt with rituals of music performance. To this end, qualitative case studies were used to explore distinctions and diffusions between the musical style fields of "Classical / Contemporary music", "Jazz / Improvised music", "Folk music / World music", "Dance / HipHop / Electronic music", "Rock & Pop" and "Schlager / Folkloristic music". The disciplines combined in this approach are popular music studies, sociology of culture, gender studies and cultural studies. The focus was on crossover phenomena in today's musical landscape, with analysis being devoted to musical and cultural spaces-in-between where new things can come about. The documentation and analysis of performance rituals was done with reference to images and sequences (music videos and live documentations). The sample was comprised of Austrian musical, pictorial, and filmic creations from between 2010 and 2015. These included musical works by Austrian artists and bands that are all successful in the Austrian music scene. The main objective is to discern — based on analysis of the figures (Eder 2008) that appear in the theatrical setting of a popular music

performance — how the "constitution of culture" takes place. Alongside numerous retrospective tendencies, the research project also ascertained a high degree of permeability between the musical style fields. In fact, the traditional and decidedly binary "serious/entertainment" music model has long since been replaced by a continuum between "elitist" and "popular" poles. The silent reverent ritual of the concert, as well as the physically active animation ritual, not only exists in their pure forms, but in a multitude of different mixtures.

Tim Bauer: *The Art of Change. How Aesthetic Experience of Complexity can Foster Transformational Research and Practice*

Compounding ecological and social crises urge researchers and activists to engage in transdisciplinary processes of searching, experimenting, and co-creating towards sustainable futures. Such processes are inherently contested and unpredictable. We argue that sensibility for complexity is needed to foster these transformational changes. As an aesthetically developed form of embodied knowing, such sensibility is key in the fine art of striking a dynamic balance between what Richard Sennett describes as 'dialectic' and 'dialogic' modes of interaction. This study investigates how three activist groups in Hannover, Germany navigate between these two poles in their struggles for urban sustainability transformations. Focusing on encountered resistances, an interpretative framework to trace dialectic and dialogic momentums in the activist's work is being developed. The thus outlined strategies tend to follow narrative path-dependencies with respective limitations. Based on these findings, we discuss how sensibility for complexity could be fostered in transdisciplinary research and activism. "Artful sustainability" (after Sacha Kagan) is highlighted as a new paradigm that emphasizes how such sensibility can be further introduced to transformational research and practice.

Robin Kuchar: *Underground Clubs in Transition. Scene based Music Venues and Spatial Strategies in Hamburg St. Pauli*

Underground forms of popular music, their collective local appearance as well as their spaces recently undergo considerable transitions. Taking into account broader processes of urban regeneration, the appearance of a rather commercialized live music culture and changing spatial strategies of local scenes, the paper examines how originally underground music venues – as spaces of bottom-up movements and as breeding grounds of music production – handle ongoing transformations within urban environments. Therefore, the paper presents some insights from three case studies undertaken in Hamburg St. Pauli. Basing on space as theoretical tie between urban, cultural and economic developments, fieldwork around Golden Pudel, Molotow and Mojo Club shows that in each case, the actors apply different strategies in order to preserve their basing – and individual - idea(l)s of self-governed cultural work. Therefore, reactions towards new basic conditions include fundamental changes regarding their initial spatial and cultural strategies, which lead to new forms and levels of autonomy, professionalization and institutionalization. As a consequence, the status of these venues reaches from traditionalist but highly dependent to paradoxical forms of 'subcultural institutionalization'.

Julia Peters, Henk Roose: *From Starving Artist to Entrepreneur. Autonomy and Heteronomy in Artists' Subsidy Requests, Flanders, 1965–2015*

For many visual artists in 21st Century Western Europe, government funding makes up an essential part of their livelihood. As the artist's economic situation is notoriously precarious, they are likely to choose their wording wisely when applying for a grant. How, then, do artists present themselves to the state in applications as worthy of this support? We present a first sociological exploration of this question through a study of 500 visual artists' government grant application letters, taken from an archive containing all grant applications in Flanders from 1965 to 2015. We find six ways in which artists claim their subsidy-worthiness, ranging from romantic to entrepreneurial, which together indicate a shift in which applicants 1) begin to embrace the social-political and scientific system, indicating that heteronomy has become autonomous, and 2) relocate the responsibility for their careers from the government to themselves, indicating the entrance of neoliberalism in a place where one might least expect it: the language of individual artists. We argue that these findings complicate Bourdieu's autonomy-heteronomy distinction and propose that Luhmann's system theory offers a more suitable framework to interpret these shifts. Grant applications are approached as self-observations at the interfaces of the art system and the political system, which causes the art system to be 'irritated', rather than invaded, by the political system. In this view, the art system can still be considered autonomous even when isomorphism occurs.

Session 11b: ARTISTIC PROCESSES

Leticia Labaronne: *(Re-)Evaluating Artistic Processes. Towards A Contextualized Approach for The Performing Arts.*
Nonprofit arts organizations are increasingly expected by public and private funding agencies to prove how they add value to their communities (GSTRAUNTHALER/PIBER 2012). This evaluation imperative has been partly encouraged by the discourse about the apparent power of the arts to counter social exclusion or enhance community life (JOWELL 2004). The literature has proposed numerous approaches to evaluating artistic achievement and its impact on society (see HADIDA 2015 or LABARONNE 2017 for a meta-study). Yet, research has remained prevalently instrumental (GALLOWAY 2009; CHIARAVALLOTI/PIBER 2011) rather than advanced the understanding of the specific artistic and broader contexts in which evaluation is practiced. Further, the literature has been dominated by a strong positivist tradition (BELFIORE/BENNETT 2010). The need is for new research paradigms that are ontologically better suited to capture the unarticulated assumptions and values of artistic processes. This study aims to develop an alternative approach for the evaluation of the performing arts that is derived from the field itself and is thus contextualized within its specific artistic and broader environment. In order to do that I explore the evaluation practices embedded in the creative process of new dance productions. Following the premise that artistic activities (and their outcome/impact) can only be evaluated within the contexts and processes that give rise to them (BECKER 1982, CHIARAVALLOTI/PIBER 2011), the scope of the empirical work focuses on artists as experts, self-evaluators, and peer-evaluators. The research design takes a qualitative approach based on comprehensive ethnographic analysis, participant open structured observation and semi-structures interviews for which two in-depth case studies in Berlin and Vienna are undertaken. The proposed concept attempts to contribute to the understanding of evaluation in the performing arts, as it provides a framework that can better capture the context-related uniqueness of artistic activities. The originality of the question lies in putting the artistic creative process at the core of the enquiry, thus emphasizing the intrinsic aspects of the individual and collective experience in the art production and reception, rather than addressing the presupposed benefit of the arts for the broader society. Further, the proposed concept should offer an alternative to mainstream approaches to valuation and assessment of creative processes that may allow stakeholders such as policy-makers or practitioners to gain deeper insights into creative and experience-intensive processes.

Henrik Fürst: *Inferior Quality? Going Beyond and Back to the Publishing Market in the Quality Assessment of Self-Published Books*
When judging cultural goods in the creative industries the quality of the good is initially uncertain. Knowledge about the quality of creative goods and artists often originates from the outcome of comparisons and competitions involving the artist and the cultural good. In the case of book publishing, the publishing market is a site for such comparison and competition. In the publishing market, writers and their manuscripts compete to become selected by the gatekeepers at the publishing house. The sign of quality attached to writers and books comes from being selected in this publishing market by a particular publishing house. By contrast, when books are self-published, they have not been selected for publication in this market. Lacking this publishing history, claims are made that these works are of inferior quality and not good enough to be published at all. How do then self-publishers handle the issue concerning the quality of their work? The answer draws on an analysis of interviews about self-publishing with 80 persons involved in Swedish trade publishing. The focus of this analysis is on the 47 interviews with writers who have self-published or considered self-publishing. Through expressions of individualism, the value of self-selection is promoted, claiming that the publishers and publishing market have played out their role. Different competitions and comparisons are promoted as relevant to determine quality. Nevertheless, the results indicate that the publishing market still works as the "gold standard" used to ascribe quality, value and relative worth of artists and their work. Self-publishing in the creative industries could be in a situation where there are competing ways of determining quality, but where the value of traditional gatekeeping still is central to this process of quality assessment.

Målfrid Irene Hagen: For Comfort or for Grief; Analyzing the Public Discourse of a Memorial Monument in Light of Goffman
In this paper I analyze the public discourse on a memorial monument for the 2011 terror attacks in Norway in light of Goffman. After the attacks on the Government Building Complex in Oslo and the Labor Youth Organzations summer camp at Utøya island on July 22, the Norwegian government decided to create a memorial monument for each location, planned to be completed in 2015. The winner proposals of the art competition was announced in February 2014. However, the winning proposal for Utøya, called "Memory

Wound", created heavy resistance and media debates. One reason was that the neighbors of the Utøya monument, who were the first to start rescuing youths from Utøya island during the terror attack, were not included in the process of selecting and implementing the artwork. Another reason was that the terror incident appeared too explicit in the monument; a deep cut in the landscape to signal the loss. The neighbors experienced the monument as a wound that would remind them about the terror every day in the future, and put their health at risk, which was supported by a psychological report. A third reason was that several parents of the victims were also critical to the monument. Due to the resistance of implementing the monument, and the future implications for the neighbors, the completion of the memorial monument was postponed twice, until finally it was decided to cancel the implementation of the winning proposal in 2017.

Yosha Wijngaarden, Erik Hitters, Pawan Bhansing: *A Professional Playground: Knowledge and Interaction in Dutch Small-Scale Creative Clusters*
The creative and cultural industries are often hurrahed for their innovative capacities (Florida, 2002; Garnham, 2005). Yet, it is not clear how innovations come about, and how these innovations diffuse (Pratt & Jeffcutt, 2009). According to existing research, one of the distinguishing characteristics of the creative industries is that they often operate on a project-basis (Grabher, 2001; Grabher, 2002). This leads to an importance of networking and getting to know the right people in the right places (Asheim, Coenen & Vang, 2007). It indicates stronger clustering tendencies (Porter, 1998), which facilitates creative workers to develop trust and a shared culture (Lorenzen & Frederiksen, 2008; Pratt, 2000; Storper & Venables, 2004; Turok, 2003). Such a community, milieu or habitus is built upon formal and informal interactions between creative workers, audiences and other actors (Storper & Venables, 2004). This exchange of often tacit knowledge (Polanyi, 1967) and information is often called 'buzz' (Asheim et al., 2007; Bathelt, Malmberg, & Maskell, 2004). Especially the interactions between weak ties (Granovetter, 1983) are considered to benefit the innovative capacity of creative firms. These interactions, we expect, are key to understanding innovations and the dissemination of knowledge in the creative industries (Heebels & van Aalst, 2010; Pratt & Jeffcutt, 2009). Thus, our objective is to obtain a better understanding of the diffusion of information and innovations in the creative industries by looking at the micro-dynamics of, and interactions between, creative workers in small-scale creative clusters (see also Comunian, 2011). By analysing 43 in-depth interviews as well as one month of field work in a Dutch creative cluster, we aim to explore how knowledge is transferred, the game of networking is played, people relate to the building's space, and formal and informal interactions take place between creative workers, artists, managers, clients and audiences. In short: how innovation is (not) performed in creative clusters. Our (preliminary) results indicate that interactions in such clusters are, despite the (policy) expectations of expanded networks and innovation through collaboration, typically informal and generally unrelated to the creative practices of the respondents. Knowledge exchange does occur, but mostly on pragmatic levels, and often functioned much more as mere collegiality than as drivers of innovation. With such collegiality, however, we argue that these small-scale clusters do fulfil an important role in the day-to-day practices, as for the mostly self-employed creative entrepreneurs the opportunities for peer-to-peer interactions are often limited.

Session 11c :   CULTURAL POLICY, ART STRATEGIES AND MAKING MONEY

Simon Stewart: *Making Value Judgements and Sometimes Making Money: Independent Publishing in the 21st Century*
John B. Thompson (2012) identified three key developments in trade publishing: the polarization of the field, with five or six big corporations taking a dominant position; the relentless pursuit of bestsellers; and 'shrinking windows', as publishers seek to publicise their books in an increasingly crowded marketplace. But whereas Thompson takes a broad view of the publishing field, this paper focuses on the relatively under-explored area of independent publishing. It is a sector of the cultural field that perceived to be threatened by market forces (Bourdieu, 2003) but also one in which collaboration is central to survival (Gonsalves, 2015). This paper will innovate by probing the oft-neglected matter of value-judgement as publishers, in their role as cultural intermediaries, negotiate commercial, ethical and aesthetic considerations in deciding which books to publish. There has been very little research on value judgements of cultural intermediaries such as those working in independent publishing. Publishers are inundated with potential book projects but on what basis do they make value-judgements about the titles they want to publish? What criteria do they deploy (or profess to deploy)? Drawing on primary data from a study of prominent independent publishers from the UK, USA, Canada, Germany, Australia and Finland, this paper explores the aesthetic, ethical and temporal dimensions of evaluative judgements.

Andries van den Broek, Pepijn van Houwelingen: *Heritage, Identity, Cultural Policy and the Tension Between Emancipation and Education*

Iconic symbols may not be indigenous, such as tulips in The Netherlands. What was long regarded part and parcel of identity may become part of critical and bitter debate, such as is the case in The Netherlands with the immaterial heritage figure of Black Pete and the tangible heritage of statues of key figures of Dutch maritime history, who were involved in depopulating islands or in slave trade. Thirdly, parts of history may conveniently be made part of a 'circle of silence', such as the miniature Nuremberg venue where Dutch fascists held their meetings in the late 1930s. The identity of Holland is currently a topic of (over)heated political and public debate. Within a few years, the Dutch flag was installed in parliament, a 'canon' of Dutch history was drawn up, a National Historical Museum was initiated, and attention for the national hymn in education was thought called for. To identify a Dutch identity, heritage is scrutinized for clues, whilst at the same time school names and street names referring to past heroes become questioned. All this relates to a need felt by some to emphasize the typical Dutch identity, the true nature of being Dutch. Of course, for native speakers of the English language, this brings many connotations of the word Dutch to mind. On a more serious level, this issue brings forth questions about the insecurity felt by some in The Netherlands, as well as about what cultural policy can mean in these circumstances. In facing these challenges, from a sociological point of view, cultural policy may be more powerless than ever. A strong rhetoric of individualism sets the tone, people considering themselves sufficiently emancipated, equipped and informed to make their own judgments. Policy concerns about information bubbles and possible lacking capacities of judgment may quickly face the critique of being elitist points of view. The upside of this is that a strong nationalist top-down message about national identity will meet skepticism. The downside to this is that this also may apply to balanced public policy attempts to enhance that the full story is told and known about 'invented' traditions such as Black Pete or about figures from the Dutch colonial past. This paper will draw from texts of and talks with historians and sociologists, from policy documents, as well as from survey material and focus groups tapping opinions from the general public.

Pedro Quintela: *Design and Public Policies in Portugal: Main Transformations, Advances and Impasses*

Historically, design is a 'mixed field', linking arts, aesthetics, engineering and industry, where different forms of creativity are necessarily confronted and combined to achieve solutions to answer the markets' needs. Design emerged in a context of strong industrialisation in the end of the 19th century. The first public policy measures were designed to support the development and institutionalisation of this new discipline from the beginning of the 20th century onwards. These policies were mainly related with the connection between design and industry. In the last three decades these circumstances have changed due to the centrality of design in contemporary economies. Recently, this trend is being reinforced by the 'creative turn' in cultural policies which, through their methodologies of mapping and measuring the economic value of the so-called 'creative sector', increase decisively the visibility of design. It is also evident that design acquired characteristics clearly 'authorial' and even 'artistic' that today represent very profitable 'market niches', whose success is often based on strategies that used to be exclusive of the 'art worlds'. Thus, cultural policies (at national, regional and local levels) tend to consider design as a domain of 'proper' public support and intervention. This paper addresses these trends from the Portuguese case study, focusing how design has increasingly been integrated into cultural public policies, at different territorial scales, over the last decades. It also considers a set of recent changes in national policies which gradually integrate design into their strategies, instruments and measures to support the arts and culture. At the same time, it analyses the degree of articulation between cultural policies and other fields of public policies, namely those linked to the historical and 'traditional' connection between design and industry. Finally, it considers the growing integration of design in local-based cultural policy strategies, often mixed with urban marketing strategies' approaches. Especially the Portuguese main urban areas, Lisbon and Porto, have increasingly sought to promote the sector and its professionals, assuming them as a synonym of 'innovation' and 'modernity', with the potential to convey a new image of the cities themselves. This paper is part of an on-going PhD research. For this study we collect and analyse a large range of data through qualitative techniques of research, including document analysis and interviews.

Mikhail Ilchenko: *Revitalizing Utopia: Art Strategies in the Development of the Soviet Urban Areas*

In recent years the Soviet city-planning heritage has become an area of increasing interest for artists, cultural activists, urban designers and scholars. The Soviet urban districts have been targeted more and more frequently by various art projects, turning into a venue of numerous festivals, cultural initiatives and open-air exhibitions held in different parts of the post-Soviet countries. Obviously, all these initiatives seriously contributed to the "opening" of the Soviet urban heritage to a wide audience, as well as to a general growth of interest in the Soviet architecture. Nevertheless, key issue still remains unclear: what effect do all these art initiatives have on the real development of the Soviet urban heritage today? And how can this effect be

revealed and estimated? This study focuses on the case of so-called "socialist cities" (sotsgorods) – experimental areas of public housing which were designed as a space of "ideal social living" in the 1920s and 1930s, and then turned into a sort of "devastated" districts of large cities after the fall of socialism in 1991. The paper aims to explore how the art initiatives and cultural projects, which were held on the territories of the former "socialist cities" in recent years, contributed to their urban development and revitalization. It makes a special accent on the symbolic transformation of the urban areas of "socialist cities" and traces how cultural activities helped to create new forms of their representation in public discourse. The paper presents the result of a two-year research held in several cities of Russia, Ukraine and Republic of Belarus. Database include expert interviews, various sources from national and local press, exhibition catalogues, art manifestos, program documents of cultural projects, public speeches of artists, urban activists, architects.

Session 11d: DEMOCRATISATION OF ART

Nahed Habiballah: *Art as a Means for Democratization*
Art can be a tool for consolidating and sustaining the collective consciousness of a people especially when this group of people is scattered all over the world. In the Palestinian context and with the difficulty of connecting even within the assigned confines of the Palestinian Authority as a result of the Israeli policies that the state upholds in relation to the Palestinian people in the West Bank and the Gaza Strip as well as the Palestinian people in the diaspora and Israel, art becomes an efficient tool to bring people together. In this paper, I develop two ideas on how the arts have been a major player in changing the urban space in the Palestinian city of Ramallah. Ramallah has become the de facto capital of the Palestinian Authority since East Jerusalem is under the grip of the Israeli occupation and is off limits to most Palestinian people. The first art exhibition in the Palestinian museum in Ramallah was dedicated to Jerusalem and was titled "Jerusalem Lives." In an urban space like Ramallah, the Arts in its different forms have become an expressive and connecting mechanism as well as a tool for dialogue between the different groups of the Palestinian society. This brings me to my second idea which is that the arts have opened a space for democratizing the city of Ramallah. Ramallah like other Palestinian cities consists of a traditional society however, the art and the integration of art in the city has prompted inclusion and exposure of different groups to one another. This paper is an investigation of the art as a form of resistance as well as its role as an inclusive and democratizing agent in an urban space.

Izabela Franckiewicz-Olczak: *Are the Modern Art Museums Open for Everyone?*
There are two opposite statements about modern art: 1. The art is for everyone (the ideas of Andy Warhol, Joseph Beyus) and 2. The language of art is hermetic and difficult for understanding. Is that mean that the art is for everyone but nobody understands it? Is the modern art really for everyone? Is the modern art really so difficult to understand? According to these paradox, what is the role of modern art museums? Their position is unique as far as museums are concerned. Their role is not only taking care and presenting the collection. They have power to decide (according to G. Dickie's theory) what is art, what survive for next generation. Do they really want to share this power and make art understandable for everyone or sustain the claming that nowadays art is so difficult? Since 2015 I tried answear these question conducting reasearch in Poland included 85 interviews with directors of museums and galleries, 50 IDI with educators in museums, 400 surveys with participants of educational programmes and 561 surveys with audience of modern art museums. I would like to share the results in my presentation.

Anu Laukkanen, Marjukka Colliander, Anne Teikari: *Needy, Outsider, Deprived. Interpretations of Accessibility in Arts and Culture Projects*
The principles of culture for all and diversity are central in various national cultural policies concerning accessibility of art and culture. Although the concept of accessibility has its roots in disability studies and activism, the accessibility of art and culture has not been articulated from the point of view of critical disability research in the international culture policy conversation. Following disability scholar Tanya Titchosky we suggest that accessibility should be viewed as an interpretation of relations between human and the environment they live in. This view allows structural and context-specific analysis of the various situations where people live for example in social and health care institutions. In this paper, we examine two Finnish culture projects that aimed at making art and culture accessible for those living in social and health care institutions. We ask what kind of interpretations about those who are seen as lacking access to arts and culture were constructed in the interviews of the personnel in the service-providing culture institution and social and health care institution. How was the lack of art and culture or hindrance to art and culture defined? How was art and culture made accessible and how this was rationalized? We argue, that the figure of non-participant and its lack and need for art and culture was partly constructed as a rationalization for the culture projects we

studied. This figure and the values attached to it may work as an obstacle in making arts and culture more accessible because it does not allow context-specific understanding of the conditions for participation in arts and culture.

Sari Karttunen: *The Spiral of Self-Precarisation and Structural Poverty: The Case of Finnish Grant-Oriented Visual Artists*

Art sociology postulates that artistic careers are shaped by historical, social and institutional circumstances. The national context is also important, such as the Nordic welfare state with its elaborate cultural policies. My paper deals with Finnish visual artists who in all surveys belong to the least earning artist groups in the country and remain far behind salary-earners with similar levels of education. Our art market is poorly developed in international comparison, and visual artists are dependent on public and private grants. Despite the gloomy prospects, study programmes in visual art keep on attracting young people, and the number of artists is growing. My hypothesis is that the extreme model of self-support and self-precarisation exemplified by Finnish visual artists is connected to our grant system and the related expectation that the state provides for artists. The idea stems from Hans Abbing's book 'Why are artists poor?' (2002). Abbing also uses the concept 'path-dependency' meaning that certain initial choices predetermine future actions. Our art schools, especially the Academy of Fine Arts, concentrate on grant application practices when preparing students for working life, pushing their graduates towards what Abbing calls 'government orientation'. In Finland, graduating artists set off to find second jobs and apply for project grants. There are always the odd few claiming to turn art into a business, but the majority take the humble scenario as a given. They talk very little about sales, and their works are not always marketable. Some dream of an international breakthrough, but for most success means the ability to keep up their vocational attempt and figure out ways of surviving. Their case sheds light on the 'structural poverty' of artists that Abbing talks about. Satisfied with low incomes, the self-support system aided by state grants allows our artists to appear antieconomic and cherish mythical conceptions. The Finnish case corroborates Abbing's claim that increase in the amount of grants will not alleviate the poverty of artists but only keeps their number rising. The article draws upon a questionnaire on young artists that was carried out in 2017. It contained nearly 50 questions, both open and closed, concerning notions of art, artist and artistic work, level and sources incomes, labour market status, earning strategies, views on grants and grant policies, etc. It was targeted at all art forms but I extracted the responses by visual artists (N=224) to follow up on my earlier studies regarding this sub-group.