Emergent Culture

6th midterm Conference
        of the
European Sociological Association's

Research Network Sociology of Culture (RN7)

16-18 November 2016, Exeter, UK

UNIVERSITY OF
EXETER

ESA European
Sociological
Association

Emergent Culture

Welcome

Welcome to the 6th midterm conference of the European Sociological Association's Research Network on Culture, held this year at the University of Exeter. We hope the conference delegates will enjoy the papers, views, fresh air and cosy atmosphere of the venue. We have endeavored to keep the conference small and to give space for colleagues to meet, talk and enjoy the town's history.

The University of Exeter is an ideal location within the United Kingdom to host the RN7 midterm conference. Exeter's multidisciplinary Department of Sociology, Philosophy and Anthropology has consistently ranked high in league tables and is 3rd for Sociology in The Times and The Sunday Times Good University Guide 2016. The department has been home to the BSA/Sage journal Cultural Sociology and hosts the sociology of arts journal Music and Arts in Action. On behalf of the ESA Research Network on Culture and the University of Exeter, we warmly welcome you and thank you for participating in the conference.

Trever Hagen   Anna-Mari Almila

Conference Theme

The theme of the 6th midterm conference, 'Emergent Culture', focuses on the diverse pathways of how emergence, as a theoretical framework and empirical phenomenon, enters into the sociological study of culture. Emergence is a key lens that captures core cultural sociological processes of action, meaning and transformation. As such, emergence is understood in relation to events and materiality; access, skills and technology; clusters and bundles; history, memories and associated social practices. It is in this sense that the Conference casts a wide intellectual net to catch the numerous ways emergence enters and shapes social relations between people, spaces, symbols and objects.

Research Network

The European Sociological Association's Research Network on the Sociology of Culture provides a global network for scholars working within Cultural Sociology. Through collaboration in the Network, RN7 aims to develop the sociological understanding of how human meanings, symbols, cultural structures and practices play a defining role in building social lives.

Organising Committee

Trever Hagen, University of Exeter, UK
Anna-Mari Almila, University of the Arts London, UK
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Scientific Committee

Trever Hagen (chair), University of Exeter, UK
Joost van Loon (vice-chair), Catholic University of Eichstätt-Ingolstadt, Germany
Mark Jacobs (former chair), George Mason University, USA
Carmen Leccardi, University of Milano-Bicocca, Italy
David Inglis, University of Exeter, UK
Michaela Pfadenhauer, University of Vienna, Austria
Predrag Cveticanin, Faculty of Tourism and Sport TIMS, Serbia
Anna-Mari Almila, University of the Arts London, UK
Dagmara Beitnere-Le Galla, University of Latvia
Siobhan Kattago, University of Tartu, Estonia

Programme Booklet

Anna-Mari Almila

Programme at one glance

WEDNESDAY 16th November

9.00- Registration and coffee

10.00-10.10 Welcome

10.10-11.15 Keynote: David Inglis

11.15-11.30 Coffee break

11.30-13.30 1st parallel sessions

13.30-14.30 Lunch

14.30-16.45 2nd parallel sessions

16.45-17.00 Coffee break

17.00-18.15 Keynote: Antonio Strati

THURSDAY 17th November

9.00- Registration and coffee

9.30-11.00 3rd parallel sessions / PhD session

11.00-11.15 Coffee break

11.15-13.15 4th parallel sessions

13.15-14.15 Lunch

14.15-16.15 5th parallel sessions

16.15-16.45 Devon cream tea

16.45-17.30 RN7 business meeting

17.30-17.45 Break

17.45-19.00 Keynote: Anna Lisa Tota

20.00 Conference dinner

FRIDAY 18th November

9.00- Registration and coffee

9.30-11.30 6th parallel sessions

11.30-11.45 Coffee break

11.45-13.00 Keynote: Paul Atkinson

13.00-14.00 Lunch

14.00-16.00 7th parallel sessions

16.00-16.15 Coffee break

16.15-18.15 8th parallel sessions

18.15-18.45 Closing remarks

How to get there

The conference takes place at the Streatham Campus of University of Exeter. The conference venue is Reed Hall.

There are several relevant maps in the following pages of this booklet.

Directions to the Streatham Campus

On foot

The University is within easy walking distance of Exeter city centre and St David's Station. You will find maps and directions here: http://www.exeter.ac.uk/visit/directions/

By bike

Exeter is a Cycling Demonstration Town and the University is well served with traffic-free cycle routes. You can download the Exeter Cycle map to plan your route from the Cycle Devon website. Cycle parking is available at both campuses.

By bus/coach

The Streatham Campus is served by the D and H bus routes. The D bus route includes Digby, St Luke's Campus, the City Centre and Streatham Campus. The H bus route includes the RD&E hospital, St Luke's Campus, the City Centre, St David's station, Cowley Bridge and Streatham Campus. If you come from the city centre, D route is much faster than H route.

National Express coaches call at Exeter Coach Station. The Coach Station is a short walk to the High Street where you can catch the local D bus which will take you to the Streatham Campus.

By rail

Exeter has two railway stations - Exeter St David's (main station) and Central. Exeter St David's Station is approximately 10 minutes walk from the Streatham Campus and taxis are available. There are steep hills on the way, so if you arrive with heavy luggage, taking a taxi may be advisable. The average journey time from London Paddington is 2 hours 30 minutes, from London Waterloo 3 hours 30 minutes.

By taxi

Apple Taxis Exeter (01392 666666) have a dedicated taxi rank on campus. Apple Taxis have offices at both Exeter St David's rail station and Exeter International Airport

By car

The M4/M5 links Exeter directly to London, the Midlands, South Wales and the North including Scotland. The average journey time from either London or the Midlands is 3 hours. Satellite navigation: use postcode EX4 4QJ.
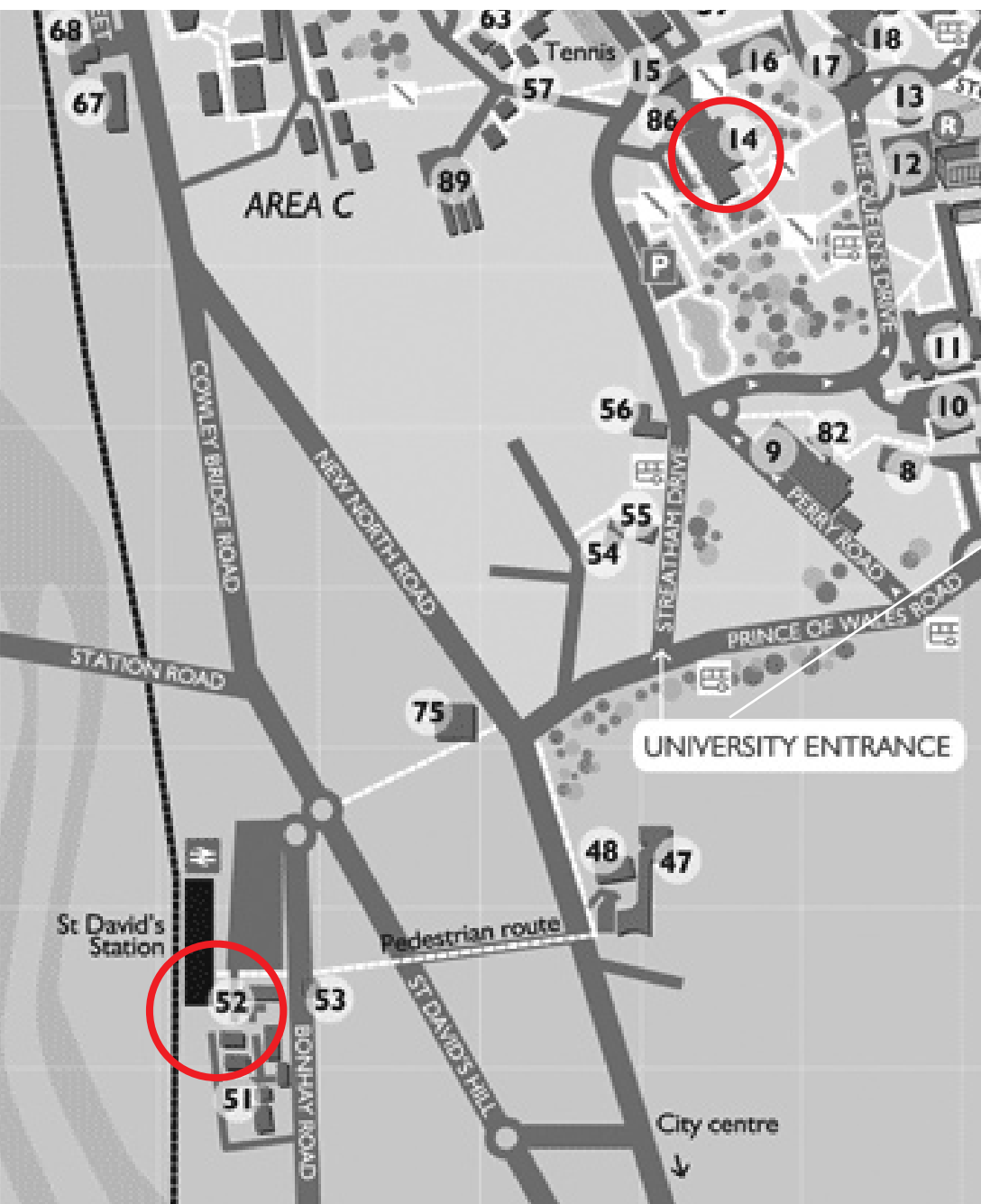
Please note that parking on the Streatham Campus is very limited.

By plane

Direct flights operate into Exeter from Paris, Dublin, Amsterdam, Geneva and airports in the United Kingdom including Aberdeen, Belfast, Edinburgh, Glasgow, Guernsey, Jersey, Leeds/Bradford, Manchester, Newcastle, Norwich and St Marys.

Bristol airport has excellent connections accross the UK, Europe and beyond. Trains between Bristol Temple Meads and Exeter St David's Stations take approximately one hour.

Walking route from Exeter St David's Station (52) to Reed Hall (14)

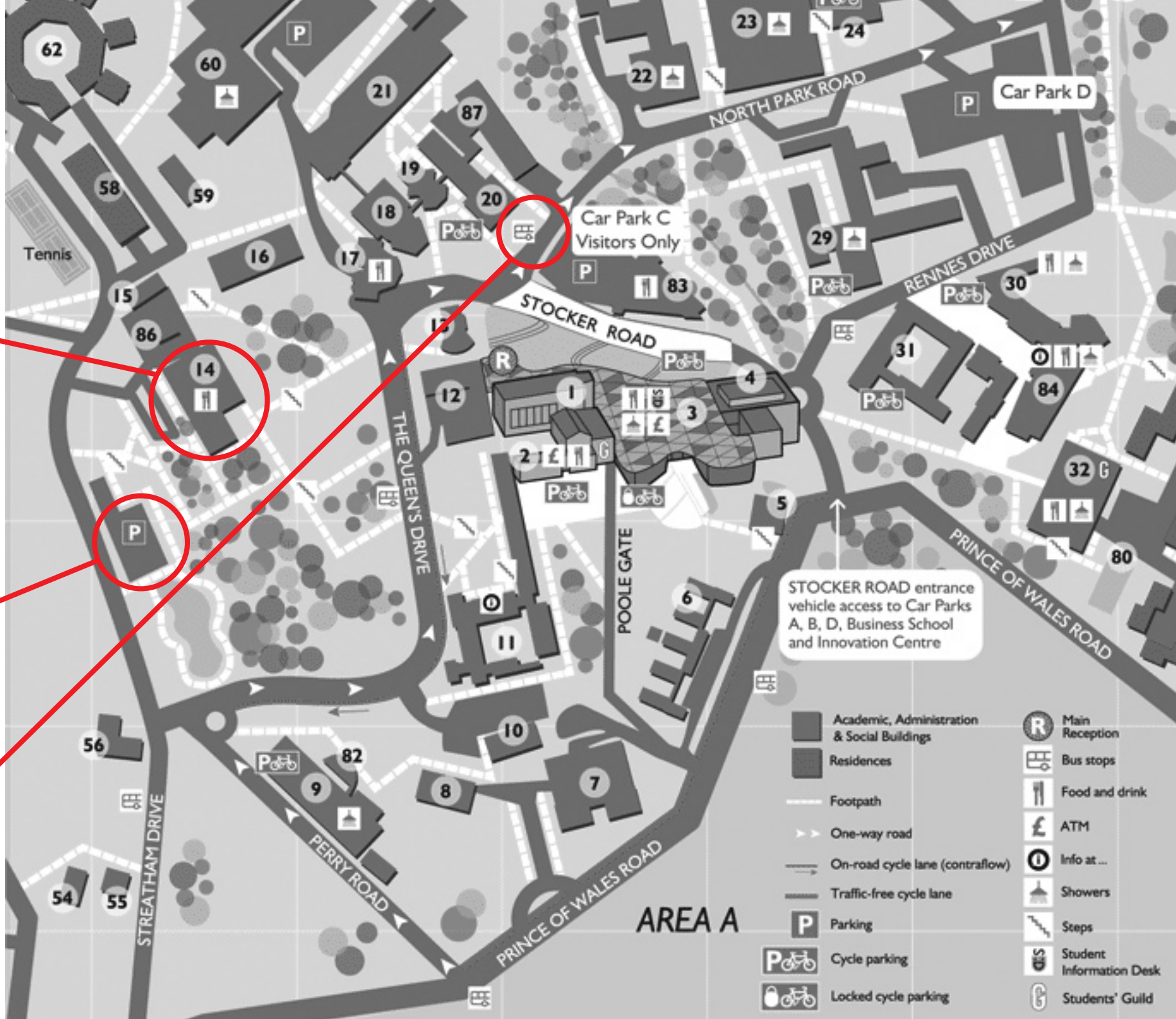Recommended driving route to the campus
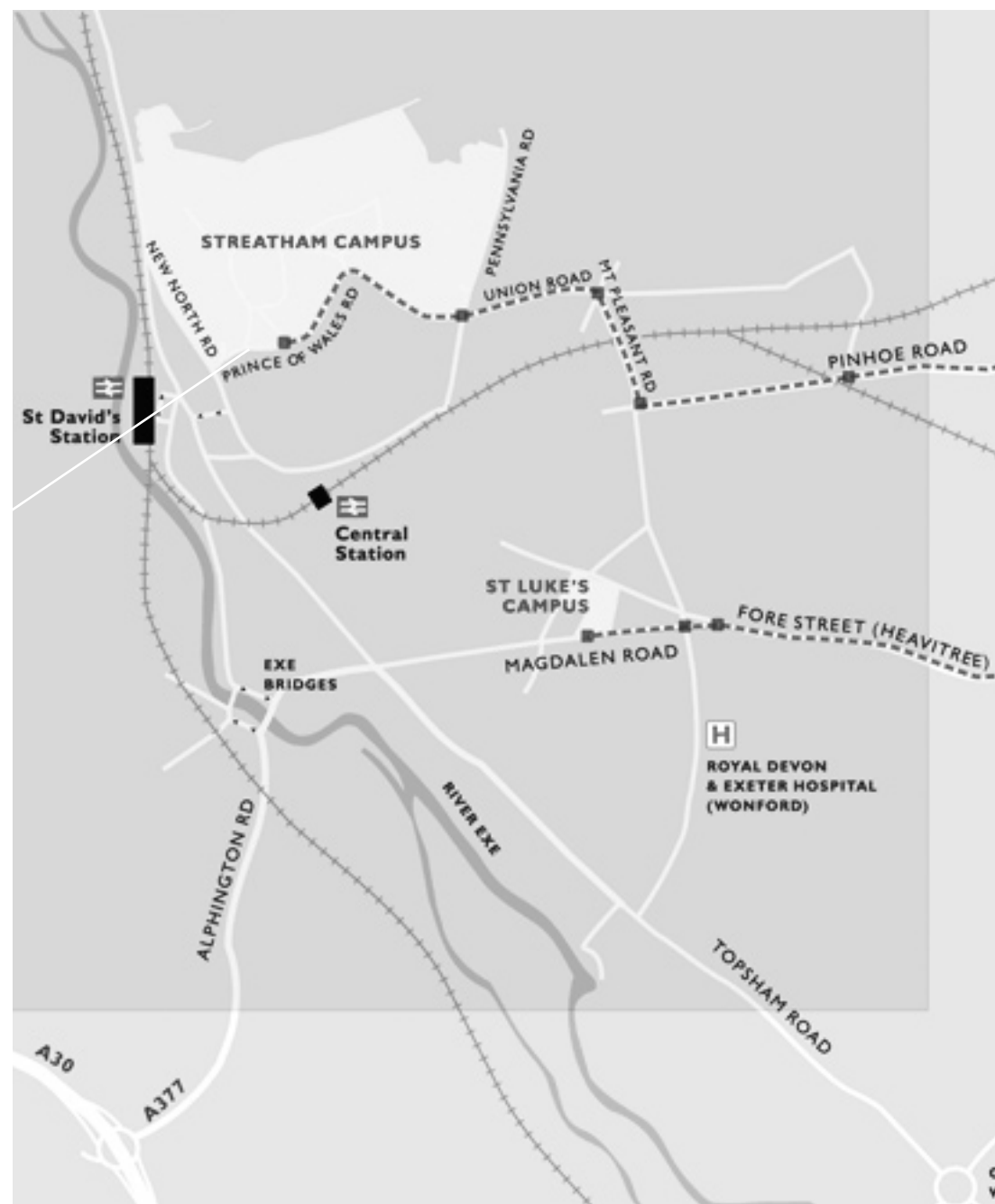
Campus map

Please note that parking on the Streatham Campus is very limited. We recommend using the parking area of Reed Hall

Reed Hall

Parking

Bus stop

Tennis

62
60
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NORTH PARK ROAD
Car Park D
RENNES DRIVE
Car Park C
Visitors Only
STOCKER ROAD
THE QUEEN'S DRIVE
POOLE GATE
PRINCE OF WALES ROAD
STREATHAM DRIVE
PERRY ROAD
PRINCE OF WALES ROAD

STOCKER ROAD entrance
vehicle access to Car Parks
A, B, D, Business School
and Innovation Centre

AREA A

	Academic, Administration & Social Buildings	R	Main Reception
	Residences		Bus stops
	Footpath		Food and drink
	One-way road	£	ATM
	On-road cycle lane (contraflow)	ⓘ	Info at ...
	Traffic-free cycle lane		Showers
P	Parking		Steps
P🚲	Cycle parking		Student Information Desk
🔒🚲	Locked cycle parking	G	Students' Guild

The venue

Reed Hall is a grand Italianate Mansion built in 1867.

All conference sessions will take place in two rooms:

Upper lounge on 1st floor (welcome, keynotes, A sessions, business meeting, closing remarks)

Ibrahim Ahmed Room on ground floor (B sessions, PhD publishing session)

Lunches and coffee breaks will take place at the venue, outside Upper Lounge.

The conference dinner will take place in Woodbridge Dining Room, ground floor.
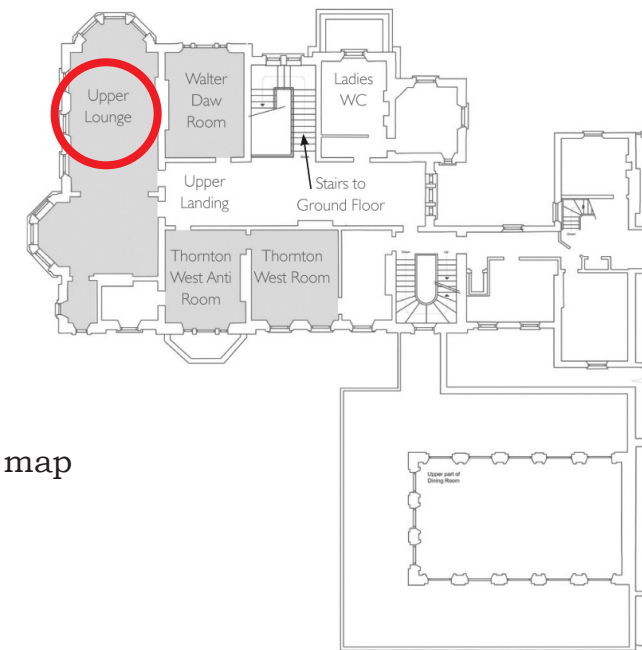
1st floor map

ground floor map

Programme

Keynote
David Inglis
University of Exeter (Little England)

From Brexit to Sexit and beyond: The Cultural Sociology of Emergence and Emergency

Wednesday 16th November 10.00-11.15
Upper Lounge
Chair: Trever Hagen
Continental Discussant: Michael Schillmeier

Despite confident predictions in the 1990s and early 2000s that Europe - and possibly the rest of the advanced post-industrial world - was heading in more cosmopolitan directions in various ways and at various levels, history has turned out otherwise, at least apparently. Financial meltdown, war, refugee crises, terrorism and so on have all involved trends markedly non- or anti-cosmopolitan in nature. The latest major trend in the direction of de-cosmopolitization is the Brexit referendum vote and the UK government's withdrawal from the EU. Cultural sociologists need to examine the powerful narratives of sovereignty and 'taking back control' which profoundly helped to shape the Referendum's outcome. Brexit involves a major de-cosmopolitizing spurt (to adapt terms from Ulrich Beck and Norbert Elias), with massive ramifications for the erstwhile cosmopolitan life-conditions of many social groups, both 'indigenous' and non-indigenous. Levels of everyday racism have risen in quite dramatic ways. Cultural sociologists will soon have to turn their attention to a situation where not only the UK leaves the EU but the EU leaves the UK, with a large array of cultural consequences. Yet in addition to obvious observations of de-cosmopolitizing tendencies in and through Brexit, what is much less remarked is that beyond the increased presence of racist nativism among certain sectors of the population, what Brexit has called forth is the clash of rival cosmopolitanisms, both as political ideologies and as styles of life. Part of the imaginary of Brexiteers is a more cosmopolitan UK that is more genuinely 'open to the world' than it had been while part of the EU. A neoliberal cosmopolitanism which adulates the free market beyond the grip of EU institutions is at war with, and has partly stimulated, a range of other cosmopolitanisms ranged against it, from an incipient EU-nostalgic one to a leftist post-EU insurgent one and a Scottish nationalist Europhiliac one which pushes for Sexit (Scottish exit from the UK and re-entry into Europe). Brexit expresses and produces rival cosmopolitan visions and practices, rather than being only anti-cosmopolitan in nature, and this issue should be a focus of cultural sociologists now and in the future – and not just those of us living in the post-Brexit dis-United Kingdom.

Keynote
Antonio Strati
University of Trento

Ordinary Aesthetics &
Everyday Organisational
Life: The Emergence of A
Field of Study

Wednesday 16th November
16.45-18.00
Upper Lounge

Aesthetic organizational research in organization theories is a subject that has fascinated me for more than a couple of decades, ever since I wrote the article "Aesthetic Understanding of Organizational Life" (Academy of Management Review, 1992) and the book Organization and Aesthetics (Sage, 1999). Studies and research on the aesthetic dimension of organizational life first appeared in fact with the 'cultural turn' in organizational studies which occurred during the 1980s. These analyses concern themselves with a range of subjects, from the internal and external architectures of organizations to the discipline imposed on the bodies of the people working in them or on their behalf. They exhibit a distinctive feature: whilst they study the aesthetic dimension of the organization concerned, they develop aesthetic awareness of organizational phenomena. This keynote describes this study in terms of a new methodological awareness comprised in the critical analysis of work and management practices in organizations.

Keynote
Anna Lisa Tota
University of Roma Tre

The Sustainable Past:
Arts and Memories for the
Future

Thursday 17th November
17.45-19.00
Upper Lounge

"Inherit the Dust" is the title of an important exhibition by the British photographer Nick Brandt held this summer at the "Fotografiska Museet" in Stockholm. This title can be a metaphorical starting point for my talk: why have victims to "inherit the dust"?
In memory studies scholars tend usually to focus on the individual and collective necessity of remembering. There is a kind of "lei aurea" connecting the scientific knowledge about the past to the wisdom and the experience of the present: "those who do not learn from the past are condemned to repeat it". Therefore, we have to remember. In this talk I will explore what are the social conditions of remembering. I will consider under what circumstances the past can be sustainable and for whom. I will argue that the concept of sustainability can be useful if applied to the reflections on the past. What kind of conception of time we refer to, when we are "working through" a traumatic past? Can a traumatic past be a resource for the future, only if remembered and when a trauma can be forgotten? What is the role played through the arts and the aesthetics in this endless dance between past and future, where only the present seems to exist? How to futuring the past when

Keynote
Paul Atkinson
Cardiff University

The Body of Techniques

Friday 18th November
11.45-13.00
Upper Lounge

The talk is based on some of my recent work, undertaking observation and taking classes in a number of artists' and makers' studios. It will be focused on my recent fieldwork, on life-drawing. Inspired in part by Marcel Mauss, and illustrated with my own drawings, it will reflect on my own embodied and observational technique used to capture the body of the model.

Business meeting

RN7 - Research Network on the Sociology of Culture

Thursday 17th November
16.45-17.30
Upper Lounge

Special PhD session
Tia DeNora
Robert Witkin
University of Exeter

From Thesis to Book

Thursday 17th November
9.30-11.00
Ibrahim Ahmed Room

Parallel sessions

Wednesday 16th November

11.30-13.30 Session 1

14.30-16.45 Session 2

Thursday 17th November

9.30-11.00 Session 3

11.15-13.15 Session 4

14.15-16.15 Session 5

Friday 18th November

9.30-11.30 Session 6

14.00-16.00 Session 7

16.15-18.15 Session 8

Parallel sessions at one glance

Session 1a
Urban communities
Wed 11.30 Upper Lounge
Chair: Dagmara Beitnere-Le Galla

Emergence, Complexity, Design, Planning, Control – Approaching issues of emergence in urban sustainable development through the lens of qualitative complexity
Sacha Kagan

Cultural Production in Peripheral Urban Spaces: Lessons from Barriera, Turin (Italy)
Carlo Salone, Sara Bonini and Gian Gavino Pazzola

Whose Streets?!? Our Streets! Anarchist Theory and Practice and Its Manifestations in the Occupy Wall Street Movement
Jen Derless

The Duality of Persons and Objects in Groups: A Network Analysis of Socio-Material Structures
Nikita Basov & Anisya Khokhlova

Session 2a
Digital environments
Wed 14.30 Upper Lounge
Chair: Michaela Pfadenhauer

The emergence of heterarchical evaluation? Examining the legitimacy of cultural critics in the digital age
Marc Verboord

Session 1b
Migrant identities
Wed 11.30 Ibrahim Ahmed
Chair: Tia DeNora

Migration and the politics of classification (or putting 'culture' into transnational class formation)
Simone Varriale

(Auto)biographical and visual accounts of transnational migrants
Lyudmila Nurse

Identity tensions of a Korean-Chinese Migrant Worker in South Korea
Cheng Jing

How Cultural Immigrants' Groups Contribute to the Solution of an Intersectional Trap?
Tetiana Havlin

Session 2b
Social inequalities
Wed 14.30 Ibrahim Ahmed
Chair: Trever Hagen

Education beyond Cultural Replication: The Emergent Impetus of Educational Intentionality
Deborah Osberg

User-Generated Distinction: Digital Trace Data and Cultural Hierarchies in TripAdvisor Reviews of London Cultural Attractions
Victoria D. Alexander, Grant Blank and Scott A. Hale

Web Search and Emergent Memory: Understanding Google Autocomplete in a Global Context
Richard Graham

Communicative action and the emergence of the 'cyber-subject'
Jaanika Puusalu

School 2.0: The Digital Culture between Emergent Skills and Educational Practices
Stefania Capogna, Maria Chiara de Angelis and Flaminia Musella

Session 3a
Religion and morality
Thu 9.30 Upper Lounge
Chair: Anna-Mari Almila

Counter-Secularization Stratagems: (Neo)paganism and the Indigenization of Late Modernity
Cristine Palaga

In-Between Spaces. Religious Pluralism and Hybridity
Michaela Pfadenhauer

From Gossip to News: Emotions, Moralities and Emergent Cultural Structures of Journalism
Stephen Ostertag

Exploring the notion of pathways in the sociology of culture: A Japanese Electronica musician's encounter with "Logic Pro"
Mariko Hara

Re-Thinking the Social Assistance Services in Times of Crisis: A Case Study of Serbia
Jelena Ceriman

Logics of exclusion and distinction: cultural capital and habitus in art schools' students.
Anna Uboldi

"We Need to Accept the Fact That It Is Reality": The Re-Discovery of African-American Enslavement in Virginia's Shenandoah Valley and the Re-Production of Denial
Ann Denkler

Session 3b
Special PhD session
Thu 9.30 Ibrahim Ahmed

Tia DeNora
Robert Witkin

"From Thesis to Book"

Session 4a
Materialities and technologies
Thu 11.15 Upper Lounge
Chair: Trever Hagen

For Sartorial Sociology: On Dress, Materiality, Technology, and Comfort
Anna-Mari Almila

Tracing the material-spatial emergence of two contrasting 'breast implant ontologies' within a digital context
Elena Sharratt

Discourse and materiality acting together. The case of Russian folk art
Varvara Kobyshcha

How a new culture emerges? The case of The Beatles in the recording studio
François Ribac

Session 5a
Conceptualisations
Thu 14.15 Upper Lounge
Chair: David Inglis

Glossy, Patinated, Lush and Ugly: On Surfaces and Textures in Everyday Life
Eduardo de la Fuente

Space and Culture as critical practice and as space of culture
Rob Shields

Session 4b
Cultural production
Thu 11.15 Ibrahim Ahmed
Chair: Predrag Cveticanin

Understanding Independent Centers of Cultural Production. Evidence from Turin.
Giangavino Pazzola and Carlo Salone

Aesthetic cosmopolitanism, embodied materialization and shifting canons of children's music
Ingeborg Lunde Vestad and Petter Dyndahl

The Body of the Artist: Are we avoiding the social, again?
Dafne Muntanyola

Session 5b
Artefacts and knowledges
Thu 14.15 Ibrahim Ahmed
Chair: Michaela Pfadenhauer

Emergence and Disappearance of Aesthetic Objects in the Process of Perception
Varvara Kobyshcha

Intangible communication: Tracing the transmission of culture through sensory and embodied means
Claire van Rhyn

Slow scholarship and wellbeing: Humanising the academic
Janice K Jones, Gail Crimmins, Ali Black and Julianne Impiccini

Session 6a
Healthcare and wellbeing
Fri 9.30 Upper Lounge
Chair: Predrag Cveticanin

Interpreting the Migrant Culture. Cultural Emergence and Medical Interpreting
Teodora Manea Hauskeller

Examining the influence of models of mental disorder on the implications of genetic testing in mental healthcare.
Christopher Elphick

Everyday Life centered approach to Social Robotics
Glenda Hannibal and Michaela Pfadenhauer

Understanding Visitor Engagement with Contemporary Art in Heritages Sites: The methodological and theoretical challenges of 'knowing'
Joanne Williams

Knowledge Production in the Art Gallery: The Importance of Scale, Space and Place in Constructing Social Relations
Sarah Harvey Richardson

Saint Jerome's Lion: Art Evidence for the Expanding World during the Transition from the Late Middle Ages to the Early Modern Era
Wendy Griswold and Grace Augustine

Session 6b
Crises and challenges
Fri 9.30 Ibrahim Ahmed
Chair: Siobhan Kattago

The Prospects for Current Western Values: Preview of the Intellectual Heritage of P. Sorokin and N. Luhmann
Dagmara Beitnere-Le Galla

The Politics of Selectivity: A Cultural Sociological Analysis of Newspaper Coverage on Refugees Entering the U.S. and Canada
B. Nadya Jaworsky

A Place of Emergency: The Arrival of the Refugee Crisis at Munich Central Railway Station
Joost van Loon and Edda Mack

The disclosure of "spatio-temporal communication settings" in the context of Dementia Care
Christoph Dukat

Session 7a
Hierarchies and distinctions
Fri 14.00 Upper Lounge
Chair: Joost van Loon

Popularity and Legitimacy: Rethinking the Classical Framework
Semi Purhonen

The Artifying Process
Roberta Shapiro

In praise of the sociology of culture, or: on the strengths of the 'weak programs'
Mirko Petric

The Social Stratification of Cultural Practices in Canada
Adam Yang

What is at Hand? Emergency Relations, Precarious Materiality and Situated Care
Michael Schillmeier

Session 7b
Institutions and fields
Fri 14.00 Ibrahim Ahmed
Chair: Siobhan Kattago

The emergence and academisation of popular music in Norwegian higher music education
Petter Dyndahl, Sidsel Karlsen, Siw Nielsen and Odd Skårberg

The Emergence of the World's First Porn University: Rocco Siffredi, Italian Culture and the Transition from the Profane to the Sacred
Christopher Thorpe

The 'dreaming choirs' of Oxford: Cultural policy and administrational aspects of governmental decision-making regarding the present and future of collegiate choirs within University of Oxford
Sigrun Lilja Einarsdottir

Session 8a
Cultural capitals
Fri 16.15 Upper Lounge
Chair: Anna-Mari Almila

Emergent class relations: cultural expressions of existential class in South East Europe
Mirko Petric, Zeljka Zdravkovic and Inga Tomic-Koludrovic

Symbolic struggles in the field of cultural practices in Serbia
Predrag Cveticanin

A Fine Frenzy: A Bourdieusian Examination of the Field of Contemporary British Poetry
Diane Barlee

Playing and watching the Art Game: How artistic capital gains its value, and how it loses most of it
Michael Hutter

Session 8b
Narrations and imaginations
Fri 16.15 Ibrahim Ahmed
Chair: David Inglis

Emergent Intersubjectivity: The Role of Narration and Dialogue
Martin Durdovic

Questioning the role of the imaginary in the transgender experience
Letteria Fassari and Celeste Papuli

Afrofuturism, online cultural criticism and the reimagining of race and technology - a case study of an emergent cultural public sphere
Sabria Regragui Mazili

Emergent Collective Actions through Social Media: Meanings, Emotions and Cultural Affordances of Blogs
Stephen Ostertag

Abstracts

Session 1a: Urban communities

Emergence, Complexity, Design, Planning, Control – Approaching issues of emergence in urban sustainable development through the lens of qualitative complexity

Sacha Kagan
Leuphana University Lüneburg

What space and role is there for emergence in culturally sensitive, creativity-oriented initiatives for sustainability? As part of an ongoing research project on 'The City as Space of Possibility' (www.leuphana.de/sam) carried out in the German city of Hannover, we are following a number of urban actors who are developing various creativity and arts-based engagements for more sustainability in their city. We observe a commonly occurring tension in these projects, groups and approaches oriented towards sustainable development: A tension between on the one hand, an imaginary of planning and control for an engineered 'better' future, and on the other hand, an imaginary of emergence and of the qualitative complexity of possible desirable futures.

At the crossroads of those two orientations, and caught in a specific way in this tension, is the practice of design. This paper will focus on the case of a 'design thinking' workshop format implemented in Hannover (a so-called 'sustainability jam', interrogating the qualities and limits of the observed practices under the aspects of 'Emergence, Complexity, Design, Planning, and Control'. Furthermore, beyond the observed practices, and involving other practices (in the research field in Hannover and elsewhere) related to arts-based methods, potential intervention-approaches aiming to modify the existing balance of Planning & Control vs. Emergence & Complexity, will be presented and pondered upon. The discussed tensions will be further reflected through the lens of qualitative complexity (after Edgar Morin).

Cultural Production in Peripheral Urban Spaces: Lessons from Barriera, Turin (Italy)

Carlo Salone, Sara Bonini and Gian Gavino Pazzola
University of Turin

This paper deals with the issues of cultural production within a peripheral urban neighbourhood as elements which potentially contribute to foster the sense of place, the community belonging and the local collective action. Starting from a critical perspective on the interconnections between cultural practices and the community development (Sharp, Pollock and Paddison, 2005, Belfiore and Bennett, 2007), the paper has two main purposes: to investigate the degree of embeddedness of the practices occurring in the field of cultural production at the neighbourhood scale (Hall and Robertson, 2001; Rota and Salone, 2014); to explore the ways of self-organisation of cultural actors and their relationships with public policies.

The case-study concerns the neighborhood 'Barriera di Milano', a large peripheral area in the north-eastern corner of Turin (Italy), formerly one of the most industrialised zones of the city. Over the last years, and in particular after the real-estate bubble burst of 2007-2008 and its overall consequences for the industrial sector, in Barriera a lively concentration of initiatives and networks of culture has been taking place, re-defining the urban and social space. These initiatives seem to be innovative for many reasons: first, while proving a high degree of embeddedness in the neighbourhood, they are mostly self-generated, showing a low connection with public policies both in the initiative process and in their current financial support; second, the institutional assets, the economic self-sufficiency and the low degree of connection among initiatives support the idea of a new form of citizenship and place-making process based on the concept of 'not for profit entrepreneurship'.

Whose Streets?!? Our Streets! Anarchist Theory and Practice and Its Manifestations in the Occupy Wall Street Movement

Jen Derless
Central Michigan University

Anarchy as practice has been around for centuries. Simply meaning without or anti hierarchy, this practice of full freedom for all individuals has been around prior to the system of government, and flowing both as an undercurrent and as a periphery of the current governmental system. As a practice, it has been traced by Bakunin as far back as 300 B.C., having been set forth by Chinese philosopher Chuang Tzu (Russell 1954, 44-45). Emma Goldman (2013), quoting David Thoreau in her work regarding American government states: 'Government, what is it but a tradition, though a recent one' (9). Woodcock (1986), in his 'Family tree of Anarchy' (35-36), cites the Quakers, or the Religious Society of Friends, as an American origin of the anarchist principles of individual liberty and consensus in group decision making (40). Anarchists have often served as the checks and balances of culture and politics in a governmental society, using what Kropotkin (ed. Baldwin 1970) and Vodovnik (2013) refer to as 'The spirit of revolt' to rise up and demand their voices be heard. This can be seen in movements such as Occupy

Wall Street, the most recent manifestation of everyday anarchism in a social movement. Occupy Wall Street (OWS), according to the consensus of literature, was planned during a series of General Assemblies to protest Wall Street (Calhoun 2013, Chomsky 2012, Gould-Wartovsky 2015, Writers for the 99% 2011) from the summer months of 2011 to the September 17 taking of Liberty Plaza. This paper is a critical analysis of Anarchist theory, and its study and dissemination into everyday practice. As anarchist movements represent the successes and failures of anarchism in action, this paper will also point out some of the criticisms of Anarchy, and how these criticisms led to the stunting and limited success of OWS.

The Duality of Persons and Objects in Groups: A Network Analysis of Socio-Material Structures

Nikita Basov and Anisya Khokhlova
St. Petersburg State University

This paper explores meaning structures expressed in human interaction. While certain meanings are imposed by fields, actual joint practice of agents often follows the necessities of the 'matters at hand' rather than corresponding to prescriptions of fields. This may result in emergent meaning structures that are difficult to capture and often disregarded by institutional and field studies. Yet, such structures are able to transform or mediate fields. The latter is particularly to be expected in creative settings, where individuals frequently use gaps and overlaps in logics of fields to generate multiple interpretations. We investigate the duality of imposed and emergent meaning structures, applying a socio-semantic approach to artistic collectives - groups of artists involved in intense interaction with each other in joint creative work and exhibitions. Such collectives, though tending to reproduce field-specific meaning structures, are able to elaborate their own meaning structures. Our analysis of two art groups residing in St. Petersburg exemplifies the interplay between, on the one hand, distinctive meaning structures imposed by fields and, on the other hand, shared meaning structures emerging as blends of meanings corresponding to different fields and field positions occupied by members of the collective.

Session 1b: Migrant identities

Migration and the politics of classification (or putting 'culture' into transnational class formation)

Simone Varriale
University of Warwick

This paper re-examines recent scholarship on intra-EU migration pointing to the politics of classification emerging from several studies, namely the distinctions between deserving and undeserving citizens that migrants themselves draw when discussing their position vis-à-vis other groups, both EU and non-EU migrants. Such distinctions are drawn between but also within groups, revealing the centrality of both ethnicity/race and class in shaping the cultural politics of EU migrants. In this respect, the paper will discuss three evaluative criteria which emerge as key to the distinction between good and 'bad' migrants: cosmopolitanism, 'good' cultural taste and meritocracy. Overall, I argue that this politics of classification, and its links with new, transnational processes of class formation, should become a key site of investigation in migration and mobility research. On the one hand, these fields should pay more attention to the asymmetries of economic, cultural and social capital which divide national 'communities'. On the other hand, they should look more carefully at the cultural frames that legitimise and make invisible such divisions.

(Auto)biographical and visual accounts of transnational migrants

Lyudmila Nurse
Oxford XXI think tank

Belonging to a place is an emotional- and memory-related process, but is also a choice that leads to individuals' construction of their own self-identity (Guibernau 2013, Taylor 2010, Nederveen Pieterse 2007). This is particularly complex in the case of transnational migrant individuals that live and 'create' in places where they belong to the minority population or cosmopolitan elite. Migrants' cultures are getting more intertwined with the local cultural terrain. They are represented by: ethnic food, music, fashions, and migrants' literature. Visual presentation of the migrants' cultures has also been well captured by cinematography. Development of new and especially digital technologies, increased use of social media has also prompted artistic presentation of transnational migrants' cultures. Video-recorded essays are a document of our time and new arts genre (Charlesworth 2014). They accumulate a complex of memories of the past, pictures of everyday life and projected expectations and dreams. The data is derived from sociological research into the identities of transnational artists from the project "United States of Europe: travelling exhibition about European identities and everyday lives" (2011-2013), funded by the EC Culture Programme. The focus of the analysis is video-essays by a modern conceptual artist and her biographical narrative.

Identity tensions of a Korean-Chinese Migrant Worker in South Korea
Cheng Jing
Erasmus University Rotterdam

Since 2007, the number of the Korean-Chinese migrant workers in South Korea has been decreasing, and many of them have been returning to China, or turning to other countries. In this paper, I investigate the reasons for the return of Korean-Chinese migrant workers from the perspective of identity tensions. By showing how different dimensions of identity intersect and are challenged throughout an individual's life course, and by articulating these insights within the scope of wider theories and research about identity and migration, I will show how identity tensions have a significant influence on the returning migration of the Korean-Chinese migrant workers. Furthermore, I will elucidate how not only tensions in group dimensions, but also challenges in role and personal dimensions have equal impact on the (re)migration process.

How Cultural Immigrants' Groups Contribute to the Solution of an Intersectional Trap?
Tetiana Havlin
University of Siegen

An immigrant woman in her 50s and in a precarious job situation disappears from the field of public attention. She receives a limited access in the redistribution of economic, social, cultural and symbolical resources in the society. And, therefore, she becomes 'invisible' and shifts in the risk group of being socially excluded. The intersectionality preoccupies with disadvantages which appear as a result of overlapping among gender, class, ethnicity and aging. This analytical approach investigates contradictions arising between human agency and stable social hierarchies. Considering this approach, the given paper aims at answering the following question: what kind of actions express agency of this social group (middle aged immigrant women) as an opposition to stable social hierarchies and as a solution of an intersectional 'invisibility' trap? Answering this question, the author analyzes the role of ethnic cultural groups. Thus, a hobby dancing group of immigrant women from the former Soviet Union to Germany is analyzed by means of the ethnographic and biographical methodology. The main research task was twofold: on the one hand, to analyze personal experiences focusing on intersecting disadvantages and everyday practices; on the other hand, to examine which role play cultural groups in coping with an intersectional trap.

As a result of analysis the following patterns have emerged: First of all, intersectionality of gender, class, ethnicity and age are perceived by the participants as self-evident social constructs. These constructs are employed in the everyday interaction without critical reflection of disadvantages they may cause. Second, within a cultural framework dance as a performative art fulfills a therapeutic role in the collective self-help. Third, occasional performances during different public festivities and private parties serve as some kind of subjective forms of socio-cultural and bodily articulation in the public domain. Also the choice of a dance is essential in this context, i.e. belly dance. This dance is directly connected to sexuality and sensuality, womanhood and flirtation. That breaks to some extent by means of cultural performance the intersectional trap of the 'invisibility'. At last, the similarity of shared experiences and constant mutual exchange of family, job related fortunes and misfortunes creates a unity of likeminded people within this cultural context. This, at the end, serves as everyday mutual support or - in other words mutual empowerment - as protective mechanism in the face of stable and at times restrictive social hierarchies.

Session 2a: Digital environments

The emergence of heterarchical evaluation? Examining the legitimacy of cultural critics in the digital age
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This paper examines how the legitimacy of media agents is constructed in the digital age. Focusing on critics writing on books and music that have respectively high and low institutional status, I analyze how much value audiences attribute to the judgments of these critics, and how this influenced by the social context (socialization, friends) and their cultural capital. Methodologically, this study draws on representative survey data of 800 Dutch individuals who were questioned on their own media usage, as well as that of their parents and three best friends. Consensus about which cultural practices and ideas are valuable or important - in other words, legitimate - has traditionally been reached in Western societies through highly hierarchical systems. Within thematically organized fields, institutions have operated by way of agreement on how production and distribution practices should be performed, thereby drawing on the reproduction of social status, the closeness of the media system and relative autonomy from the commercial circuit. The rise of the Internet seems to challenge these conditions, and, accordingly, the processes and outcomes of symbolic value attribution

which affect the foundations of cultural authority. In a context in which taste expressions and media orientation become more individualized and professional critics have to compete with amateur reviewers, institutionally embedded evaluations are less likely to be accepted and the authority thereof is likely to decline. Yet empirical evidence that this is actually happening is still scarce. The first aim of the article is thus to test this: is hierarchical evaluation being traded in for heterarchical evaluation? We compare critics from newspapers and magazines with critics from webzines and individuals who leave a review on a website. The second aim of the article to provide an explanation of how critics are legitimized by audiences. In line with dominant works on cultural legitimation, I focus on the social contexts in which cultural taste is being formed, and particularly the role of cultural capital (which includes one's media repertoire).

User-Generated Distinction: Digital Trace Data and Cultural Hierarchies in TripAdvisor Reviews of London Cultural Attractions

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The institutionalised hierarchies found in the cultural sector suggest that high culture is privileged over popular culture, and non-profit cultural organisations are often viewed as loftier than profit-seeking cultural businesses. Distinction approaches suggest that that high-status cultural entrepreneurs have acted to institutionalise their forms of culture as more prestigious, and as a consequence, people with high cultural capital feel more comfortable in high culture settings than people with less cultural capital and vice-versa. This suggests that different types of cultural organisations are evaluated with different criteria. However, 'ordinary' people's experiences of cultural organisations, and therefore their evaluations of them, might not conform to established, and elitist, hierarchies. In this paper, we look at user-generated reviews of cultural 'attractions' in London, as found on TripAdvisor, to understand evaluations of cultural experiences and the reproduction of cultural hierarchies.

This paper draws on a new type of data, digital trace data collected through crawling an online user-generated content platform (TripAdvisor). We have focused on reviews of cultural organisations, categorised into a 2x2 table: high culture/popular culture and commercial/non-commercial. Preliminary analysis shows that the theoretical categories of commercial/non-commercial and high/low culture do not fit the way that people actually experience or evaluate attractions, and that evaluative criteria are more uniform across reviews than expected. The paper presents quantitative findings on a data set of 120,000 reviews, supplemented with qualitative examples, and considers their implications for the understanding of hierarchies of cultural organisations.

Web Search and Emergent Memory: Understanding Google Autocomplete in a Global Context

Richard Graham
University of Exeter

My research addresses the epistemological structures created and enforced by Google and other search engines. My research asks, in what ways do contemporary search engine technologies change the structuring of knowledge on and individual and community level. In this paper I investigate the relationship between personal memory and a wider digital landscape of collective memory. My paper outlines research into the particular identity markers that web search prioritise while at the same time interrogating the notion of shared memories online.

One of the key aspects of how information is structured on the web is that of emergence. The way Google structures online material is bottom-up and constantly changing rather than top down and fixed. In many ways this represents a radical change from structures such as the Dewy Decimal System or Encyclopaedias. On the other hand, emergent memory practices in the form of oral cultures or mnemonic techniques challenge this distinction. My paper starts by outlining this historical backdrop and its theoretical challenges.

The research findings that I present in this paper draw from a number of areas of web search. In particular, in alignment with the theme of this conference, I focus on Google autocomplete as an example of emergent memory. Google autosuggest presents previous individual searches along with searches popular among a wider selection of users. These selections of suggestions change continually depending on a number of factors. These factors, including personal search history, current events, location and language alter the wider network of recommendations. This paper addresses how this process operates while drawing some conclusions around which criteria are prioritised in a global knowledge community. This then allows space to ask more general questions about how individual and collective memory should figure in an emergent digital environment on a global scale.

Communicative action and the emergence of the 'cyber-subject'

Jaanika Puusalu
University of Exeter

For Habermas, in an ideal society people participate in discourse with the aim of benefiting society as a whole, not to realise their individual goals. Language provides the toolset for such discourse and speech acts the mechanism by which individual utterances can be valid communicative actions, i.e. justifiable in accordance with norms of public reason. Human subjectivity is understood as constituted through the individual's engagement in such communication.

The birth of the Internet was accompanied by predictions that it would make society more democratic (Anderson, 2005), extend immediate communication and empower the marginalised sections of society. The subsequent development of public communication platforms such as Twitter, Instagram, and Snapchat appears to fulfil these predictions and online communication acts have come to bear a number of the hallmarks of Habermas's 'communicative action'. That is they can be presented as contributions to debate, and their content can be judged according to norms of truthfulness, and semantic and logical validity.

Despite the apparent shift of discourse online, however, harmful or controversial communications are made on these platforms without apparent demand for their public justification. Crucially, then, I suggest that society does not hold people responsible for online communication in the manner required to fully satisfy the conditions of 'communicative action'. In this respect, Habermas's theory allows us to recognise discrepancies that appear between shared values, justification, and intentionality in communication offline and online. It is in respect to these discrepancies, I argue, that a new form of communicative 'cyber-subjectivity' has emerged.

School 2.0: The Digital Culture between Emergent Skills and Educational Practices

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Link Campus University

The change introduced by the digital society (Anee, 2014; ASSINFORM, 2015) requires a pro-found rethinking of the school and its didactical-pedagogical approach (European Commission, 2013). In the past, interventions to upgrade teachers competences in the field of Information and Communication Technology (ICT) used approaches of technical and incorporating type. In many cases the result has been that teachers ap-preciate and use technology but they seldom integrate it in their daily teaching practices (OECD, 2013). In more recent years, we witness the effort to over-come traditional educational schemes to promote a diverse digital innovation, but unfortunately we register a small-scale participation.

In this direction, we can say that it is important the renewed resort to constructivist and connectivist pedagogical perspectives but, above all, it is important to detect and exploit the forces of innovation and critical reflection that exist within the school, sowing seeds of change. The research-intervention on digital skills in school, conducted by the University Link Campus University and National Principals Association (ANP), aims at detecting practices, customs and digital skills wide-spread in educational institutions.

The initial hypothesis inspiring the work is that, under the cover of an apparent immobility, there are significant educational innovation spaces carried out by a large number of teachers who promote re-search and educational experimentation (Capogna, 2015) that can really enhance and direct educa-tional institutions, and the whole education system, towards a new model of school, despite the al-most total absence in this country of a digital policy, which the new PNSD tries to stem.

The work's main goal is to intercept and give voice to those forces of innovation in order to provide a system vision which is useful to the definition of an effective intervention policy in education. This research adopts a qualitative and quantitative approach. This work in progress provides a pre-view of the main trends resulting from the ongoing re-search, with particular focus on the motiva-tions, needs and expectations of teachers in relation both to the use of new information and com-munication technologies in teaching and to the development and tutoring needs expressed by teach-ers through an online survey that involved around 1000 teachers.

Session 2b: Social inequalities

Education beyond Cultural Replication: The Emergent Impetus of Educational Intentionality

Deborah Osberg
University of Exeter

In this paper I draw on emergence to describe an alternative understanding of what is generally taken to be the culturally replicative directional impetus of educational practices. Education is usually considered to be culturally replicative because, no matter how it is organised, it must necessarily attempt to ensure that learners develop 'good' forms

of knowledge; that is, forms of knowledge that are deemed to be culturally desirable in some way. This is replicative because what does and does not count as culturally desirable knowledge is already culturally mediated. For this reason, education can be construed as highly problematic in contemporary multicultural and globalised contexts. Indeed it can be understood as a highly politicised form of social engineering that replicates existing social inequalities. We also know, however, that education is not simply a form of social engineering that replicates existing social inequalities. For many people, engagement with education opens vastly enlarged spaces of opportunity which are fundamentally transformative and beneficial in ways that far exceed any engineered educational aim or end. However, while it is generally accepted that engagement with education may be personally transformative, it is exceptionally difficult to theorise such transformation in educational terms. Individual transformations are usually construed as 'open-ended learning' which takes place as a beneficial but unintended side-effect of, culturally goal-orientated education. Without a means to reframe education's intentional culturally-directional impetus, the idea that education is necessarily culturally replicative remains in place, and education's role in contemporary society remains problematic. I argue in this paper that the notion of emergence provides an appropriate tool for rethinking the logic underpinning education's intentional directionality towards culturally 'good' forms of knowledge, and in achieving this, it opens a space in which a fundamentally open-ended and culturally democratic (rather than culturally replicative) approach to social transformation becomes possible.

Exploring the notion of pathways in the sociology of culture: A Japanese Electronica musician's encounter with "Logic Pro"

Mariko Hara
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As a part of the "Musical Gentrification and Socio-cultural Diversity" research project I have been exploring how migrant musicians discover different pathways to embark upon or continue a music career in a new country – Norway. The pathways that these musicians follow to enter into different musical fields are found to be circuitous and unique to each individual musician, in marked contrast to musicians born in Norway who attend music schools or similar. Looking at these pathways therefore allows us to learn more about obstacles and challenges that these musicians encounter and how they navigate their own pathways accordingly.

The idea of "pathways" has been explored in music sociology to discuss actions people take to move from one field to the other (e.g. Finnegan (1989), Hara (2013; 2015), (2016) and Ansdell and DeNora (2016)). In this paper I attempt to examine the notion of pathways further to closely examine what goes on in the pathway itself, what the demarcation is between field and pathway, and what kind of crafting (of aesthetic and self) goes on there, and how this can be analytically described and discussed to help us understand more about the role of pathways in connecting actors and fields.

To do so, this paper uses data from an ethnographic investigation of the career trajectory of a female Japanese musician who moved to Oslo. I will investigate how she explored different pathways to embark on a music career; her struggle with environmental factors in Japan, her choice of studying in Norway as a way of distancing herself from such environmental factors and finally her chance encounter with Logic Pro, a composition software, which emerged rather spontaneously in her everyday life and provided a powerful "starting pathway" for her to embark on a music career.

Re-Thinking the Social Assistance Services in Times of Crisis: A Case Study of Serbia

Jelena Ceriman
University of Belgrade

Which structural and functional elements disrupt the realization and application of social services in rural areas of Serbia, and in what way is it even possible in the contemporary Serbian social context to analyse the reasons for such an inefficient relationship between 'providers' and 'recipients' of any form of social assistance or help?

Civil and state organisations that are operating in the field of social assistance and help in Serbia, working in the situation of the incomplete transition from the system controlled by the state - to the system of small single organisations offering social support services, partaking in the market competition.

Here will be shown some of the elements of socio-cultural frame in which these organisations operate, seen from the standpoint of the representatives of these organisations, as well as from the standpoint of population in need of social help in Serbia.

The studied social relations bound the 'providers' to the 'recipients' of social services thus demonstrating that each side has its reasons for dissatisfaction and lack of agency. By intersecting poverty, gender and rural, the author's intention is to pinpoint acute elements of deprivation and cultural intersections, which observed together could provide angle

of analysis that can propose concrete answers to the better functionality of the system for social assistance, in all countries facing inability of existing institutions to efficiently and cost-effectively respond to the needs of all, who are in a state of vulnerability. The research demonstrates that the implementation of social assistance policies thus interdepends not only on multi-layered cultural premises, but is closely connected to the political and national interests of any country.

Logics of exclusion and distinction: cultural capital and habitus in art schools' students.

Anna Uboldi
University of Milano Bicocca

This research explores the educational experiences by means of a qualitative perspective with in-depth interviews and focus groups to young pupils and their parents. The research takes place in, private and public, secondary art schools in Milan. I define art in the space of educational choices, in a Bourdieusian perspective. Young pupils' choice to study the plastic art represents the primary interest in my research. The artistic pathway is problematized as atypical, an against the grain experience characterized by both manual and intellectual dimensions. I study the meanings of this choice, educational dispositions and attitudes of the students, and their parents, as well as the ambitions on the future. I will investigate the school choice, learner identity and the creative aspiration as classed concepts by means of cultural capital tool. I consider how the cultural capital acts in contemporary Italian society. Thus, I problematize the cultural capital definition for looking at new emergent forms and dimensions. I intend to consider how the educational and professional projects are linked to class identity and to neoliberal order. I study the class differences in the way in which students orient themselves towards creative educational routes and professional futures. In sum, I will explore the role of secondary art school to reproduce the social differences in terms of educational and professional aspirations.

"We Need to Accept the Fact That It Is Real": The Re-Discovery of African-American Enslavement in Virginia's Shenandoah Valley and the Re-Production of Denial

Ann Denkler
Shenandoah University

When John Copeland, an African-American member of John Brown's cohort that raided Harpers Ferry, Virginia, in 1859, sat in jail awaiting his execution for participating in the insurrection, he did not realize what would become of his body and the fate of American slavery. Copeland and two others, including one of John Brown's sons, were taken, post mortem, to a medical college in Winchester, Virginia, about 60 miles northwest of Washington, DC, in the same year. Medical students stole the bodies and brought them back to the school where they were dissected and displayed as 'medical specimens'. The students' actions were part of a racially -charged atmosphere of revenge on Brown and his followers for their audacious attempt to end the slave system.
Copeland might have been surprised to learn that his final resting place would be in a location that became strategically important during the American Civil War only two years after the Harpers Ferry raid. Winchester, like most counties and cities in the Valley, had a deeply southern identity, but grew a slave population considered small compared to areas farther south. Thus, enslavement is not considered a significant part of the embedded memory here, and the town continues to practice historical amnesia when it comes to its slave past and the role African Americans played in its history. For example, when one of my students recently attempted to research Copeland in the local archives, the librarian insisted that 'there was no truth' in the record - a sure sign of a continuing culture war.
In this paper, I will more fully develop Copeland's tragic story, investigate the emergent literature on the slave trade in the Valley, and interrogate the hegemonic narratives that exclude African Americans by relying on the excuse of a 'few in number' theory. I argue that racism did not and does not need statistics to re-produce in this region; it was, and is, instead, an all-encompassing ideology that pushes far beyond geographical and numerical boundaries.

Session 3a: Religion and morality

Counter-Secularization Stratagems: (Neo)paganism and the Indigenization of Late Modernity

Cristine Palaga
Babeş-Bolyai University

In line with the socio-anthropological theories meant to deconstruct the secularization teleology, according to which late modernity will undeniably exhaust a religiously transcendent view on the world (Luckmann, 1967; Berger, 1997; Assad, 2003; Shah, 2015), this paper aims to document the stratagems social actors use in order to articulate new forms of `patchwork` spirituality (Wuthnow, 1998), in accordance with their own worldview, beliefs and practical needs. Within late modernity we

can witness the failure of traditional theodicies, which are no are longer capable of providing meaning to individual or social existence. As the legitimating authority of institutionalized religion is left further and further behind, new contestatary and individualistic religious movements emerge, embedding the capacity of `reenchanting` the world. This paper provides an ethnographic account of the emergence of new forms of religiosity in contemporary Romania. The analysis is centered on outlining the aesthetics, politics, systems of meaning and modes of belonging of a `indigenous` form of neopagan theodicy – Zalmoxianism, a contemporary reconstruction of ancestral Dacian religious traditions. I strove to lighten the means through which the social actor of late modernity selects religious motifs and bestows meaning, habit and ritual onto them, thus obtaining an `invisible religion` (Luckmann, 1967) – a personal and intimate system of ultimate significations, that is both untouchable and indecipherable within the macro-cultural overlay. The paper is comprised of two distinct sections: the first section starts off with a theoretical incursion in the history of the concept called "disenchantment of the world", followed by setting an ideal-type of the Zalmoxian neopagan counter-culture, while arguing for the integration of these religious forms into the growing corpus of New Religious Movements.

In-Between Spaces. Religious Pluralism and Hybridity
Michaela Pfadenhauer
University of Vienna

Can people be religious and secular at the same time? Religion is 'the belief that there is a reality beyond the reality of ordinary experience, and that this reality is of great significance for human life' (Berger 2014: 17). Secularity means the questioning - or, at least, the conscious bracketing - of the existence of such a reality. Are religiosity and secularity not, therefore, mutually exclusive? Would our commonsense not say that God either exists or - to borrow Nietzsche's famous phrase - God is dead?
What poses a challenge for sociological analysis is the 'both/and' - not only with regard to the individual but also to society per se. Is it possible to simultaneously propound both a religious worldview and a secular worldview that questions all things divine? Are religiously motivated terrorist attacks not shocking evidence of the hotbeds of conflict throughout the world that arise from the parallelism of religious and secular worldviews?
Pluralism, as defined by Peter L. Berger (2014: 1) in his new book The Many Altars of Modernity, is his interpretation of this complex individual and social constellation: 'Pluralism is a social situation in which people with different ethnicities, worldviews, and moralities, live together peacefully and interact with each other amicably'.
Berger's question regarding the simultaneity of religiosity and secularity ties in with the current debate within German-language sociology about social hybridity and hybrid sociality, although he does not use these terms himself. This focus on an 'in-between' which circumvents thinking in dichotomies and binary codes, has explosive implications for both social theory and the sociology of culture.

From Gossip to News: Emotions, Moralities and Emergent Cultural Structures of Journalism
Stephen Ostertag
Tulane University

With changes brought about by digital communication technologies and ongoing challenges to the profitability of journalism and news-making, professional journalists and news-makers have constructed a notion of journalism as 'in crisis'. I argue that underlying journalism is a relatively autonomous cultural structure, suggesting some form of journalism will endure despite these changes. To support my argument, I integrate anthropological and historical scholarship on news, cultural psychological work on morals, sociological work on emotions, and cultural sociology's strong program to build a theoretical framework for a cultural sociology of journalism and contextualize the current crisis in journalism as it is constructed. For empirical support I draw on data collected from an ongoing project on citizen blogging-journalism in the wake of hurricane Katrina. I conclude by claiming that while the technologies and structures of familiar journalism might be changing, the existence of a deeper cultural structure of journalism will lend itself to new models, practices and ways of making and disseminating newsworthy information. As in the past, people will continue to communicate similar stories about right and wrong told through culturally relevant signs and symbols as we take part in endless negotiations on social belongingness and exclusion, order and control.

Session 4a: Materialities and technologies

For Sartorial Sociology: On Dress, Materiality, Technology, and Comfort
Anna-Mari Almila
University of the Arts London

For a long time, sociology, anthropology and, later, cultural studies,

have focussed on different aspects of sartorial phenomena. Generally, sociology has laid claim to (Euro-American) 'fashion', anthropology to 'dress' (outside Euro-America), and cultural studies to (sub-cultural) 'style'. But recently, the boundaries between these fields have been re-arranged, with anthropology and cultural studies increasingly exploring many kinds of fashions and sub-fashions in a variety of locations and contexts. Sociology of fashion, meanwhile, has been increasingly focussed on symbolic meanings created through fashion production, distribution and mediation systems.

In this paper, I argue for new sociological ways of thinking about dress and everyday fashion. Drawing upon Bourdieu's habitus and bodily hexis, sociology of 'tasting techniques', and Actor Network Theory (ANT)-influenced ideas about material and technological mediation, I develop a framework for sartorial sociology, a sociology of dress that pays more attention to the materiality of garments, the histories of material technologies, and the physical-social, embodied experiences of wearing garments than has hitherto been the case. Through the case study of Islamic fashion, I argue that a variety of realms are deeply intertwined in sartorial practices: technological developments shape socio-religio-political discourses, and individual experiences of physical and social comfort, physical environments and material characteristics formulate everyday experiences of security and vulnerability, and individuals attributing meaning and agency to their dress involves the disciplining of their behaviour in social situations.

By bringing these realms - socio-political, material, technological, psychological and physical - together, I seek to view everyday dress practices in a new light. I thereby extend certain principles that anthropological material culture studies of dress have sought to establish, and explore the ways in which sociological accounts of dress and fashion can integrate such principles in novel and productive ways.

Tracing the material-spatial emergence of two contrasting 'breast implant ontologies' within a digital context
Elena Sharratt
University of Exeter

This paper explores the emergence of two contrasting 'breast implant ontologies': that of the Poly Implant Prostheses (or PIP), as made infamous by the 2010 international health scandal, and that of 'regular' (or non-PIP) implants. The point of departure for this discussion is a critique of the idea that differing emergent realities are merely the result of differing social perspectives on an, apparently epistemologically stable, 'object'.

Using evidence taken from digital ethnography conducted within two online forums, the first surrounding PIP implants and the second non-PIP implants, this paper explores the way in which these two object categories, despite not being so dissimilar, emerge as radically ontologically distinct and opposed. Whilst both PIP and non-PIP implants face risk of rupture and leakage and, furthermore, the health dangers posed specifically from PIP rupture have never reliably been confirmed, within online space, PIP implants emerge as malignant, dangerous and alien objects whilst non-PIP implants emerge as benign, positive and even, at times, as part of the human subject.

Through observation of this, I suggest that an application of 'spatiality' and actor-network informed theories be utilised to understand this phenomenon. Whilst social discourses and practices do indeed play a role in producing these two contrasting breast implant ontologies, I argue that there is a fundamental need to pay attention to the added material and spatial elements that are intricately involved in enacting' their emergence, particularly within the digital context.

Discourse and materiality acting together. The case of Russian folk art
Varvara Kobyshcha
National Research University Higher School of Economics

The paper is devoted to the relation between discourse, materiality and meaning in the context of iconic turn in cultural sociology. It is aimed at demonstrating how the realm of meanings is shaped by specific mechanisms of interaction between discursive and material modes of meaning-making. As I will suggest, this implies that discourse should be considered as belonging to the level of 'surface' and initially symmetrical to the material and aesthetic components of an object to which it refers. Discourse does not automatically occupy a privilege position in relation to the sphere of meanings (as it results from the 'strong program' approach to iconicity and is expressed in Alexander's concept of 'discursive-moral depth'), since the sphere of meanings exceeds a system of linguistic categories. Thus, I will, first, highlight the overlaps, contradictions, mutual adjustments and reinforcements that occur when discursive and material mediators are brought together and practically enacted; and, second, trace how the interrelations between these two modes of meaning-making affect collective representations.

For this purpose I will use the case derived from the ethnographic research of Russian folk art. The research was conducted in Kargopol (small town in a northern region of central Russia) which is famous for its specific clay toy craft that ceased to exist in the beginning of 20

century and has been actively reconstructed and revived from 20s till present time. The study is focused on how in the process of the clay toys creation, distribution, presentation, preservation and interpretation the specific reality of 'folk' is produced.

How a new culture emerges? The case of The Beatles in the recording studio

François Ribac
University of Burgundy

It has been generally accepted that The Beatles and their team invented a new way of producing music at Abbey Road. In the mid-sixties, the group started to compose music in the studio instead of recording songs that had been rehearsed previously. Within this context, their sound engineers developed a series of techniques and items which enabled them to work on their sound (by bringing microphones closer to the source, for example) and to augment their tracks as well (by synchronising tape recorders). Moreover, George Martin drew upon instruments and sounds in his orchestrations that the Beatles -as a band- did not have. These innovations deeply changed the functioning of both the music industry and the creative process in popular music. Then, thanks to the home studio in the eighties, the Beatles' technique spread a little more again.

However, whatever its veracity, this analysis has the disadvantage to explain these metamorphoses by the only genius of a team. In this paper, I would rather highlight a social fact that culturally promoted the innovations at Abbey Road and influenced The Beatles: the cinema. This influence is shown in at least two ways: On one hand, the methods and the temporality of the cinema (recording-editing-mixing), its conventions (for example, layering various sounds or adding non-diegetic music and voices), its experts (engineers, film editors and producers) and even its working area (the studio!) inspired the method, and the organisation, of work at Abbey Road. On the other hand, cinema also caught the attention of the generation of British teenagers born in the Forties. Movies such as The Girl Can't Help It (Tashlin, 1957) showed them how to dress and play rock 'n' roll, whereas Jailhouse Rock (Thorpe, 1957) taught them how to work in the recording studio. If we take into account that the cinema introduced The Beatles and their young sound engineers to a non naturalistic use of sound and to rock 'n' roll, then we can understand how this team managed to, in a way, invent 'a cinema for the ears' in the mid-Sixties, and above all, how the records and the films found their audience. In other words, the Beatles gave substance to a technical and social organization that the cinema (which is as much a

technique as a way of organizing the world) made culturally possible. Of course, other factors such as the radio, the distribution of Dansette turntables and the generational gap made the advent of The Beatles possible. But the most important here is to express, firstly, that even technology and musical genius can be understand as social facts and, secondly, the importance of implicit knowledge in a new cultural form.

Session 4b: Cultural production

Understanding Independent Centers of Cultural Production. Evidence from Turin.

Giangavino Pazzola and Carlo Salone
University of Turin

The aim of the paper is to define and analyse the structure and organization of independent cultural production at the urban level, providing preliminary evidence from the city of Torino. While the study of the cultural economy of cities has often focused on more institutionalized actors and sectors, such as publicly managed cultural organizations or creative enterprises, 'Independent centers of cultural production' emerge as spaces for creativity and local culture, socialization and aggregation in contemporary urban contexts. Their ability of questioning our cities relies on the act of producing a new cultural offer (and uses of places) - both on a structural and organizational level - as opposed to the culture produced by the more institutional or established players. Moreover, they relate with the dimension of the temporary re-use of industrial heritage, as well as with the initiatives of urban regeneration. These centers can become 'territorial experiences', and represent a robust alternative to the mainstream cultural offer. With this perspective, the study provides a preliminary exploration on the structural and organizational variables characterizing ICCP in the Turin case. The findings of a quantitative and qualitative approach suggest a theoretical framework to define independent cultural production and we collect information from a sample of sixty-three independent centres. The research findings suggest that these experiences are characterised by the idea that culture is a trigger for both economic and social quality growth. These models do not generate any significant cash flow, they are characterised by low cost management set-up, and they are critical to the definition of a creative milieu, of the attraction of talents and of the generating innovation. In order to answer to the questions, the activities undertaken are identification, mapping, and clustering of the analysed centres, in relation to their connection with urban areas in Turin.

Aesthetic cosmopolitanism, embodied materialization and shifting canons of children's music

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Is there a canon of children's music? If so, what does it contain, and how is it constituted, re-constituted and changed as part of the continuously emerging (and changing) musical children's culture? The idea of a Canon (with a capital C) is not what we, as researchers based in cultural theory, believe in. Nevertheless, culturally speaking the idea that there exists a collection of great works of children's music holds a strong position. In this paper we look at the formation of shifting canons of children's music from the perspective of Norwegian children's phonograms. We combine a historical perspective with an ethnographic approach to contemporary children's musical culture, in sum, making use of both quantitative and qualitative approaches. First we provide an overview of the evolvement of Norwegian recorded music for children from World War II to the present, showing that the evolution of recorded music for children is characterized by some distinct genre- and style-related development features. Then the presentation elaborates on the relationship between the constitution of shifting canons of children's music and stylistic features, by discussing how the sonic material acts as actants, according to Latour's Actor-Network-Theory (Latour, 2005). Here historical and contemporary perspectives based on (ethnographic) events that involve children's aesthetic-bodily materialization of style are brought out in particular. Our findings will be described and interpreted in the light of three theoretical concepts: Aesthetic cosmopolitanism (Regev, 2013), cultural omnivorousness (Peterson, 1992; Peterson & Kern, 1996) and musical gentrification (Dyndahl, Karlsen, Skårberg & Nielsen, 2014).

The Body of the Artist: Are we avoiding the social, again?

Dafne Muntanyola
Universitat Autònoma de Barcelona

Making transparent the guts of art making is the new hype. Let's think of Sarah Szé's Triple Point at the 55th Biennale, the explosion of body performances and exhibits such as Dans l'atelier at the Petit Palais .The body is taken as a tool for thinking as well as the place for creativity. Still, contemporary art practice is deeply impregnated by an individualism that evolves around the glorification of feeling and emotion. By putting architecture and "make-offs" at the forefront the artist is a city dweller. And singularity gives way to distinction, the flavor of moder-nity (Simmel, 1908; Feyerabend, 1987; Bourdieu, 1969). We claim that the unit of analysis of artistic practice cannot be the artist/performer body. We developed a cognitive ethnography of dancers and visual artists sharing spaces for rehearsal in the UK and Spain. Contemporary cognitive science has opened the theoretical door to extended cognition and the embodied mind (Clark, 2010), but also to distributed cognition (Kirsh et al, 2009). Through Conversation Analysis we look into the material and commuicative components of rehearsals and studio settings. Skills such as listening and physicality are not only extended and embodied practices (Muntanyola-Saura, 2015). They are distributed across performers and audiences that listen to each other. This distributed model of artistic practice looks for the place of social interaction. Beyond the atomization of the artist studio, interaction is taken as the key unit of creativity.

Session 5a: Conceptualisations

Glossy, Patinated, Lush and Ugly: On Surfaces and Textures in Everyday Life

Eduardo de la Fuente
James Cook University

A central feature of the so-called 'cultural turn' in the humanities and social sciences was the notion that social life was essentially organized around 'meaning'. However, as approaches such as material culture studies, radical microsociology, process philosophy, and nonrepresentational theory, have started emphasizing, there are many aspects of social reality that are not reducible to codes, narratives and representations; or best explained by reference to the 'deep' factors at play in culture. This paper takes its cue from Friedrich Nietzsche's suggestion that we should 'stop bravely at the surface, the fold, the skin' and have the courage to 'worship appearance, to believe in shapes, tones, words'. And, if shapes, tones and words, why not colour, fragrance, firmness or the haptic qualities of things? My argument is that when it comes to the knotting of culture and social life, textures are as important as texts. Textures are the patterns that signal the kinds of sensory, cognitive and kinaesthetic affordances present within the world. We find theoretical antecedents for a textural sociology in Simmel's essay 'The Ruin', in Bateson's Steps to an Ecology of Mind, in Juhani Pallasmaa's The Eyes of the Skin, and also in the new field of 'everyday aesthetics', which has refocused philosophical reflection from the fine arts to the gestalts associated with the 'cluttered/uncluttered' and the 'blemished/unblemished'. The paper will conclude by briefly discussing some empirical

projects the author is presently undertaking in the field of textural sociology: namely, explorations into lushness, ripeness, roughness and glossiness.

Space and Culture as critical practice and as space of culture

Rob Shields
University of Alberta

What does it mean to create a literary and public space, such as a journal, for reflecting on culture as itself a form of space? This has entailed grasping culture in its topological sense as relational, which brings to bear relations in time as well as space. This paper reflects on 20 years of Space and Culture as a project to create an invisible college through the medium of academic journal writing and editing. How has thinking about the spatial evolved over these two decades into network and relational approaches? Questions about particular spaces and places, projects and constructions have raised questions of not only continuity in relations, social and ethical forms but of breaks, bifurcations and crises points. In what ways has an interest in 'space and culture' effectively responded to political questions and ideological crises? These are challenging in that they are both localized and globally significant; disproportionately affect specific groups/identities/statuses but raise general questions of justice, equity, respect and care. What can we learn from not only successes but from its gaps and failures and from the sometimes fraught relation of this projects' 'affinity for the spatial' to institutions and forms of critique that have generally been theorized under the rubric of the temporal?

Intangible communication: Tracing the transmission of culture through sensory and embodied means

Claire van Rhyn
Royal College of Art

In this paper I seek to conceive of culture as a complex social technology, were the body acts as both recording device and interface for culture. I explore the transmission of culture and mechanisms of change in social settings with the aim of tracing a sensory aesthetic for communicating changes in culture. Here, culture is defined as an intangible choreographic processes of expression and experience, simultaneously situated in individuals and groups. Through applying a practice-lead experience design approach to map and model sensory and embodied communication, I explore the capacities of groups of people to adapt their culture in situations of rapid transition. I propose that the tacit aspects of cultural transmission is situated in the spaces between the sensory and the embodied. As a process which democratise the relationships between social space and social actor, it reveals the role of the senses and body in shared sense-making or social perception.

Slow scholarship and wellbeing: Humanising the academic

Janice K Jones, Gail Crimmins, Ali Black and Julianne Impiccini
University of Southern Queensland

Is 'slow scholarship' feasible in the competitive context of academic careers where managerialism, self-promotion, and tick-the-box measures of achievement have become determiners of academic success? This paper interweaves visual, auditory and performative narratives to represent an emerging alternative to the existing paradigm as seven female academics and educators gradually find ways to disrupt and cross the boundaries of their tenuous roles as academics in four regional Australian universities. Over one year, they create a space where new thinking, confidence and wellbeing emerges. They negotiate an ethics of praxis for writing and publishing: this disrupts the self-seeking habitus of academic life, re-constitutes academic writing as an emergent space for speaking back to received values about what counts as research writing; and reconstitutes and acknowledges the intrinsic value of each individual life as a contributing element of the combined strength and energy of the group. These practices are then adopted by a second group of academics who work alongside the first group. This creates a counterpoint to the market-driven rhythm of universities which diminishes academics by demanding that they compete for an increasingly shallow pool of funds. By interweaving words, images, sound and performance over a series of publications the authors demonstrate the power of arts-informed storytelling to disrupt the habitus and expectations of academic life. More important than the publications generated in that emergent space is the evidence that 'slow scholarship' practiced within a cooperative group where listening is as important as talking can generate a powerful ethic of care for self and other. In turn this re-humanising of the research space can re-vivify personal and professional wellbeing across multiple dimensions by creating new personal, social and academic frameworks for 'being an academic'.

Session 5b: Artefacts and knowledges

Emergence and Disappearance of Aesthetic Objects in the Process of Perception

Varvara Kobyshcha
National Research University Higher School of Economics

This paper is aim at contributing to the development of the contemporary approach to sociology of art and aesthetics that explores how an aesthetic object is practically enacted in particular situations and actively mediates social relations and cultural meanings. When it comes to visual and plastic arts, social researchers tend to presuppose that an object is given to a viewer whose participation in the process of object's becoming is merely a side effect compared to the work of 'foreground' (artists, curators) or 'background' (conservators, engineers) professionals. However, audience perception, considered as interaction, plays a constitutive role not only in the interpretation of an aesthetic object but also in its very existence as an object, i.e. as an integrated unity extracted from its surroundings and affording a direct, intensive encounter. To explain and systematize various ways whereby an object emerges or disappears in the situation of perception I combine the conceptual resources of Hennion's pragmatics of taste, Simmel's aesthetic theory, gestalt theory, and social phenomenology.
I will use two empirical examples, derived from the ethnographic study of open-air architectural festival "Archstoyanie" (Russia, 2011), to show what makes an object happen in one case and not to happen in the other. They demonstrate what can be called the relationality of objectness. The exhibits are not always out there: they can be overlooked or even dissolved by the festival's visitors, hence to the objects' immersion in the festival landscape and lack of explicit framing. Neither the labelling nor the disciplinary power of the festival's organizers are sufficient to force the visitors to recognize the objects' presence and to act accordingly. The emergence of an object is launched by means of the rearrangement of objects' connection to its surroundings and the creation of the explicit visual/material boundaries in the process of perception.

Understanding Visitor Engagement with Contemporary Art in Heritages Sites: The methodological and theoretical challenges of 'knowing'

Joanne Williams
University of Leeds

Explored through a case study of the Asia Triennial Manchester 14 at the Imperial War Museum North, this research is concerned with the methodological and epistemological challenges of understanding how visitors 'engage' with contemporary artworks in heritage sites.
The locus of this research is centred on making visible the epistemic tension evident in the production of a framework in which visitor experience of contemporary art in heritage sites can be defined and measured in relation to 'impact' as an abstraction from the continual processes of meaning-making and articulation, enacted through lived encounters with art objects which intervene in the physical and discursive space of the museum. Undertaken in the context of Arts Council England's agenda of demonstrating the impacts of public engagement with arts and culture through 'robust credible research', one of the main concerns is the extent to which the lived and embodied experience of contemporary art in the socially and ideologically constructed space of a national museum can be known and specifically articulated as 'institutional knowledge'.
A concurrent concern is the friction which arises from the consideration of knowledge as both process and product; the need for a framework implies a static metric which measures 'engagement' as a defined outcome, whereas ontological research methods which explore the articulation of experiential accounts engage with embodied and emergent forms of knowing that may resist traditional concepts of measurement. Through sharing in the experience and 'being with' the museum visitor in this complex encounter with an artwork, this research intends to open up a space for critical reflection on the possibilities of defining and measuring 'engagement' with contemporary artworks in heritage sites in a way which speaks to both contemporary policy concerns and museum praxis.

Knowledge Production in the Art Gallery: The Importance of Scale, Space and Place in Constructing Social Relations

Sarah Harvey Richardson
University of Leeds

Within audience engagement and development practices in museums and galleries the relational is key, with the need to build strong and lasting relationships with audiences - both existing and potential - often being evoked. However, we can no longer explore this construction and emergence of social relations between the gallery and its audiences without questioning the ontological and epistemological status of such terms as 'local', 'national', 'international', 'community', and so on, which are frequently envisaged as central to the processes of identity forma-

tion and ultimately inform all areas of practice.

It is vital that the particular way that spaces and scales are enacted and evoked by various actors in and around the gallery is explored, as often these scales are reified into ontological givens with very material effects. Not only can this reification occur within the gallery's own work in creating identities and sociospatial categorisations of its audience, but also in the tracing of the relations of scalar and spatial practices within this knowledge formation. We as researchers need to be attentive to our own use of scale without falling back into the (unreflexive) scale trap, which can lead to confusion in both analysis and practice.

This exploration will take place through the lens of a specific art gallery, The Hepworth Wakefield. Scale, space and place are particularly pertinent in the formation and development of the Hepworth's relationship with its audience(s), and this paper will discover how the Gallery's ambitions and responsibilities are bound up in notions of 'local', 'national' and 'international', as constructed and articulated by the Gallery as well as key funders. The ambition is to trace the networks of production and use of scalar politics and sociospatial categorisation, to understand how scale, space and place are key to the emergence of social relations in and about the art gallery.

Saint Jerome's Lion: Art Evidence for the Expanding World during the Transition from the Late Middle Ages to the Early Modern Era
Wendy Griswold and Grace Augustine
Northwestern University

While sociologists of art have avoided considering content as data, preferring to focus on art as signifying/perpetuating social position (Bourdieu) or as a field of social interaction (Becker, network analyses), advances in the digitization of artistic works and digital access open new possibilities for looking at aesthetic content. The three steps to realizing these possibilities are collection, digitization, and mixed-methods analysis. This paper illustrates these possibilities. It starts with the premise that the analysis of artistic content encompasses relationships among four elements: the inorganic (rocks, water, sky, earth), the organic (animals and plants), the human (living and dead), and the spiritual (symbols of divinity), all of which possess agency. Evidence from over six-hundred representations of a single figure over a thousand years indicates changing conceptualization of these relationships and, thereby, of 'the social.' In particular, it reveals that the Renaissance period eye (Baxandall) envisioned a balance among the four elements and a situation at the intersection of two time frames: human (individual lifespan, history)

and divine (fall of man, atonement, eschatology). The natural world was where these met. This harmonious world was tenuous, held together by a vision of a divinely sanctioned rapprochement between nature and humanity that the Reformation, Counter-Reformation, and Enlightenment were soon to explode. The late fifteenth and early sixteen centuries prefigured the ideological aspirations of environmental humanities and the policy aspirations of the Anthropocene three centuries before the Industrial Revolution ushered in the present era.

Session 6a: Healthcare and wellbeing

Interpreting the Migrant Culture. Cultural Emergence and Medical Interpreting
Teodora Manea Hauskeller
University of Exeter

Background: In the last decade the number of non-English speaking patients that access the NHS has increased considerably. Medical interpreters facilitate the non-English speakers' access to health care. They are bridges between English and minorities' languages and cultures. But the role of medical interpreters - stipulated into codes of practice of the UK interpreting agencies - is mostly constructed on the assumption of an invisible interpreter, a language switcher, conveying the 'message only' between a client and a service provider. This reductionist approach to the interpreter's role makes them replaceable with voice convertors via telephone. In fact, the interpreter is actually an entre-deux, situated between two (or more) cultures, possessing a dual capital that can be beneficial for both parts. The frame of 'invisibility' misses the importance of cultural aspects that accompany a language (especially in its oral form) as mean of communication and expression. In this context, a deep socio-cultural analysis of medical interpreting practices is much needed.

Aim: (1.) To reflect upon the idea of 'cultural competence' for the case of medical interpreters. How familiar should an interpreter be with both native and new culture to act and convert cultural nuances properly? (2.) To examine different types of alignment of interpreters, and to understand what cultural mechanisms or sociological aspects (class, gender, age, socio-economic status) are key to the processes of cultural alignment. (3.) To analyse the specificity of medical interpreting and to propose a new conceptual frame for it.

Methodology: My work started with an interpretive autoethnographical approach based on my personal and professional experience as medical interpreter. More empirical data was collected through interviews with

clinicians, interpreters and patients. My theoretical frame is inspired by A. E. Clarke's situational analysis, Goffman's analysis of forms of talk, and Giddens's reflections of ontological insecurity and sequestrated experience.

Examining the influence of models of mental disorder on the implications of genetic testing in mental healthcare.

Christopher Elphick
University of Exeter

Models are defined as the conceptual frameworks by which people make sense of the world around them. One area where consideration of peoples' communicated model of mental disorder is important is in the field of mental healthcare. In the absence of a universally accepted explanation for the cause or treatment of mental illness, psychiatric professionals are finding themselves in a unique situation as more research is being conducted into the genetic underpinnings of mental distress - with this work being translated into genetic test technologies. This approach strongly implicates mental distress as a biological phenomenon, however, they are going to be used in a situation where multiple models of mental distress operate.

In this paper I will present some select findings from my doctoral research where I explored this issue. A series of 33 interviews were carried out with a range of psychiatric professionals - ranging from psychiatrists, nurses, family therapists, psychologists and occupational therapists - in each of these interviews the participants' model of mental disorder were determined and this was considered in light of their thoughts on genetic testing technologies in mental healthcare. The overall trend is that if an interviewee personally endorsed a biological approach to understanding mental disorder they would be willing to see tests used in clinical practice. There were two areas of thematic agreement between all psychiatric professionals regardless of their conceptualisations of mental disorder. These concerned the impacts genetic testing could have on different aspects of the legitimacy of mental disorders and the significance of using the tests to aid in treatment rather than diagnosis.

This research is important as investigations into the biological aspects of mental health isn't showing any signs of stopping and we need to prepare ourselves for the time these developments may become part of routine clinical practice.

Everyday Life centered approach to Social Robotics

Glenda Hannibal and Michaela Pfadenhauer
University of Vienna

The overall goal of social robotics is to promote the uptake and integration of robots in the daily life of people across different social settings (i.e. schools, hospitals, households, eldercare homes, rehabilitation centers etc.). In order to address some of the social and ethical issues that the emerging field of social robotics raises much research into this type of technology, from the perspective of the social sciences and humanities, tend to make use of property or interaction oriented approaches. In this presentation an alternative approach will be offered as it stresses the focus on studying how usages and reference to everyday life among experts (both technical and non-technical), end-users (i.e. the general public) and the mass media (i.e. movies and TV-series) can provide new and nuanced insight into the culture of social robotics. The everyday life centered approach to social robotics (ELSOR) aims to show how the notion of everyday life can be used as a shared reference point in order to better understand and discuss the role of robots in social settings. Because of the different usages of everyday life among experts, end-users and the mass media conflicts and miscommunication occur about the possible advantages and consequences of a robot-supported society in the near future. The ELSOR approach addresses these different perspectives on social robotics by identifying what people do with robots when they incorporate them into day-to-day activities or when robots become experienced as a mode of being. To demonstrate the applicability of the ELSOR approach this presentation will revolve around the testing and implementation of social robotics in the domains of health (e.g. assist people in the recovery after an accident or in the effort to lose weight) and therapy (e.g. provide comfort for elderly with dementia or motivate social skill learning for children with autism).

The disclosure of "spatio-temporal communication settings" in the context of Dementia Care

Christoph Dukat
Karlsruhe Institute for Technology

During the last decades dementia has emerged as one of the most urgent problems in the context of demographic developments in industrialized countries. Dementia can be described as a personal crisis of a person, which is expressed by increasingly restrained cognitive and communicative abilities. Routines of orientation in time and space are called into question. As a consequence, these restrictions evoke need for action concerning the societal and professional dealing with people with dementia. Meanwhile, markets of ``solutions`` are developed for getting along with these challenges. Concerning the problem of communication and interaction, one of these 'solutions' is the robot baby seal PARO. In

Germany this robot, which is located within the field of 'social robotics', is mainly deployed in the context of activation therapy for elderly people with dementia. In my talk I will discuss some observations resulting from an ethnographic study in an elderly care home, where this kind of robot is in use. Thereby I will focus on the emergence of a 'spatial-temporal-communication-setting' in the context of encounters between caretaker with robot and resident. Within this setting, on the one hand, PARO is deployed performatively as an occasion for communication and as an interlocutor, and, on the other hand, it is applied as an observation instrument. These observations of developing and occupying a spatial-temporal-communication-setting supported by technology will be related to some observations resulting from my current care-work with people with dementia in an ambulant caring service. In my current research within this context I also focus on time and space experiences, namely with regard to the claim of the service of providing their clients the feeling of having plenty of time that can be shaped unconditionally. PARO, although it is part of the Equipment of the ambulant service, in this context currently does not play any role.

Finally I will discuss if and to what extend the emergence of a 'new' culture of caring can be observed.

Session 6b: Crises and challenges

The Prospects for Current Western Values: Preview of the Intellectual Heritage of P. Sorokin and N. Luhmann

Dagmara Beitnere
University of Latvia

At its beginning, sociology recognized the risks inherent in secular developments in society. O. Comte saw an increasing crisis, because the separation of church and state, initiated by the French revolution, also introduced a new system of values: Freedom, Fraternity, and Equality. Today these values as stated by Z. Bauman have been transformed into Freedom, Variety, and Tolerance. The new values do not remove tensions in society, and conflicts between social groups persist (R. Collins). According to Pitirim Sorokin, even Freedom becomes a myth, and the boundary between the truth and lies fades. His work 'Social and Cultural Dynamics' supports the Spenglerian thesis of the 'The Decline of the West'.

In the view of Sorokin, cultures undergo change in which one type or form is replaced by a different one. Per his theory the cultural type or form is characterized by mentality, a world view. He called these the Sensate and the Ideational mentalities, the change of which indicates a

crises and the exchange of one system of values for another. In the process of the change, polarization occurs. In today's case it is between the hedonistic and ascetic worldviews (other polarizations are Western culture vs. Islam, and before that the capitalist West vs. communist East). The radically different views clashing in the change process shake up the feelings of security in society, and various new risks arise.

The theories of Sociology are often critisized as able to describe reality but unable to explain the factors facilitating the integrity and development of society. A systemic approach to exploring societal phenomena grows out of the concept that the moral development of a people that is taking place is affected by the environment. The life of a society is not just rational, and purely rational methods fail to solve its crisis. N. Luhmann points out that the growing risks can be analyzed and controlled per communication (communication about communication). Even when communication appears pointless, it is still necessary to keep it alive.

In a divided society the second level of observers are the media, who mold public opinion. N. Luhmann depicts society as a system (either open and closed) with its own autopoiesis, that can look at itself rather ironically. The subjects of this discussion are: the limits of self-observation, and the limits of receptivity of communication in society.

The Politics of Selectivity: A Cultural Sociological Analysis of Newspaper Coverage on Refugees Entering the U.S. and Canada

B. Nadya Jaworsky
Masaryk University

The latest so-called 'refugee/migrant crisis' has been dominating headlines worldwide, with some of the most vocal debates occurring in places that don't accept such high numbers of people seeking refuge. My research centers on newspaper coverage of refugees entering (or potentially entering) two such countries - the U.S. and Canada, during the period six weeks prior and six weeks following the Paris attacks on November 13, 2015. To capture the emergence of the various discourses on refugees around this critical event, I call upon the premises of the Strong Program in cultural sociology. The core of the analysis entails a deep, interpretive reading of 382 news articles, seeking to provide a reconstruction of the pure cultural text and to make visible the various layers and strands of meaning. Preliminary results from this comparative study reveal both predicted and counterintuitive findings. Unsurprisingly, in all four newspapers in the sample - The New York Times, The Wall Street Journal, The Toronto Star and The Globe and Mail - there is conflict framing concerning refugees (potentially) coming into the coun-

try. However, the presence of anti-refugee discourse is less than I anticipated, even in the U.S. One of the primary themes to emerge is what I call the 'politics of selectivity', or the ways in which refugees and asylum seekers are portrayed as deserving or undeserving to enter the country. The significance of this study lies in exploring how U.S. and Canadian news outlets frame an important global issue for their audiences, from publics to political elites. In these two countries, which could be doing much more in terms of hosting their 'fair share' of refugees, the agenda-setting role of mass media is more important than ever.

A Place of Emergency: The Arrival of the Refugee Crisis at Munich Central Railway Station
Joost van Loon and Edda Mack
Catholic University of Eichstätt-Ingolstadt

As on the 31st of August 2015 hundreds of refugees arrived at Munich Central Railway Station, the German authorities were for the first time directly confronted with what for large parts of southern and southeastern Europe was already widely referred to as 'the Refugee Crisis'. What was until then a relatively distant figuration of news media reports, suddenly hit home as an immediate urgency. Although in a strict legal sense, no state of emergency had been proclaimed, the local institutions charged with 'maintaining order' had to engage with emergency measures; they had to 'localize the global' to speak with Bruno Latour (2005). Echoing among others Agamben (1998), this paper is concerned the 'emergence' of 'emergency' as the inauguration of a 'place of exception'. Following Agamben's interpretation of Carl Schmitt's (1973) Nomos of the Earth, it is possible to conceptualize the state of emergency as a process of both bounding (exclusion) and binding (inclusion). A peculiar feature of this particular sequence of events has been that whereas the de facto state of emergency did enable the inauguration of a new order, this was - unlike what one would expect following Schmitt's rather pessimistic political theology - by and large in the absence of the exercise of arbitrary violence. Using Simmel, we could understand this particular 'place of emergency' as a moment in which Vergesellschaftung in the sense deployed by Simmel (1908) as the expansion of sociability amongst strangers - was allowed to continue in its ambivalence (Unbestimmtheit). Although the tide within generic German news media figurations of strangeness associated with refugees has subsequently also attuned itself to more xenophobic attuning of strangers and dangers, this brief period of the emergence of societal sociability showed that the inaugural violence associated with a state of emergency may be restricted more to the bounding of place, thus enabling a greater heterogeneity

and thus virtuality of practices of binding or association, that undermine the imperatives of identity politics and engage with sociability in a less neurotic and more joyful manner.

What is at Hand? Emergency Relations, Precarious Materiality and Situated Care
Michael Schillmeier
University of Exeter

Dementia, so my argument, unfolds human modes of existence that cannot be described merely as the effect of biological and mental deficits. Rather, it names the social estrangement of feeling-at-home with oneself and one's environment. The experience of dementia addresses modes of social existence that challenge the taken for granted normalcy of everyday practices as well as the institutionalized forms of care that try to deal with it. Thus, with the problem set out by dementia we are at the heart of the issues this workshop tries to tackle: The Emergence/y of relations that appear unknown, unexpected, unlived, open to the questionabilities of the social.
In this presentation I will show and discuss sequences of an ethnographic film about Mrs M, a woman who has been diagnosed with AD and lives in nursing home. Marion Kainz's film 'The Day that got lost in a Hand Bag' alludes to the precarious relationship between temporal and spatial relations, i.e. the complex materialities at hand that play a crucial role in caring for and with dementia. The presentation will highlight that with dementia comes the question of affectivity and affective relations that needs to be cared for when we talk about 'care' and the 'materiality of care'. The engagement with these precarious materialities of care, so my argument, asks for an ethos of situated care which requires to be most attentive to these affective relations of everyday life – made and in the making.

Session 7a: Hierarchies and distinctions

Popularity and Legitimacy: Rethinking the Classical Framework
Semi Purhonen
University of Tampere

In this paper, I will reconsider and revitalize the conceptual framework based on popularity and legitimacy, arguably the key dimensions at the heart of all research on cultural stratification. Popularity (how commonly and widely something is done or liked) and legitimacy (the degree to

which that something is granted symbolic value and prestige) are most of all interdependent dimensions, as already evidenced by the classical 'trickle-down' mechanism about the melting down of the status of an object along with the process of increasing popularity. Besides being the backbone of the specific models of cultural dynamics such as the trickle-down, or the theory of diffusion of innovations more recently, the dimensions of popularity and legitimacy can also be applied as a more general framework to depict the patterns of culture and their temporal changes. Since the old debates animated by the mass culture theories and the American highbrow/lowbrow tradition, contemporary cultural sociology has largely left the framework without systematic attention. By trying to fix some of its problems and by using empirical examples from research on cultural tastes, I argue for the continued relevance of the framework as a means for exploring cultural stratification. The framework may render itself particularly useful for the study of temporal dynamics (both individual trajectories of cultural items and larger-scale changes in the patterns of culture), as well as for overcoming the gap between different scales of observation (subcultures, social worlds and 'within-genre' distinctions on the one hand and society-wide structures and hierarchies on the other hand).

The Artifying Process
Roberta Shapiro
IIAC EHESS

The term 'artification' springs from a simple idea: art is not a given and cannot be defined once and for all as the consecrated body of works of established institutions and disciplines. Rather, it is a construct and the result of social processes that are located in time and place. Although this last statement is so fundamental to the sociological outlook as to border on truism, it entails adopting a socio-historical perspective that is less common than one would expect. Moreover, the simplicity of the basic idea of artification is deceptive, and one cannot fail to observe that it has been taken up lately as a catchword rather than as a concept. In this paper, I would like to describe some of the wealth of empirical findings on culture the concept of artification is based upon, and develop the theory it has enabled N. Heinich and I to design, in the terms of process sociology. Reformulating artification as an artifying process, and envisioning it as one among many ongoing processes should be a first step toward allaying the perpetual danger of reification.
I will illustrate how artification is a long-term process of social and cultural change, and a trend rather than a result, in which many people's actions and 'perspectives intermesh to form a process unintended, un-planned and uncontrolled by anyone' (Mennell 1989), in keeping with the outlook of Norbert Elias. Delving into the worlds of fashion (Crane 2012), circus (Cordier 2007, Sizorn 2012), magic (Jones 2015), break-dancing (Shapiro 2012), photography (Brunet 2012) and ceramics (Bajard 2015), one grasps the multi-faceted, dynamic, and contradictory nature of the trend toward artification in the last hundred years. In all these cases, artification seems to be the cumulative result of composite processes (of disjunction, nomination, division of labor, hierarchization, legal consolidation, aesthetization, intellectualization, etc.), while meeting various obstacles and competing simultaneously with other types of trends (processes of education, sportification, commercialization, etc.).

In praise of the sociology of culture, or: on the strengths of the 'weak programs'
Mirko Petric
University of Zadar

This paper is a discussion of why the study of culture as a 'dependent variable', as exemplified in what Alexander and Smith (2002) term to be 'weak programs in contemporary cultural theory', should be viewed as topical and stimulating in the present-day context. At the centre of analysis is a notable productivity of the approaches built upon the 'thin descriptions' produced by Bourdieu-inspired culture and class analyses, as well as the significance of research on the 'production and reception of culture' in the context of the emerging cultural policy approaches, critical of the previously hegemonic 'reative industries' and 'economy of culture' perspectives.
It is argued that to speak of the renewed importance of the sociology of culture is not to suggest that 'culture is something to be explained, by something else entirely separated from the domain of meaning itself', as Alexander and Smith state in their programmatic essay. On the contrary, it is claimed that the empirical findings and theoretical premises of the discussed 'weak approaches' are in the contemporary context closely related to the possibilities of generation of cultural meaning, which in turn also 'plays a role in shaping social life'.
It is argued that, after the period of dominance of the 'strong program' of 'cultural sociology', it would now be productive to conceive the sociological study of culture in a more 'multi-paradigmatic' way.

The Social Stratification of Cultural Practices in Canada
Adam Yang
University of British Columbia

This paper investigates patterns of participation in different types of cultural activities in Canada. The debate about the social bases of cultural tastes and practices is longstanding and yet unresolved. My research contributes to this discussion by using Canadian data to test three competing theories of cultural consumption: homology, omnivorism-univorism, and individualization. Data originates from questions on frequency of attendance to eleven kinds of cultural activities asked in the General Social Survey, 2010, cycle 24 (Time-Stress and Well-Being).

A procedure known as latent class analysis is used to identify patterns of responses, clustering individuals into groups with distinct participation habits. Preliminary results reveal three discernible groups of consumers and a pattern that closely resembles the one posited by the omnivore-univore theory. Subsequently, regression models are applied to investigate the factors affecting membership in each of the identified latent classes.

Session 7b: Institutions and fields

The emergence and academisation of popular music in Norwegian higher music education

Petter Dyndahl, Sidsel Karlsen, Siw Nielsen and Odd Skårberg
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With a hundred years (1912-2012) of Norwegian master's and doctoral theses written within the field of music as an empirical backdrop, this paper will present results from an extensive study of the academisation of popular music in higher music education and research in Norway. Theoretically, the study builds on the sociology of culture and education in the tradition of Bourdieu and some of his successors, in the sense that the Bourdieusian concept of cultural capital (Bourdieu, 1984; 1986/2011) has been further developed and re-conceptualised in the forms of cultural omnivorousness (Peterson, 1992; Peterson & Simkus, 1992; Peterson & Kern, 1996) and musical gentrification (Dyndahl, Karlsen, Skårberg & Nielsen, 2014; Dyndahl, Karlsen, Nielsen & Skårberg, 2016). The former includes popular culture in the concept of cultural capital, while the latter emphasizes the existence of cultural hierarchies within the popular culture itself. The methodological design of the study is that of a comprehensive survey of the entire corpus of academic theses produced within the Norwegian music field. On this basis, the research group has examined what forms of popular music have been included and excluded respectively, how this aesthetic and cultural expansion has found its legitimate scholarly expression, and which structural forces seem to govern the processes of academisation

of popular music in the Norwegian context. The results show that popular music to a large extent has been successfully academised, but also that this process has led to some limitations of academic openness as well as the emergence of new power hierarchies within Norwegian music academia.

The Emergence of the World's First Porn University: Rocco Siffredi, Italian Culture and the Transition from the Profane to the Sacred

Christopher Thorpe
University of Exeter

Historically and in the present day, representations of Italy and Italian culture have centred on and are organised around a number of enduring binary opposites. On the side of the sacred, Italy is aesthetically refined, sensuous and sophisticated; on the side of the profane, Italian culture is corrupt, overly self-indulgent and morally questionable. Set against the backdrop of these powerful cultural tensions, this paper focusses on the Italian pornographic film star, Rocco Siffredi, and puts to work the conceptual vocabulary of the Yale School of cultural sociology in order to examine the cultural significance of the emergence in 2015 of Rocco's 'Universita Del Porno' (Porn University). In doing so, the paper examines the innovative and highly stylised rhetorics, methods and imagery deployed by the 'Italian Stallion', as he attempts to morally reconfigure and normatively recode a sphere of cultural practice historically designated as profane, into one aligned with and positively illuminated by the sacred. By examining how Siffredi has sought to position himself within the liminal space between the sacred and the profane with a view to crossing over from one into the other, the paper concludes by reflecting on the conceptual significance of the emergence of the world's first Porn University for how we think about and theorise the phenomenon of cultural emergence.

The 'dreaming choirs' of Oxford: Cultural policy and administrational aspects of governmental decision-making regarding the present and future of collegiate choirs within University of Oxford

Sigrun Lilja Einarsdottir
Univeristy of Oxford

This paper deals with cultural-political aspects and challenges facing the choral/musical tradition in Oxford colleges and halls in the 21st

century, focusing on cultural policy and administrational / 'govern-mental' decision making in terms of the everyday operations and future strategies of the collegiate choirs. The predominant themes drawn from the data are aspects like politics of admission, competition for musical talent, forms of musical direction, gender perspectives in relation to cultural identities, financial distribution and inequalities, musical competences and hierarchies and the possible impact of cuts in public funding to musical school activities in general. This paper presents preliminary findings from specialist interviews with music directors and administrative staff within University of Oxford.

Session 8a: Cultural capitals

Emergent class relations: cultural expressions of existential class in South East Europe

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University of Zadar / Institute of Social Sciences Ivo Pilar

This paper reports on the results of an application of Bourdieuan class and cultural analysis in the context of four South East European post-socialist societies (Slovenia, Croatia, Serbia and Bosnia and Herzegovina) characterized by a pronounced lack of understanding of both historical and contemporary class relations at the wide social level. A quarter of a century after the demise of socialism, the analyzed post-Yugoslav countries, which have in the meantime become largely characterized by what has been described as 'embedded neo-liberalism' (Bohle, Greskovits, 2007) have still not internalized contemporary classed relations the meaning and implications of which are widely understood in social contexts with a longer history of class distinctions.

Based on the results of the nationally representative surveys carried out in the analyzed countries within the project 'Life-Strategies and Survival Strategies of Households and Individuals in South-East European Societies in the Times of Crisis' (SCOPES 152626), which were subjected to Multiple Correspondence Analysis, Hierarchical Cluster Analysis, and Multidimensional Scaling, several types of 'existential classes' were identified in the individual countries under discussion (Cveticanin, Tomic-Koludrovic, Petric, Leguina Ruzzi, 2016). A cluster analysis of cultural and digital practices, including their economic dimension (Zdravkovic, Petric, Tomic-Koludrovic, 2016) has resulted in socially more readily recognizable types related to the 'probable classes' obtained by the previously mentioned analysis. The paper is a discussion of why and how these cultural expressions of class relations can serve as a basis for 'subjective' internalization of class differences in these societies with fragile class consciousness.

Symbolic struggles in the field of cultural practices in Serbia

Predrag Cveticanin
University of Nis

Struggles in the symbolic realm - in the form of ideological struggles (Marx and Engels, 1846/1932), the struggle for hegemony (Gramshi, 1926 - 1935/1971), classification struggles (Bourdieu, 1979), culture wars (Hunter, 1991), struggles of establishing of symbolic boundaries (Lamont, 1992) - represent an important topic of research in the field of sociology.

Of the many symbolic conflicts that Serbian society is ridden with, this article focuses on the symbolic struggles in the field of cultural practices in Serbia, indicating the specific characteristics of this particular field. Namely, in our previous studies (Cveticanin & Popescu, 2011; Cveticanin 2012), it was determined that the basic opposition in the field of cultural practices in Serbia is not between elite and popular culture, omnivores and univores, or culturally engaged and cultural inactives, but instead the one between global and local culture.

Unlike the model proposed by Bourdieu (1970, 1979) in the society in Serbia there is no single hierarchy of legitimate culture along which social groups struggle to achive cultural domination. Instead there are two cultural hierarchies - global and local culture capital - whose proponents are struggling for the status of legitimacy. This further leads to the role which global cultural capital has in Serbian society. Namely, in Serbia, this type of cultural capital is not the means used by the dominant class to legitimize its position of dominancy, but it is the resource which is used by the members of the educated fraction of the middle class to differentiate themselves from the members of the working class on the one hand, and on the other hand to dispute the legitimacy of the wealthy and powerful, but uncultured, dominant class. The symbolic struggles between the proponents of global and local cultural capital and class and political struggles which lie at their core represent the subject matter of this text.

It is based on the results of surveys included in the Cultural Practices of Citizens of Serbia project (2010 - 1490 respondents) and Social and Cultural Capital in Serbia project (2011 - 889 respondents) and on data from 56 semi-structured interviews conducted in the period 2011 - 2013.

A Fine Frenzy: A Bourdieusian Examination of the Field of Contemporary British Poetry

Diane Barlee
University of Cambridge

While a vast amount of research has been devoted to the topic of poetry, to date, very little sociological research has pertained to the field of poetry, and none to the field of contemporary British poetry. In order to rectify this oversight, my mixed method study systematically addresses the complex social systems, career trajectories, and publishing practices of 212 mid- to major-level British poets. While my study relates directly to the 'Sociology of Literature', my investigation also falls under the rubric of 'Elite Studies'.

In this paper I draw upon Bourdieu's chief concepts of habitus, capital and field to illuminate which factors contribute to British poets' entry into the field of poetry and how established poets maintain their positions in the field. My paper discusses: What is the objective structure of the field of British poetry (i.e. what forms of capital define the field and what is its hierarchical structure)? Is, as Bourdieu maintains, the field of poetry an autonomous, fractious space? To what extent can poets' cultural, social and symbolic capital be converted into economic capital? What are poets' practices and strategies? What exactly are the 'rules of the game'? I pay particular attention to established poets whose associated primary occupation (i.e. editors, publishers and professors of literature) challenges Bourdieu's findings that the field of poetry is characterized by autonomy and an inverted hierarchy. This paper also briefly discusses the necessity to use a mixed method design in order to fully explore fields of cultural production.

Playing and watching the Art Game: How artistic capital gains its value, and how it loses most of it

Michael Hutter
Technical University Berlin

The contemporary global visual art game generates yearly revenues of more than 50 billion Dollars. The paper argues that this monetary equivalent gives only a superficial impression of the value generated by experiences related to artworks, let alone the value of all products with original symbolic content, like works made of music or of words.

In the first section, I specify, within a larger concept of social capital, the particular properties of symbolic capital in general and artistic capital in particular. The role of acquired appreciation skills is stressed, and the accumulation of appreciation skills in the European Visual Art Game from the 15th century until today is sketched. In the second section, I argue that the global Visual Art game is maintained by four types of "gate-makers" that select, in a sequence of gradually diminishing numbers, art objects for specially skilled audiences. I call them curators, collectors, mediators and authorities. The interactions with their specific audiences and interaction partners are described. In a third section, it is claimed that their valuation practices take place in three distinct, incommensurable modes: the modes of exchange, of valorization and of appraisal. They employ the three modes in a hierarchy of relevance that is distinct for each of the four types, and that elicits the appreciation of particular kinds of quality in the artworks. It is at this level of complexity that valuation becomes possible for items of value that are singular, contingent and transitory. Finally, the role of artists in the valuation process is considered, and the role of cultural sociologists: we are watching a reconfiguration of society's productive and creative sources from an industrial into an emerging aesthetic capitalism.

Session 8b: Narrations and imaginations

Emergent Intersubjectivity: The Role of Narration and Dialogue

Martin Durdovic
Institute of Sociology of the Czech Academy of Sciences

The paper presents the concept of intersubjectivity as a theoretical tool for explaining social and cultural change. In a series of books, M. Archer developed the idea of the morphogenetic cycle and stressed the role of the emergent outcomes of social action and agency. Archer repeatedly contrasts and underpins the idea of the morphogenetic cycle with the pragmatist theory of reflexivity and with relational sociology (P. Donati). The idea could however equally be enhanced and elaborated on with the help of hermeneutics. The connection of hermeneutics to the central conflationary theorizing of A. Giddens should not limit as in exploring this direction of research. Two hermeneutical concepts will be described that can be used to explain social and cultural change as process of intersubjective emergence. First, there is the concept of dialogue (or conversation), which H.-G. Gadamer sees as intersubjective communication that gives rise to outcomes (meanings, decisions, reflexions, deliberations) that nobody partaking in the dialogue had intended. Second, there is P. Ricoeur's concept of narration, which distinguishes narrative 'prefiguration', 'configuration' and 'refiguration' as three stages that create the background for capturing how a narrative (re)description of social order and its intersubjective sharing empower actors to per-

petuate or change this order. The paper highlights the importance of acknowledging the historical dimension of intersubjectivity. It is the result of work on a three-year research project (2015-2017) funded by the Czech Science Foundation on the application of hermeneutics to the sociological theory of intersubjectivity.

Questioning the role of the imaginary in the transgender experience

Letteria Fassari amd Celeste Papuli
Sapienza University of Rome

The research we want to present has been realized in Italy and involves 40 trans (transsexual, transgender, gender fluid). It follows a life history methodology. On a theoretical level, the research is based on Lash's conceptualization (1999) of aesthetic/hermeneutic reflexivity and endorses Lash's criticism to universal high modernity abstractions on the base of the daily, social and cultural experience of the subjects. We use such reflectivity, in opposition to Giddens's orientation to cognitive reflexivity (Lash 1999), as a critical tool to reread the abstraction of the gender categorization from the description of the sensitivity of private lives. The aim of the analysis is the function of the imaginary in the transition experience of transsexual, transgender and gender fluid subjectivities. Imaginary is the symbolic activity, which feeds the fantasies (Wunenburger 2003) shaping the experience of transition. It allows the fluidity of categories enhancing the puns, the ambivalence, unity of opposites. In particular, the research investigates the role played by pictures, analogies, metaphors, symbols and narratives and their creep to perform the trans experience. The imagery allows a oblique and resistant glance creating an aesthetic form, which hardens the existential understanding. As a-logical space (Durand 1996), imaginary offers itself to multiple uses to multiple possibilities, from the need to escape reality perceived as painful, to mimicry as a self-discovery and transgression as a strong creative strategy of resistance.

Afrofuturism, online cultural criticism and the reimagining of race and technology - a case study of an emergent cultural public sphere

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University of Exeter

Cultural public sphere theorists suggest that cultural products remain underappreciated as potent, publicly available social commentaries that contribute to the creation of a public mood towards the issues they engage with. At the same time, online media are transforming cultural criticism by offering new arenas for audiences and critics to discuss cultural products and thus in turn implicate themselves in the emergence and transformation of public narratives. This paper probes this vision of the cultural public sphere through the example of Afrofuturist commentary on race and technology. Research has found that public discussions about the relationship between race and technology are dominated by two narratives: The utopian "raceless future" paradigm posits that racial distinctions will be eliminated as technology advances. On the other hand, the dystopian "digital divide" paradigm emphasises the gaps in technological access that exacerbate racial inequities. Scholars have identified the cultural phenomenon of Afrofuturism as a source of imaginative alternatives to these reductionist accounts of racialised identities, technology, and the future as being at perpetual odds with one another. No empirical study, however, has investigated yet whether audiences and cultural critics pick up on and engage with these alternative narratives. This paper performs a qualitative content analysis of Afrofuturist pop musician Janelle Mona's oeuvre and reception in digital magazine articles, blogs, Youtube comments and other online media. Based on this case study the paper finds evidence for the emergence of an online cultural public sphere in which Afrofuturist cultural products and their critical discussion, despite instances of reification, effectively challenge and reframe common public narratives on race and technology. The findings imply the need for a larger empirical research agenda on the dynamics of online arenas for cultural criticism and on how cultural publics relate to the larger assemblage of the (political) public sphere.

Emergent Collective Actions through Social Media: Meanings, Emotions and Cultural Affordances of Blogs

Stephen Ostertag
Tulane University

Can previously unacquainted, grieving individuals who use social media to organize and participate in decentralized mobilizations build strong, lasting social ties? If so, how? What is it about particular social media technologies and platforms that might explain the strength and longevity of their social ties? Drawing on a case study of New Orleans bloggers who took part in a variety of contentious and non-contentious mobilizations after hurricane Katrina, we find that people who mobilize through social media like blogs can form strong and lasting social ties. We argue that this is partly because of the types of communication and interaction that blogs afford. We identify two types of affordances,

mechanical and cultural, as distinct qualities of social media like blogs. Mechanical affordances refer to networking capabilities of social media that enable digitally-mediated co-presences. Yet, co-presence by itself is an insufficient mechanism for cultivating collective identities and motivating actions. To address this gap, we develop the notion of cultural affordances. This refers to the narrative qualities enabled through platform characteristics that allow for the expression of emotionally-laden, morally meaningful communication. We argue that it is the combined existence of both, mechanical and cultural affordances that enable the building of strong, digitally-mediated social ties among grieving people, fostering the emergence of collective actions and mobilizations.
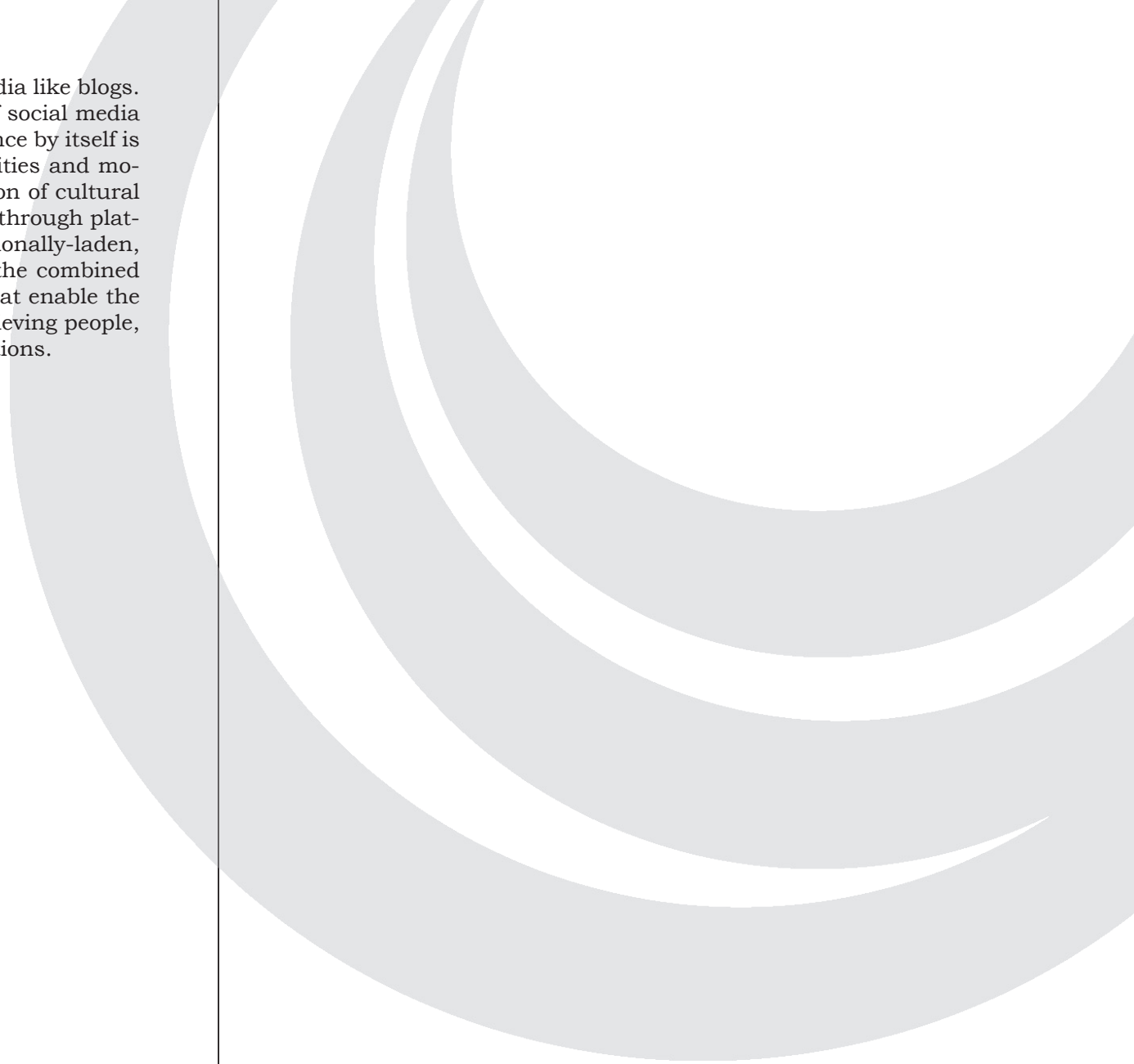
Useful links

Visit Devon - the official tourist website
http://www.visitdevon.co.uk/

Visit Exeter - things to do in Exeter
http://visitexeter.co.uk/

Devon vineyards
http://www.visitdevon.co.uk/food-drink/vineyards/

Restaurants in Exeter area
http://www.eatoutdevon.com/restaurants/exeter/
http://www.heartofdevon.com/food-and-drink/food-and-drink-by-area/food-and-drink-in-exeter
https://www.theguardian.com/travel/2011/oct/10/exeter-top-10-budget-cafes-restaurants

University of Exeter - maps and directions
http://www.exeter.ac.uk/visit/directions/

Stagecoach - local bus timetables
https://www.stagecoachbus.com/timetables

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