ARTS AND CREATIVITY: WORKING ON IDENTITY AND DIFFERENCE

9TH MIDTERM CONFERENCE OF THE RN-SOCIOLOGY OF THE ARTS

8-10 SEPTEMBER 2016
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BOOK OF ABSTRACTS

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PRESENTATION

The ESA Research Network Sociology of the Arts hereby announces its 9th Midterm Conference (ESA-Arts 2016) which will take place from 8th to 10th September 2016 at the University of Porto - Faculty of Arts and Humanities, in Portugal. Since 2000, the Network has organised a biannual conference on Sociology of the Arts. A key aim of these conferences is to promote the collaboration and academic exchange between scholars of the arts, to support the presentation of new research projects and to offer inspiration for the further development of the sociology of the arts.

The general topic of this edition focuses on arts and creativity, questioning the processes through which in an increasingly global, open, different and multicultural world artistic creativity is (re)defined, fostered, evaluated and asserted. Focusing the debate on the relationship between arts and plural societies, on the one side, and on the place and statute attributed to art by the new rhetoric of the creative agenda and the creative economy, on the other side, the Conference aims to critically debate the role of the arts as a pillar of cultural, social-ecological and socioeconomic development, of social cohesion and active citizenship, as well as on the processes of identities construction. Thus, the approach will focus on the diverse ways through which the arts are intertwining with processes of identity-making, both at individual and collective levels, and the material and symbolic reframing of social, economic and cultural differences in contemporary societies.

The arts are undergoing deep changes in the social, cultural, economic and ecological environments & governance frameworks in which they operate today. A specific combination of various factors increases the challenges faced by arts and the potentialities for sociological inquiry. Some of these combined factors are: the international and local dynamics of cultural organizations and art markets, the volatility of private and public funding, the openness and uncertainty of evaluation and recognition of artistic work, the intrinsic nature of art work, the relationship of the arts to the creative economy and the related politics for the so-called 'creative agenda', the diverse and renewed forms of audiences' participation, and the impact of art on social cohesion and identity-making. The ESA Research Network Sociology of the Arts aims to provide the sociological contexts for understanding all these multifaceted and interwoven aspects which characterize the art worlds in societies nowadays.

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KEYNOTES

The role of visual artworks in the rise of aesthetic capitalism. Two case studies

Michael HUTTER, Berlin Social Science Center (WZB), Germany

Abstract

The notion of 'aesthetic capitalism' stands for a recent interest in the experiential quality of consumption goods. Visual artworks, from buildings and gardens to paintings and prints, are good examples of goods that are consumed for their affective impact rather than their material properties. They also demonstrate the original or singular nature of 'aesthetic' or "creative' goods. Continuous novelty is appreciated.

Artworks that became famous for their inventiveness deserve particular attention as items of evidence. Closer investigation into the social, particularly economic conditions of their creation and valuation reveals particular skills on the side of the artists, and particular skills on the side of all other participants in this sociological field – which I intend to treat as an elaborate "serious game", with specialized and skilled players.

The cases reported investigate the game around Edouard Manet's oil painting *Bar aux Folies-Bergère* (1881), and the one around Takashi Murakami's installation *Vuitton Shop* (2007). Their comparison illustrates the historical change in the skills of artists, collectors, critics and other types of players.

The transformation of creativity and the creativity of transformation

Alfonso MONTUORI, Transformative Inquiry Department, California Institute of Integral Studies, United States of America

Abstract

These are fascinating times for creativity. In this talk I want invite us to "think on the edge" about creativity – what it is, where it might be going, as well our role in the understanding and expression of creativity.

If only 20 years ago creativity was still thought of as a gift bestowed upon a rare few in the arts and sciences, the "lone genius," today creativity seems to be everywhere. The economy is driven by disruptive innovation, and re-invention is the order of the day. Futurists argue that we are living in a time of transition, where one world is dying and a new one has yet to be created. Not surprisingly, sociological research shows reinvention is central of to the emerging "self," and view reinvention as a distinctive characteristic of societies at the beginning of the 21st century: Vast numbers of human beings are attempting to reinvent themselves and our world, engaging in a giant collective creative process.

Creativity is "changing" in a networked society. In academic research, there has been a shift from an exclusive focus on outstanding, "eminent" individuals to what I have called "everyday, everywhere, everyone, relational" creativity. We're also seeing this change reflected in the popular understanding of creativity. Baby-boomers celebrated the genius of eminent creatives, whereas the millennial generation seems to view creativity more in terms of everyday, relational activities. We can see this difference illustrated in two iconic generational festivals, Woodstock and Burning Man. The larger context for artists is a complex one. The livelihood of musicians has been severely challenged in any number of ways, for instance. The networked society and its technology have not been particularly kind to musicians and the traditional music industry. The phenomenon of "Bobos" or "Bourgeois Bohemians" shows the breakdown of traditional distinctions between arts and business, "square" and "hip." But the results of this inter-breeding have arguably led to a glorification of business, with Steve Jobs and other business leaders now included in lists of "geniuses," and a trivialization of artists as "content-providers." At the same time, creativity has permeated a variety of disciplines, arguably in disguise, with social entrepreneurship, social innovation, and the ubiquitous "design."

A broad, transdisciplinary overview of the discourse of creativity shows there is remarkable research pointing to a dramatic new role for creativity. If the root metaphor of industrial modernity was the Machine, any number of scholars in a wide range of disciplines are proposing that Creativity may be the root metaphor for an emerging paradigm of a creative Universe. Cosmologists, evolutionary theorists, philosophers and others argue that creativity may be at the heart of existence. The implications of such a

view are important not just for scholars, but very much for artists and for our everyday lives. What of creativity is the very heart of our existence? What if the question is not *whether* we are creative, but *how* we are being creative? How can we become more cognizant of our own creativity – and more responsible for it? And how might we even begin to explore such a complex phenomenon?

PAPERS
PRESENTATIONS

(Ordered by the last of the first author)

A

Rejection of commerce in the arts

Hans ABBING, Department of Sociology of the University of Amsterdam, Netherlands

Abstract

Artists and people working in not for profit art organizations often rejected and reject commerce in the arts or speak with disdain of commerce. In my forthcoming book The Art Period, I argue that there has been a long period in which commerce was rejected in the arts (even though in practice artworks and tickets for art events were of course traded on a large scale). This period commenced in the nineteenth century with a process of de-commercialization and the establishment of nonprofits, and it is about to end since over the last decades there is a process of re-commercialization going on in the arts. Attitudes towards commerce are becoming less negative, but at the same time the re-commercialization also calls forward a new criticism of commerce in the arts by, foremost leftist, artists. Carefully listening to old and young artists and people working in nonprofits it turns out that behind the often fuzzy discourse various forms of 'commerc' are criticized. In the paper, which will be a chapter in my new book, I try to disentangle and analyze them. There appear to be three main groups of criticism: first, the very fact that art must be sold and so becomes commensurate is experienced as unwanted; second, commercialism is rejected – artists must not market their art and, worse, compromise by pleasing consumers – and third artists worry about more general market forces in a market economy or more specifically a capitalist and neo-liberal economy. In the paper I discuss each of these three kinds of complaints and rejections from a sociological perspective.

Keywords: commerce, values, market economy, non-profit.

Ceramics in face of the hierarchy of art

Patricia AGUIAR, Program in Contemporary Studies of Arts, Universidade Federal Fluminense, Brazil
Ligia DABUL, Department of Sociology, Universidade Federal Fluminense, Brazil

Abstract
This paper aims to question the place ceramics occupy in contemporary art. Taking as its starting point the definitions that differentiate art from handicraft in online dictionaries, I introduce them as a possible hierarchical form of differentiation between utility and other works, highlighting the devaluation associated to the formers for being linked to craftsmanship, in which we usually find works made mainly by ceramic material. My aim is to detect if the great use of clay in artwork associated to the folk art combines ceramics to these productions and to handicraft, leading artists from other contexts not to use clay, as a mean of differentiation. I use as a reference for discussion the trajectory of the artist Celeida Tostes, who was a teacher at the School of Visual Arts of Parque Lage, in Rio de Janeiro, in the 1970s and 1980s - the flowering period of the so-called Generation 80, a movement that aimed to present an artistic production created in the 1980s, in the city of Rio de Janeiro. It developed works by using clay and ceramics, articulating questions in relation to the contemporary art, though its artwortks have not been widely recognized. I seek to situate the Celeida's workshop in the School of Visual Arts of Parque Lage as a place of artistic initiation, since the newly enrolled students were appointed to *celeidar*. I conclude questioning whether the existing tensions in the nomenclatures that differentiate art and handicraft are being incorporated into the materials used in the artistic creations of contemporaneity.

Keywords: ceramics, Celeida Tostes, comtemporary arts, hierarchy.

Social and cognitive effects of appreciating classical music: A study of longitudinal analysis of Japanese junior high school students

Shinichi AIZAWA, School of Contemporary Sociology, Chukyo University, Japan

Abstract

This study analyses whether music appreciation education raises children's interest. To find out whether this premise is true, we examined the case of Japan's most famous classical music festival *Saito Kinen Festival Matsumoto* directed by Seiji Ozawa, most famous conductor in Japan. Every year, this festival invites students of 70 junior high schools in the local area for opera performances. Every year, around 6000 students get to attend the excellent opera performance, free of charge. We used an experimental design to collect data. Surveys were carried out third times in some schools, before and after the opera performance, and after six months. About 600 responses were collected who answered all three times The survey questionnaire tries to gauge students' attitudes in the performance, their musical or cultural interest, and their consciousness to music education or school learning. We analyse these variables related to their media environment, school achievement, family background, and economic and cultural situation. According to our analysis, we observed the increase of the interest of opera just after the performance although half students dozed and characteristics or background of students affects student's appreciation. This effect was diminished for many students after six months. But some students remain these interests for opera or classical music. The cause of the difference derived from the method of teaching to embody musical memory. Collecting voices from music teachers through qualitative interview surveys, effective lesson practices do succeed in inspiring their students to become interested in Western classical music. Repetition of musical experiences to raise interest in classical music may remain in the children's memory with positive associations although Western traditional classical music is not so relevant to many Japanese students' lives. We will indicate these causes and effects by the longitudinal quantitative analysis and the interviewed voices from school teachers.

Keywords: music appreciation, children's interest, effect and memory.

'A Champion for a United America': aesthetic fields and the legitimation of outsider art

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Anne E. BOWLER, University of Delaware, United States of America

Abstract

An 'aesthetic field' is related to, but not the same as, Bourdieu's field of cultural production. Situated within the field of cultural production, aesthetic fields include aesthetic objects and practices, aesthetic discourses, and systems of production, distribution, and reception of aesthetic-cultural objects. We argue that, like Bourdieu's social fields, aesthetic fields are fields of action in which aesthetic ideas are socially constructed and value is created and contested. In this talk, we develop and extend the concept of an aesthetic field through a case study of Outsider Art. Outsider Art is a classificatory term that denotes work by artists who are discovered working outside of the established areas of the art world. It includes artists with no formal training in the arts, who work in self-developed or naïve styles, or who come from a variety of disempowered backgrounds, including ethnic minorities, rural poor, imprisoned or institutionalised individuals. Thus, the area is ripe for understanding claims of identity and exclusion. While the market for Outsider Art has existed for decades, it has been marginal to the established art world. Currently, the field is seeking increasing legitimation, as we will describe.

A key example we use to illustrate our arguments is the recent sale of _Boxer_, a limestone sculpture by Outsider Artist William Edmondson. This work sold for 785,000 USD, the highest ever for a work of Outsider Art at auction. Though this amount is small compared to the mainstream market, in which record sales in the multiple millions of dollars are an unpredictable but relatively common occurrence, the respectable auction result for this work is significant for this area of the market. Alongside financial aspects of the market, claims about the aesthetic value of Outsider works are also argued and established. Edmondson, the first African-American artist to receive a solo exhibition at the Museum of Modern Art, in 1937, chiselled _Boxer_ circa 1936. Just before the sale, Christie's (2016) linked the work to civil rights and the battle for equality: 'Fighter personified, the small sculpture… expresses the vectors of social struggle, restraint and progression. Its cocked arms and firm hold promote a forward strength simultaneously contained by the restrictive limestone and the seat, or boxer's stool, on the back of the sculpture… Where physical expression meets the artistic, _Boxer_ emerges as a victor: a testament to the voices of the oppressed and repressed; a champion for a united America.'

Keywords: Aesthetics, field of action, outsider art, visual art

Dressed to the Nineties: Fashion, creativity and old age

Anna-Mari ALMILA, University of the Arts London, London College of Fashion, United Kingdom
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Abstract

The everyday forms of creativity that older women engage in in terms of dress, clothing and fashion are largely ignored by contemporary scholarship. Older women's fashion practices constitute a blind spot for both literature on aging and creativity, as well as for fashion studies. When scholars of ageing and creativity consider creative activities amongst older groups of people, they tend to focus on individuals who can be conventionally defined as 'creative', such as artists, musicians and actors. This focus relies on orthodox understandings of creativity as the sole possession of special kinds of individuals who have specific sorts of talents, a romanticised idea which the sociology of art and culture has critiqued. Notions of creativity are never neutral but are bound up with forms of social power in various ways; therefore the study of creativity in ageing must acknowledge these issues. In critical sociology, creativity is not the sole preserve of special individuals, rather it is understood more democratically as something that is to be found amongst all people, in all sectors of society. According to this view, all of social life involves creative practices, and all individuals, regardless of their social status, must be understood as possessing creative potentials and capacities, which take diverse forms. Drawing on this perspective, fashion studies have emphasised the creative clothing choices and practices of younger women and men, demonstrating how even those in apparently subordinate social positions can nonetheless be creative in how their dress identities. Yet so far such studies have largely failed to engage with forms of clothing creativity amongst older women or men. In essence, then, this paper this paper explores creativity in old age in terms of the clothing practices of older women. In this way, our work challenges the conventional association of fashion with youth and also the idea that creativity is restricted to certain 'types' of people and specific fields of art. We explore these topics through a discussion of individual case studies of fashion-driven older women. Their creative dress practices, and the pleasure and additional value they create and experience through such activities, form the empirical material through which we discuss the more theoretical considerations outlined above. The paper will stimulate discussions concerning how analysing older non-elite women's creative fashion and clothing activities can offer new fruitful perspectives for considering late life creativity.

Keywords: sociology of fashion, old age, everyday creativity, late life creativity.

Feeding students' creativity with language arts: A project developed at ESEV (2013-15)

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Abstract
Children live at a time when the rapid turnover of information and the ongoing changes in the technological, social, cultural, political and economic spheres make it more difficult for teachers to prepare lessons that enhance students' interest and motivation. There is so much to be learnt outside of the classroom's four walls that traditional methods of teaching may not be the most effective way to teach today's learners. When it comes to classes of Portuguese language, teachers are faced with the challenge of teaching culture, literature, grammar and skills such as reading, writing and speaking in a way that involves students as active participants, that is, in a way that engages while also instructing. It means that several strategies need to be adopted, from games to the use of new technologies or, among others, an interdisciplinary approach with maths, (social) sciences and arts, for instance. In an attempt to motivate gifted and talented children that were attending elementary school in a small town near Viseu, in Portugal, The School of Education of the Polytechnic Institute of Viseu was asked to be part of a project in 2013, in a collaborative partnership that proved successful and that was re-enacted in 2015. It is in light of the above that, in this paper, we aim to: a) describe the support that the School of Education provided to these participants, children who were between six and fourteen, by presenting Portuguese language activities that intended to stimulate creative thinking and artistic production; and b) discuss the results of the project, by analysing the students' productions across verbal and visual modes (ie. script writing and dubbing an excerpt of an animation film, interviews, news reports, drawings, the creation and recitation of poems…). Future activities are on the table, meaning that the School of Education's commitment to feeding the students' creativity has shown promising results. Creativity in Portuguese classes is not a guarantee of success but it certainly is food for thought.

Keywords: creativity, arts, Portuguese language, creative writing, gifted and talented children.

Are we all puppets? Boundaries and creativity in the 21st century

Mónica Ibáñez ANGULO, Department of Private Law, University of Burgos, Spain

Abstract

The detention, imprisonment and ulterior release of two Spanish puppeteers accused of praising terrorism in an overtly satirical piece has raised several issues regarding the ways in which the freedom of (aesthetic) expression may be curtailed by ad hoc policies that include the exercise of symbolic and physical (state) violence in current western European democracies. By focussing on this event that made the news as far as Australia, I would like to address several issues related to the definition of boundaries in art: (1) the boundaries of aesthetic-artistic expressions as a social critique: to what extent should aesthetic expression subscribe to the hegemonic ideology? Are there limits to free speech and creativity?; (2) the boundaries between performing a character and being that character: to what extent artists identify with their role in their private lives? Should artists limit their aesthetic expression to their own beliefs and ways of life?; and (3) the boundaries between the artists and their publics: to what extent the fourth wall is currently re-built through norms, legislation and violence? I will approach these issues by looking at the ways in which editorials of hegemonic mass media have dealt with this event, paying special attention to the related links they provide in the online version. In addition, I will interview the puppeteers themselves, other artists who have been banned from performing in the public space under the same or similar accusations, as well as members of different root based associations that have supported those artists (manifestos, letters of support, demonstrations). The overall aim of the paper is to propose a counter-narrative of free speech that transcends the scenario of the performance (be it a museum, the street or a concert hall) by taking into consideration (i) the ongoing construction of a social imaginary and a public opinion that effectively bounds aesthetic creativity by resorting to the violence exercised by the state, and (ii) the parallel construction of alternative social imaginaries and public opinion that unbounds free speech from the symbolic and normative constraints of western democracies.

Keywords: freedom of expression, boundaries, violence, art.

Staging urbanism: space, theater and publicness in Acre

Sharon Yavo AYALON, Technion - Israel Institute of Technology, Faculty of Architecture and Town Planning, Israel

Abstract

My presentation deals with the relationship between art and urbanity and examines the public interpretation of an artistic action (theater), within the urban sphere and space. My argument is that the interaction between the public, the city and the theater creates a unique model of local urbanity whose interpretation can better our understanding urbanism today. The nexus of art and the city has been discussed in several fields of knowledge. Urban planners emphasize art's contribution to the processes of urban renewal and promote strategies of top down municipal initiatives to brand cities as creative. The artistic discourse concentrates on activist, bottom up tactics to facilitate changes in the urban scene. In the last decade those two discourses has been combined into a practical agenda which uses creativity in the cities as a tool for urban regeneration sometimes being critic as causing gentrification and other social inequalities. I wish to interpret the creative activity in the city outside the rhetoric of the creative agenda and seek to discuss the added value generated from overlaying physical space, artistic intervention and public interpretation. I will argue that this added value gives a new more dialectical perspective on local urbanism. In order to do so I will focus on the city of Acre, a coastal city in the northern periphery of Israel. A World Heritage Site since 2008, Acre, was once considered the capital of the north, but is currently an ethno nationally mixed (Arab/Jewish) city. I will observe five scenes of theater in Acre, each scene represent a different scale of interaction with the city: neighborhood, quarter, city, region and national scale. The overlaying of the scenes weaves an urban network of connections flows and power relations which will produce a view of the artistic intervention in an urban scale. Through a socio-urban ethnographic research which combines the theoretical framework of cultural production (Bourdieu 2005) and theories about space as product of social construction and conflicts (Lefebvre 1974) I will examine the forces operating the above mentioned scenes. I will ask how the artistic intervention in the city produces spatial and social conflicts and / or reflects them. This new point of view on the city art/theater nexus facilitates a critical thinking and shed new light on the way artistic intervention and the public space generates each other. It's contribution in adding a critical layer to the ongoing urbanism discourse

Keywords: urbanism, art, space, mixed-city, periphery.

B

Between fortuity and management. Trajectories of success among Polish artists

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Abstract

For many years both private and professional lives of artists have occassionally been a point of interest within sociological studies in Poland. 25 years after political transformation this raised concern among both researchers and the cultural world concerning lack of proper, adequate knowledge about the social aspects of local art worlds. The Polish research on culture has been focused on studying the interlinks between the role of institutions and patterns of cultural participation. Only lately has the focus shifted to study artists – the forgotten actor of the cultural (and social) evolution. Since the Polish debate on art worlds very much emphasizes the arduous living conditions of artists – at the same time being a specific reflection of the global debate on artistic lives – some of the lately adapted research projects touch on the issue of artistic success, including its conditions, variations and paradoxes. The point of the paper is to define and explain the core sociological problems related to the careers of Polish artists and embed them in a broader social context of political and cultural transformation, specific for Eastern and Central European countries. This includes (1) presenting the conflicting roles af artists and the specific suspension between different senses of achieving and sustaining success, (2) reflecting on the 'double life' of Polish artists, (3) drawing upon the relations between agency and structure, management and fortuity concerning artistic careers as well as (4) taking a closer look at the varying meanings of 'professional development' among artists representing different social worlds. The research on professional and private lives of Polish artists supports the thesis of ambiguous appraisal of success in the art world and is a consequence of a certain artistic ethos. More than that, the difficulties to discuss success among artists derive from the specific 'post-intelligentsia' heritage, typical for Eastern and Central European countries. At the same time we observe a significant rise of the managerial discourse along with a set of individualistic values characteristic for middle-class. On top of that artists' biographies are marked with the growing tendency towards flexible forms of employment along with its negative consequences that disrupt their plans of professional development.

Keywords: success, double life, agency, Poland.

Non-commercial film exhibition in Portugal – elements from an on-going research

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Abstract

Film exhibition is a core issue within the cultural field, related to cultural accessibilities through the multimedia and audiovisual arena under the globalized information and communication trends. Several international organisations (like UNESCO) and the European Union (EU) are granting more and more attention to film distribution and exhibition, and there is a growing recognition from national governments in face of the commercial exhibition dominance. In fact, several subjects are being researched, discussed and implemented, such as the digitization of screens and archives, several incentives towards the non- and semi-commercial film distribution and exhibition, and the diminishing of territorial inequalities concerning cinema access. Despite these trends, and the apparent success of some of them (e.g., the digitization rates are close to the total number of existent screens), non-commercial exhibition remains poorly studied within the EU. Portugal is not an exception, despite the efforts towards the production and dissemination of data concerning the field of cinema (financial support, production, distribution). There is no systematic knowledge about non-commercial exhibition in Portugal, especially in regard to its range and its role within the film exhibition circuit. Nevertheless, we can quite confidently state that, in many locations where there is not regular film exhibition, non-commercial exhibitors are the only link between people and cinema. Moreover, in locations where commercial exhibition takes place, festivals and other regular film events configure the possibility of contact with artistically and historically recognized films and auteurs. Non-commercial film exhibition is a small part of the whole exhibition circuit. In Portugal (like in other European countries), some public institutions try to stimulate it – the Cinema and Audiovisual Institute (ICA), the Portuguese Cinematheque and some municipalities have an important role towards an alternative to commercial circuits. In the same sense, non-profit organizations, often in connection with public authorities, play a key role – film societies in particular. However, as they tend to be relatively unstructured organisations, geographically disperse and based on voluntary work and informal practices, they lean towards an invisible labour (although sometimes quite regular), which makes it very difficult to build a 'real alternative' exhibition circuit. And, of course, they are very hard to identify and characterize. In this context, in order to understand the reality of cinema in Portugal, it is imperative to identify the multiple non-commercial film exhibition circuits. The ICA shares the same opinion and has been actively involved in this research since its earliest stages. Thus, we aim to present some of the results of our study, which started in 2014-15 as basis for the creation of systematic knowledge on the traits, and operating

conditions, of the Portuguese alternative film exhibition circuit, so that we can compare it to other related studies in European countries.

Keywords: cinema, film societies, non-commercial film exhibition.

Crafting music and creativity: the artistic journey of well-educated music composers

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Abstract

The contribution focuses on music composers' training and career on the basis of a qualitative research we are conducting in Italy, more specifically in the Trentino region, on the field of musical creativity. The research is part of a larger project, including didactic activities as well, which is led by an interdisciplinary team of sociologists, musicologists and musicians. Data mainly consist of biographical interviews (n. 40) with people who graduated in music from the local 'Conservatorio', the Italian institution for music education, during the last decade. We also rely upon a preliminary collection of secondary material (ranging from newspaper reviews to concert lists), which helped us to frame such a specific —in terms of geographical boundaries, musical tradition, and educational approach— art world. Since the seminal works of Dickie, Danto, Bourdieu, Becker, and Peterson, it is widely acknowledged that the features contributing to the formation and social definition of (professional) artistic groups and related artistic identities are manifold. From this perspective, the cultural capital one possesses at the time of field entrance, the social capital one develops during training and subsequent work experiences, the sense of 'community' and the values and norms one acquires during and through the learning process, the individual narrative of self-recognition and identity construction are all relevant elements to be considered. In our discussion we intend to investigate two, interrelated dimensions, both of which are characterized by ambivalent orientations, that is, they are experienced and recounted as dialectical. We consider the identification/distinction dialectic as the first analytical dimension, and look at the ways in which composers struggle between, on the one hand, the need to belong to their (institutional) art field and to construct their identity accordingly and, on the other hand, the equally strong necessity to 'establish' themselves as uniquely creative composers, musical geniuses, innovators, etc. We then take into account, as the second analytical dimension, the formal/informal dialectic. From this point of view, we discuss the roles played by formal institutions, such as the above-mentioned Conservatorio, and, on the other hand, by informal networks of mentors, peers, relatives and teachers. In doing so, we also compare the different stages of creative careers, from the learning process through the professional life cycle of artists. Overall, we discuss the creative work

and the identity processes underlying music composer career paths in Italy —indeed, we deem the two 'activities' as inextricably intertwined.

Keywords: creativity, music education, artistic identity, professional development.

Conventions in a non-professional art world, an application of Peterson's production of culture perspective

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Abstract

Richard Peterson's «production of culture perspective» describes six «facets» that are sources of influence on the process of production of a cultural object: technology, law and regulation, industry structure, organization structure, occupational careers, and market (Peterson & Anand, 2004). Moreover, it also insists on the fact that a change in one of the facets implies a change in all the others. We will focus here our interest on the changes implied by an «industry structure» rather undetermined, through the study of a production organisation that presents the particularity to finance itself without relying on the market or on public subsidies. Between March and June 2014, we realized the ethnographic study, through interview and participant observation, of a nonprofit association producing and broadcasting music videoclips on the internet. To ensure its productions, this association has been relying only on the personal resources of its members from May 2013 to June 2014. Following the guideline of filming local musicians playing one original composition in noteworthy places of the city they are living in (Toulouse, France), they have been able to ensure the broadcast, using internet platforms (Youtube, Vimeo, Facebook), of one original video each Sunday. This regularity resulted in the gathering of enough visibility to successfully launch a crowdfunding raising campaign for an amount of more than a thousand euros in June 2014. We will discuss the consequences that this particular «business model», that does not implies the direct use of money but mostly relies on cultural and social capital to mobilize human and material resources, can have on the other facets of Peterson's model. Through the information obtained during the study and analysis, we first observe that the productions of the association are both situated on the restricted and great production markets (Bourdieu, 1971). Then, we will see how the association is used as a training field for the personal carrier of its members (Portelli, 1993; Vermeersch, 2004), a dynamic that is somehow made possible by the particular employment system of «intermittence du spectacle» (Menger, 2011). Finally, we will show that the organization is structured to allow collegial construction of the aesthetics of the videos, in the limits of several non-negotiable conventions designed to ensure the continuity of the partnership between all the actors involved. Thus, we will see that this situation provides a typical case to study how exogenous interests define boundaries for endogenous contents (Kaufmann, 2004).

Keywords: conventions, production of culture perspective, digital technologies, nonprofit.

Artistic Practices and processes of economization. Framing economic theories through contemporary artworks

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Abstract

A central issue in the current debate on plural societies address the possibility to make a shift to the expansion of economic rationality of utilitarianism (Boltanski & Chiapello, 1999). When creativity and innovation become the central agenda for the economic growth, the artistic practices could be seen as a good support to the economic development (Scott, 2004). For critics of this tie, this new form of relationship between art and economy is just a new form of submission of the subject, and his freedom, to the practices of post-Fordism (McRobbie, 2010). Coming out of the binary logic of supporters and opponents, it is interesting to analyze when contemporary art is able to understand the elements involved in the contemporary relationship between creativity and economy, or to implement alternative forms of its ties. The concept of "economization" (Caliska & Callon, 2009) is a useful analytical tool to understand this relationship. In the economization perspective, the economy and the market are not perceived as an independent social or cultural structures, but are thought as effects of specific actors involved in the interactions. Particular emphasis is placed on material actors in the market construction (Callon *et al.* 2007). Some contemporary artists are working in this perspective, trying to enact new forms of economic pluralism. The directions of these researches are involved into three areas: (1) *Innovation of subjects of the economic action, more than profit and individual utility.* For instance the artist/architect Marjetica Potrc in *Forest Rising* built a rural schoolhouse, based on the tradition of the Amazonian communities in Brazil, linked to ideas of a small-scale economic development, a new citizenship, territorial protection and global connectivity. (2) *Changing the common sense of the economic objects*. For instance the artist Democracia in *Charity* attaches the word 'Charity' to the dustbins that hypermarkets use to throw away food that has gone bad, and which are then regularly used by the city's poor to supply themselves with food. These objects contain two levels of economic use and rationality that are apparently incommensurable: an economy of livelihood on the one hand and a rationalization of de-territorialized goods on the other. (3) *The market extension to other non-economic areas (marketization)*. For instance artist Santiago Sierra with *Economical Study on the Skin of Caracans* adapts, paradoxically, the idea of market to calculating the economic value of a human being. He photographs the backs of the inhabitants of Caracas and classifies them according to their income. The artist calculated the theoretical "value" of a person with a completely white skin (11.548.415 dollars) and with an all black skin (-2.106 dollars).

Keywords: economization, contemporary art, marketization, economic pluralism.

The art of integration. Culture policy and culture resources

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Abstract

Culture, is comprehended as a creative form of human and public activities, and cultural politics as strategy for the country's political, economic, cultural status and development. The two are directly related to both cultural politics of integration and territorial conception of the region and powers delegated for regional administration. Taking into account national cultural policies, regional / city administrations prepare target cultural development programs for their own areas, linking them to regional / local needs, priority activities and means. Tasks for cultural policy and management are to unfold local identity, activate communities and to promote creativity, environmental regeneration, economic and infrastructural improvement, reduction in social risk. Accordingly, it becomes programs of regional administration and regional cultural organizations, forms of priority actions and funding strategy. This paper presentation is based on the objectives of the national project 'Lithuanian Capital of Culture' (2008-2014) as a relevant example of cultural development strategy on state-level and practical cultural management at regional level. The project 'Lithuanian Capital of Culture' is based firstly on priority aims to encourage local communities to develop the culture of their own city or town and contribute to shaping their city's cultural identity and attractive image. Secondly, it aims to encourage active cultural involvement amongst residents of Lithuanian cities, to elaborate regional culture and art. Success and long-term performance of each competition-winning project are directly related to the applied strategy and range of the selected one. The first of cultural policy strategies applied in the competition 'Lithuanian Capital of Culture' is the cultural integrity: culture, as a forms and systems of human and social practices, affects communal and infrastructural accessibility of culture, tourism and changes in active investments, by integrating into the economic, administrative and social life. The second one is creation of cultural activities and cultural space that would promote creativity within a region, community or personally. The third – is the program (artistic and educational) practice for the interest of the local community, pride for their own city, consolidating local identities and image. The fourth strategy is to foster the competence of the project promoters in existing administration, involving and attracting activities for creative community, also, the strategic skills of attracting financial investments. A city that was selected for the 'Lithuanian Capital of Culture' identified its current practices, conditions, opportunities and objectives. By choosing strategies for cultural management and cultural policies, the winning projects sought for positive result-oriented practices in different activities and existing culture resources.

Keywords: cultural integrity, identity, creativity, community, socio-economic environment.

Form, art and environment: engaging in sustainability

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Abstract

Over the past forty years, the relationship between 'art' and 'environment' has attracted growing attention, reminding us that the term 'environment' had already emerged in the 1960's on the Pop Art scene. Via its embrace of recycled everyday objects or waste, artists such as Warhol, Oldenburg, Raushenberg, and Johns, Oppenheim, Polke, and the lesser known women artists like Lee Bontecou, Carolee Scheneemann, Nancy Rubins, or even Collette, would already in a very interesting way position the environment as both a resource tank or a treasure trove and as something which, much like an artwork, could be recreated, inhabited and transformed. In an echo to the not so well-known origins of the term, in a time of ecological crisis, the main question therefore reads as follows: how do current or in-the-making artists not only harness their skills to build representations of environments, their histories and their destructions in a mimetic way - but also engage more profoundly to help empower societies to reinvent themselves, and how do these involvements transform and reframe what is understood as being an artist and his or her positioning within a given society? How do the aesthetic dimensions of currently reorganizing micro-societies articulate themselves with what was known so far as 'art', and how does this renegotiate the frontiers, not only between varied understandings of art but between a diversity of aesthetic regimes? Indeed, we are no longer talking of artistic representation, nor even one that is subversive, because art has moved beyond the 'mimetic regime of art', or a 'representative regime of art'. This corresponds roughly with French 'classicism', known as the Belles Lettres and the Beaux Arts - where the question about the relationship between art and life is settled in advance by the idea that art is a representation - to establish what has been now theorized as an 'aesthetic regime'. Displacing the focus on the interface where art and life mingle, this new regime is characterized by its directly producing new worlds of value, where artistic products in particular find themselves redefined by 'a sensible mode of being' considered as specific to them (Rancière, 2013: 18). While we undeniably find ourselves confronted here with a double-edged movement, with on the one end new collective aesthetic and artistic dimensions emerging in grassroots social experiments and on the other end transformed social and community missions and conditions of production for recognized artists, we chose to try and embrace this twofold dynamic while anchoring ourselves at one end of the spectrum, using the works of current artists as a basis for reflection as well as a stepping stone to get an understanding of the broader phenomenon.

Keywords: environmental art, environmental creativity, local economies, crafts.

Crafting Viola sound: creativity in the era of 'big' hall aesthetics

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Abstract

Focusing on viola performance and aesthetics, this paper sheds light into the ways some well-known and highly skilled contemporary violists see, use and explore the viola in terms of sound and tone production. Methodologically, this presentation results from the analysis of video and audio interviews, documentary analysis and music performance analysis of audio/video recordings. I will address the field of music production of 'classical' music taking the viola as a case study. Concerned with "putting art back into social science approaches to the art" (Fuente 2007) – specifically the material, technical, symbolic and aesthetic features of art as work and of artworks – this paper will propose an empirical development to Hennion's sociology of mediation (1993) and specify actual artistic practices (Zembylas 2014) of music performance (Cook 2003; McCormick 2006). I will show how certain ways of playing and using a musical instrument are dialectically imbricated with the latter's material and sonic properties, social representations and discourses, and how all this constitutes certain performance aesthetics. I will explore both how the 'social' gets into the 'musical' and, in turn, how music becomes an 'active ingredient' of social life (DeNora 2000). Results show that violists make a strong connection between viola sound and the human voice, claiming that of all string instruments the viola is the closest to human voice. The ways these connections – or mediations – are made imply playing techniques, the instrument's affordances (Gibson 1966; 1979), as well as forms of embodiment, gestures and metaphors. The viola is most often positioned in the middle of the sonic range in relation to the other instruments and within the instrumental ensembles and the sonic and aesthetic ecologies (DeNora 2011) it is part of. Consequently, the viola is not just 'any' voice but rather a middle-voice instrument due to its tessitura and timbre, which is often described as 'veiled'. This aspect creates particular demands upon the player and instrument, especially when used as a solo instrument in the so-called 'big' hall (large halls demand a stronger sound). I will show how these violists creatively explore their bodies and instruments to develop tone projection strategies and craft a successful viola sound, at the same time as I will de-construct the 'big' hall aesthetics as localized and historically specific rather than universal or 'natural'.

Keywords: artistic practices, music performance, craft, embodiment, viola playing.

Reflexive uses of the computer by contemporary artists. Contribution to a sociology of the infrastructures of creativity

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Abstract

In this communication, based on a field inquiry, I explore the contribution of the computer to the creative process of contemporary artists while they stay in an international residency in Germany. From a pragmatist sociological point of view, one interesting characteristic of the art in-the-making is the conscious relationship of artists with 'conventions' that they declare they wish to rethink or overcome. The specific use of the computer that we describe appears as a mean to that end-in-view. Furthermore, an art residency is like a laboratory for the social inquiry in the sense that everyday life is simplified, less dense than the usual art milieu. For six months, I shared the everyday life of the residents in a German international residency for contemporary artists. I performed studio visits and qualitative interviews with the residents, relatively young (25-35) artists in various disciplines of contemporary art. At first, I was intrigued by the tension between the isolation of the place, a romantic castle on the top of a hill and surrounded by forest, and the international trajectories of the artists. How could freedom and solitude be reconciled with the networked milieu of art production? I was particularly interested by the vanishing of technology from the shared places, as if to highlight the remoteness of the place and an attempt to help to forget the not so distant city. But eventually, the artists were to rediscover technology on their desk: one could find a computer at the heart of each studio, as not any young artist could forget to bring his own. The reasons behind these two different ways to treat technology can be elucidated if we are to compare the different goals of the institution and of the artists. The institution aims to establish the artist and for that purpose need to stress the importance of relations – and one way to accomplish that is to make human contacts scarce. The artists aim to create works of art and, for that purpose, they need to work not only on some materials but also with the very ways of making that are conventions in their respective domain. Also it became clear to me that computers are not only ways to keep in touch with friends and family. By manipulating their computers, artists are addressing the algorithms they contain. Indeed, these algorithms are coding professional conventions and the computer is making them touchable, almost concrete.

Keywords: contemporary artists, infrastructures of creativity, professional conventions, computer.

Why do artists keep going on? Let's try to solve the artistic work paradox

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Abstract

In the last sixty years, artistic practices have become popular in western countries thanks to public policies aiming at cultural democratisation, the development of mainstream cultural industries and people's growing interest for artistic goods and practices. Meanwhile, in all art worlds – music, theatre, circus, dance, literature, visual arts or cinema - more and more people have been attempting to become professional artists and make a living with their art. Statistical as well as qualitative studies show that the number of self-declared professional artists keeps increasing while the chances to make a living with their art and to get recognized as artists remain very low, and employment and work conditions experienced by those artists are quite difficult. How can we explain such a paradox? What does it tell us about artistic work in the 21st century? Based on recent empirical studies led in several art worlds – mainly dance, theatre, visual arts, literature, cinema, music and circus – in western countries, including our own work on jazz musicians, our objective will be here to discuss several artists' logics of action which underline not only their attempt to enter art worlds, but also their acceptance over time - while success is not happening for most of them -, of quite difficult conditions of living and producing works of art – instability, flexibility, long hours of work, low paid-jobs, bread and butter work, few chances to be recognized... Why do artists keep going on whatever the personal and financial costs?

Keywords: artistic work, artists, passion, vocation, prestige.

Curating as artistic practice: a non-antagonistic approach

Georgiana BUȚ, Babes-Bolyai University, Department of Philosophy

Abstract

Art without artists? Raised by artist Anton Vidokle (2010), the question opens up one of the main issues that still haunts the 'curator-as-artist' polemic today: the concern that the artist's freedom and self-determination are being threatened by *the rise of the curator*. The latter is seen as an influential player with a strong professional investment in the arts, hence incapable of 'Kantian disinterestedness' (Rossen Ventzislavov, 2014) and as key to the institutional art discourse superstructure (Benjamin Buchloh, 1989), hence conjuring his self-alleged power. If the exhibition becomes a medium for curatorial practice and curating becomes discourse, first, there's the fear that this quasi-artwork subsumes the artists' agency to the curatorial concept and that curators can easily appropriate unsolicited authorship over artistic work, and secondly, that academics are able to colonize artistic production (Anton Vidokle, 2010). The solution typically called for – protecting the status of the artist by keeping the curator in a supporting role – suggests a hierarchic understanding of the different positions within the artworld (where the superiority of the artist is unquestioned) and could be seen as accounting for some of the tensions within the process of collaborative art production. Taking Anne Staniszewski's view on the history of exhibitions as one of our most repressed cultural narratives (1998) as a starting point and following Maria Lind's questioning of the 'reverence' towards artworks (1998) as autonomous communicators of creative meaning, this paper proposes a non-hierarchical, non-antagonistic analysis of curatorial practice as part of the post-productive paradigm of contemporary art production in line with Paul O'Neil's critique of the 'curator-as-artist' as an over-simplified antagonism and with Rossen Ventzislavov's argumentation against stagnant, normative labor divisions within the artworld.

Keywords: 'curator-as-artist', curatorial practice, discourse, authorship.

C

Emergence of new art fields and categories: Entrepreneurship through collective identity and networks

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Abstract

Field definitions in nascent creative industries or new artistic categories are contingent on collective cognition, identity claims, framing and sense-making activities by diverse actors that are linked to each other both vertically and horizontally, having either similar or conflicting demands. Helping to generate a shared meaning for the proposed artistic product or genre, such institutional entrepreneurial activities become the catalyst of innovation, change and differentiation. This study aims to review the burgeoning organizational research on the role of institutional entrepreneurs in field emergence, and to evaluate the value of relevant theoretical ideas and research models for the formation of new artistic product categories or genres in creative industries. I intend to do so by concentrating on the identity dynamics and explore how collective identities are introduced, developed, challenged and maintained through field-level interactions and affiliations of multiple constituents (e.g. artistic producers, retailers, media, critics and reviewers, education institutes, consumer associations), signaling the relational nature of innovativeness and creativity. Indeed, it is defined as a crucial task for art managers to build strategies for designing and enhancing this collective innovation potential that can strengthen the essence, meaning and cognitive legitimacy of the creative sector/ art market and provide opportunities to initiate change and innovation. Closely linked with the first one, a second objective of this study is to discuss and suggest an effective way of examining art field processes based on longitudinal methods (both qualitative and quantitative ones, or a mix of them) embedded in a multi-level research model which takes the interplay and simultaneity of art organizations, networks and field-level dynamics into consideration. I will present a number of studies from different creative fields that have adopted such a research strategy. This can enable us to gain a clearer and holistic picture of the aforementioned interrelationships of entrepreneurship, collective identity and actor networks and how they change over time. As such, it will hopefully encourage researchers to uncover the entrepreneurial drivers behind the evolution of artistic innovation through collective identity and collaborations and provide art managers inputs for developing necessary strategies.

Keywords: entrepreneurship, collective identity, art networks, emergence of creative industries.

Artists and the creative agenda

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Abstract

21st century conceptualization on creative work has shown an impact on artists and culture professionals on their everyday lives. At the new digital era and in a world of creative or cultural industries, former *artists* feel at lost when considered part of profitable culture, cultural industries or seen as service and contents producers. Specifically, performing artists that work for or with the non-profit sector, feel they are losing rights on the policy-makers agenda. The UNESCO *status of the artist* definition, supported by every international professional artists' organizations, such as FIA, FIM or IFCDC, considers and defends the specificity of arts professionals and professions as they were before the digital era and profitable culture. Now the *status* is dissolved in a variety of options as there was an evolution in classification of art professions. Locally, art professionals have lost some of the tax and social security protection they used to enjoy when art work conceptualization was closer to UNESCO concerns. Statistics on culture professions and services depend on the conceptualization of the creative economy (Throsby, 2008) and on the classification of artistic professions and activities. At the digital era, international classification of art fields and professions was most enlarged, though they differ from UNCTAD to WIPO, UIS, theoretical advisers, and others. There is no definitive version of what may be artistic and cultural work. Now art professionals mainly deliver cultural services and contents to cultural industries. In international reports former artists are aligned with providers of web content services, technology and businesses services. Also the *prosumer* of the new digital era combines pre-existing cultural material in a RW option (Ritzer, 2012). At a time of cultural profit, European Community is also discussing precarity related to artists and art professions (2015).

Keywords: artists, status of the artist, professional classification, cultural reports, creative agenda.

The agency of the *Fêtes Galantes* sculptures on gender identity

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Abstract

The porcelain sculptures in the *fêtes galantes* genre had a successful production in Brazil, especially in the decade of 1980. Porcelanas Rebis was founded in 1956, a company that spread, and updated the genre in Brazil, and supplied pieces to the market until 2013, the year its doors were shut. This production is unknown by the Academia, however, it has been studied as part of the curatorship and collection formation of this genre at the Paulista Museum. My objective is to understand how a repertoire constituted in the eighteenth century reaches, despite its transmutation, the twentieth century in full activity. Its symbolic elements and the potential agency of this kind of artifact suggest that this vitality is linked to the social demands related to the differences in masculine and feminine genders and their correlated social functions. The *fêtes galantes* identified a painting style created by Antoine Watteau, who portrayed the Parisian aristocracy in the eighteenth century. Scenes that explore the personal pleasures of intimate life are recreated in sculptures that had ample diffusion in the western world in the nineteenth and twentieth centuries. Still present in Brazilian homes, these objects seem to have served as stimulators of behaviors and values that are unattached from work and technological modernity. Such stimuli should have their origin not only in the meanings of theirs representations, but also in the capacity these objects supposedly have to stimulate visual engagement and to quiet bodies. Thus, they foster conditions for behaviors considered adequate for the domestic realm, an alternative shelter from work, market and the hectic demands of the external world, which are all perceived as threats to family life. The decorative pieces known as *fêtes galantes* are artifacts today associated with the female sphere. I intend to demonstrate that they operate in a tense social context where traditional female roles are in question.

Keywords: gender studies, decorative arts, *Fêtes Galantes*, porcelain.

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The expressive autonomy of art

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Abstract

This research article analyses the artist expressive autonomy by focusing on and while considering the alchemies of social engaged art practices by revisiting the artistic practice of Sonia Boyce. How and to what degree can participatory project lead to the transformation of the artist expressive autonomy? And how is the audience brought into becoming an integral part of the artwork? To answer those two questions I will analyse the ramifications of audience participation in the work conception through a series of conversations with the artist and through close observation of some of the artworks, since in a variety of ways her work involves the participation of the public. I will discuss that those changes in circumstances, in the artist' practice and expressive autonomy, both creates platforms for public participation and demonstrate that the nature of participation leads the public to democratic illusion. As shown by art critics and historians (Kester, Bourriaud, Bishop, etc.) the democratisation of the sensible, as is defined by Jacques Rancière, is becoming an increasing concern in artistic agency or mediation. Those same authors have been, also, focusing their concerns on advocating that bourgeois institutions are gradual becoming more structured around social engaged art practices; while historicising for it as the avant-garde artistic movement within the contemporary paradigm, in where audience participation, through participatory projects, in different cultural sectors has been contributing for artistic creation and diffusion (Bordeaux and Liot, 2012; Montero, 2012; Dapporto and Sagot-Duvauroux, 2000; Slaby, 2013). Participatory art projects "gives the opportunity to create a gateway to pass-over the dichotomy between art as an artwork and art as a tool to interrogate the place of everyone, the inclusion of each of us." (Bordeaux, M.-C. and Liot, F. 2012, p. 12 – my translation). Those authors address the question of the limits of democratisation providing members of the public with the tools need to analyse their socio-political surroundings and the imposition of ideologies and paradigms. For those reasons, I have selected to approach the work of Sonia Boyce, since her recent "research interests lie in art as a social practice and in the critical and contextual debates on collaborative, participatory and socially-engaged art," or, what she calls 'improvisational collaborations' between artist, vocalists and audience (Iniva, 2006). Thus, this form of participatory approach constructs and leads to new forms of institutional relationships.

Keywords: participatory art, expressive autonomy, cultural democracy, collaboration.

Performing impact as a strategy for survival: Social art practices in Amsterdam's changing neighbourhoods

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Abstract

This presentation offers an exploration of ethnographic and other qualitative data collected in the context of a disappearing arts organisation. For seven months, I followed a hybrid network-like organisation of artists and cultural entrepreneurs which had been running, since 2009, cultural programmes in gentrifying neighbourhoods in Amsterdam, in exchange for free or very inexpensive studio space. When I started following The Breeding Streets, they had recently learned that their funding would disappear by January 2016. Almost at the same time, they were given incidental funding by a new art funding programme called The Art of Impact (initiated by the Dutch ministry for Education, Culture and Science) because they were considered a "best case" of how art can make a difference on a societal level. I followed them through the process of putting together an artistic event in order to put this incidental funding to use and raise the profile of their artistic activities. Throughout this process of production, the professionals involved were formulating survival strategies at the same, given the fact that their permanent funding would disappear. I thus conceptualise this case study as a nested case: the production of an artistic event against the backdrop of an organisation in the process of disappearance. I propose a tentative reading of my data against the backdrop of the need for valuation in cultural policy by asking how the social actors involved in this network articulate the value of such social art or community art practices.

Keywords: community art, survival of arts organisations, valuation practices

How does art matter? Studying the press coverage of art beyond reviewing

Samuel COAVOUX, École Normale Supérieure, Département de Sciences Sociales, France

Abstract

Most, if not all, research on the relations between arts and the media focus on the evaluative function of art reviewers. In this perspective, they are primarily conceptualized as gatekeepers (Zolberg, 1990): art journalists are one of the first circles of the production of artistic value. However, art journalists do not only belong to the art field: they are also part of the journalistic field. This has two implications. First, the press coverage of art depends on conditions similar to other exposed objects (such as social movements or crime. To access the media sphere, an artwork must be at the center of an event. Second, artworks do not only, and sometimes even not primarily, appear in the media for artistic reasons: they are also objects of economic, judicial, and moral controversies. In this paper, I would like to propose an alternative look at the exposure of artworks. Building on Jack Katz's work on crime stories (Katz, 1987), I ask "what makes art news?" Old masters' painting is an object suited for such an inquiry. The value of those artworks is mainly reevaluated by art critics and art historians rather than art journalist, and they only appear in the news for exhibition, auctions, or controversies. Empirically, I rely on a corpus of 142 articles devoted to a Nicolas Poussin painting, The Flight into Egypt, published in French newspapers and magazines from 1986 to 2003. I analyzed the press corpus with a lexicometric technique, topic modeling, as well as through qualitative content analysis. Lost for three centuries, the painting reappeared in an auction in 1986, and its recent history include an expert debate over its attribution to Poussin, a series of trials over its ownership, and a four-year financing campaign that led to its acquisition by the fine arts museum of Lyon in 2007 (Lahire, 2015). The analysis shows that the painting is primarily being discussed for this extraordinary history rather than as an object of aesthetic appreciation. Each article retells its story in full, and aesthetics appears as the least discussed topic. On the other hand, its price and its prestige are central concerns. This perspective on the press coverage of ancient art is useful to study how and why art may matter to a broad public.

Keywords: press, reception, value.

Habermas and art: 'The Talking Cure'

Karen COLEMAN, Winona State University, United States of America

Abstract

This paper will use the work of Jürgen Habermas to explore the positive role that the arts can play in modern capitalist democracies. I will use the 1990-1 "'High and Low': Modern Art and Popular Culture" exhibit at the Museum of Modern Art in New York City as a case study to assess the potential of the arts to mitigate the effects of the two main problems Habermas sees in modern society: the impoverishment and the colonization of the lifeworld. I will analyze the critical discourse generated by this exhibit to gauge the extent to which this type of communicative action can serve both to replenish the lifeworld and provide reflection on the effects of money and administrative power on the communicative infrastructure of the lifeworld. According to Habermas, cultural impoverishment occurs when individuals no longer have access to a coherent symbolic structure from which to draw meaning to orient their action in society. To counteract this process, according to Habermas, the layman needs access to the theoretical resources experts can provide which offer a holistic picture of society and culture and an understanding of how the individual fits into this. In this way, individuals can make sense of their own experience of this culture and society. I suggest that the "High and Low" exhibit offered precisely this possibility. Provoked by the questions, "Which cultural products deserve the most esteem in our democratic society and why?," the exhibit generated a far-ranging public discussion, informed by cultural specialists, about the role of art and art museums in a democratic society. This paper will also explore the role of art with regard to its potential to counter the effects of the colonization of the lifeworld. Given the social and theoretical space occupied by art since the advent of modern art in the nineteenth century, the critical discourse generated by public exhibits of art would seem in fact particularly suited to this role. The artwork's social role as an object created specifically to generate meaning along with its exhibition in a public space, and its theoretical history in criticism as both an antidote to and critique of capitalism, can steer the discussions arising from art objects and exhibits, as we will see, towards a self-reflective attitude regarding the colonization of the lifeworld itself.

Keywords: art, Habermas, colonization, impoverishment, lifeworld, criticism.

Il Cavallo di Leonardo / Leonardo's Horse: the journey of an imaginary statue

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Abstract

Il Cavallo was the project of Leonardo da Vinci (1452-1519) for a monumental statue during the time in the service of Ludovico Sforza (1452-1508), Duke of Milan. Leonardo also painted for him the large fresco The Last Supper (1492 or 1494/5 - 1498). Due to diverse circumstances the project for Il Cavallo could not be executed; only remained the drawings for the history as well as myths around the visionary Leonardo. How did the idea emerge and with which journey through time and imaginary museums? In fact, the virtual horse that never was actually exists in several versions built by admirers of Leonardo. A horse in fiberglass appeared in 1989 in the city of Nagoya-Japan, while an American group called The Keepers of Leonardo's Dream has constructed the statue in bronze and gave it to Milan a decade later, in 1999, plus replicas that are placed in United States and one of them, shorter, in Vinci, Italy. Almost again a decade later, the Museo Galileo in Florence presented in 2007 another horse, this one in fiberglass and itinerant, supposedly a version more faithful to Leonardo's project. Thanks to imaginary museums for an imaginary horse in Leonardo's mind and drawings we have then several horses, besides the digital simulations. But with which legitimacy, status and value for each one is a main issue to discuss parallel to other questions around such objects, their providers, and the own admiration for 'the Leonardo's dream'. Indeed, admiration for the gift of the genius to the point of expressing a consequent gratitude (bringing life to his idea with a real horse) that represents a sort of counter-gift by the imaginary museum. To paraphrase the dialectic of exchange or reciprocity in Marcel Mauss, Essai sur le Don/An Essay on the Gift (1896). So, along its journey Il Cavallo became a flowering of horses with such symbolic circulations, and plural legacy of Leonardo's idea that includes confrontations of visions and values among experts, artists and other citizens. As the horses are placed across continents and cultures (Italy, United States, Japan, among other countries that host one itinerant horse), it is also an interesting case to present in this conference with focus on arts and creativity in both global and multicultural processes. In our time Il Cavallo case-metaphor shares some of these processes and shows how a major reference such as Leonardo is recontextualized in contemporary culture, imaginaries and imagery.

Keywords: Leonardo da Vinci; Il Cavallo, imaginary museum, recreations and replicas, gift and recognition.

The actor's work on him or herself: memory, language, action and silence

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Abstract

The study of Stanislavski's trajectory and his experiences suggests a reflection about what research in theatre means and about how we can accomplish it. For Stanislavski this research happens in the actor's self. Searching for one's Self is a lifelong research; in theatre, it means making life happen on stage. And for life to happen on stage, the actor needs him- herself with all its complexities becoming language inherent to the scene. One's Self, in constant transformation and impermanence, constitutes its own repertoire of experiences and reviviscences, bringing us fundamental questions such as memory, action, language and silence.

Keywords: actor, self, empty space, language, memory, silence.

Travelling performances: city life, society and history through urban space

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Abstract

Theatre outside theatre venues has become increasingly important to understand the performing arts experience today. Some theatre groups use outdoor spaces to deal with the difficulties of having conventional stages available. However, many theatrical performances are deliberately designed to occur in a site-specific level. At the same time, the aesthetic experience is created and developed in a dynamic and innovative way, when both actors and audience have to move through urban space. Travelling and walk performances are good examples of such artistic events, because they have to include a specific dramaturgy of space and, at the same time, several movement practices through urban space. Sociologically, these phenomena raise a number of interesting questions: How can we see changes concerning the experiences of performers and audiences? What are the (new) roles assigned to each spectator? At the same time, many travelling performances have to deal with stage methodologies and dramaturgies in which city life is the subject of different uses and interpretations. Travelling performances are able to promote a dialogue with history, social problems and identities related to the city and in some cases relating to urban and national contexts. To discuss such issues, the paper will present an analysis of the performance *BR-3* created by a Brazilian theatre company, Teatro da Vertigem. The presentation of this play took place on the river Tietê in São Paulo. The paper presents an analysis of this performance based on a fieldwork I have done for months following the activities of the Teatro da Vertigem and the different *BR-3* sessions. In each public presentation of this play, the audience saw and participated in the performance in a boat that had a travel itinerary of about 5 km; cast members worked in various spaces (in the boat in which spectators were; near some bridges; on the river banks, etc.). The path followed during theatrical performances was both historical and geographical. In fact, the play addressed various issues concerning Brazilian social reality since the time of construction of Brasilia to the present day and the action was located in different areas of the country (including the city of São Paulo). Among the issues addressed, we can include the questioning of both Brazilian identity and the modern utopia represented by Brasilia, the role of religion (especially evangelical churches and the invention of different cults), environmental degradation, political corruption and urban violence.

Keywords: travelling performance, theatrical experience, reality aesthetics.

Amorificação ('Lovefication'), citizenship and religion in the street art in Rio de Janeiro in the Olympic context

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Abstract

In this paper I intend to discuss the formation of a motivational landscape from the follow-up paintings, stencils and religious and non-religious graffiti in the city of Rio de Janeiro in the context of the Olympics 2016. The process of artification through which pass different expressions of so-called street arts has great importance for understanding the use different social actors (young evangelicals or not, municipality, NGOs) make of this mode of artistic expression. In this sense, the aforementioned urban interventions emerge as mediators of a citizen message and / or aesthetic and / or religious. The purpose of the paper is therefore to present some advances in the analysis of speeches, pictures and legislation that thematize art and street interventions in the city in a specific socio-political context. Empirical data supporting these analyzes are being raised in the qualitative research named "Street art and religion: a study on citizenship productions and city projects through the graphite in Rio de Janeiro" and were structured by conducting interviews with writers and representatives of City Hall, and a map of artistic interventions present mainly in the South Zone of Rio de Janeiro. The clipping of the research covering graffiti and other interventions mainly in the south is justified by the importance that the territory of the city guard in contemporary training imaginary about Rio, for the external projection of this 'spirit of the city' in the context that set up since the announcement the election of Rio de Janeiro to host the 2016 Olympics. The representation of Rio de Janeiro as a beautiful, calm and amorificada city (a native term. In English something like 'loveficade' city) is fundamental in this context. Finally, I intent analyze the different ways of utilization the street arts by the government, artists, religious or non-religious writers in the 'Olympic city'.

Keywords: street art, religion, citzenship.

Egberto Gismonti as producer and the matter of copyright protection of his work

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Abstract

Issues involving music copyright as well as the broader theme of intellectual property in general are not often addressed by anthropologists and sociologists. However, they are highly relevant questions that carry revealing implications in the field of popular music, besides playing a major role in the economy of culture. This study aims to discuss the question of ownership of copyright in the creation of musical work based on the track record of the Brazilian composer Egberto Gismonti, who is now the music editor of his own work and of other composers' creation, as well. This paper analyzes the author issue and the protection process related to the use of the Brazilian composer Egberto Amin Gismonti's work, from Carmo city, Rio de Janeiro State. It also discusses the way he has built his career and, especially, how he protects his own musical creation. His track record and years of professionalization are also discussed. After leaving Brazil in the sixties and seventies, Gismonti created important bonds abroad, which led him to the production of his records, and then CDs, with famous international musicians. Afterwards, he became an international publisher and created a record label.

Keywords: authorship, music producer, copyright, intellectual property.

The effects of diversity on U. S. arts managers' benefits & salary, job satisfaction, and managerial level

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Abstract

Achieving diversity remains one of the U. S. cultural sectors greatest challenges. Indeed, a recent national survey found that arts managers do not represent U. S. society when it comes to disability, ethnicity & race, and gender (Cuyler, 2015). However, according to the Center for Disease Control, same gender loving individuals make almost 5% of the U. S. population, yet non-heterosexuals account for 15% of the arts management workforce. Nevertheless, questions of diversity and its effects on arts managers' benefits & salary, job satisfaction, and managerial levels remain unanswered. Therefore, this paper will investigate the research question does U. S. arts managers' benefits & salary, job satisfaction, and managerial level differ based on disability, ethnicity & race, gender, or sexual orientation? If so, how? Providing an answer to this research question will advance extant knowledge and enhance the cultural sector's effort to become more diverse.

Keywords: arts managers, benefits & salary, diversity, job satisfaction, and managerial levels.

D

The democratisation of creation and transformations on the form of poems

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Abstract

This paper focuses on changes in creation processes of poems and in the very form of poems, which together have been following the democratisation of poetic writing on the Internet, showing specific demonstrations of Brazilian poetry. In fact, observing the poetry that is being created and conducted over the Internet we see considerable transformations that have been happening since decades on the interaction among poets and between these and their readers and, mainly, transformations on the form and surroundings of poems. As in many other areas of social life, studying poetry and poets by means of what is shown on the Internet allows us, more than to access data, to reach unusual realities, based in original elements with a new nature, so to speak. Moreover, the Internet produces realities that reverberate and create happenings beyond screens, technologies, languages, habits, leading the diversity of experiences that we may have not processed yet with questions and, sometimes, the appropriated conceptual apparatus, regarding the singularity of those phenomena. This paper points out some ways that poets and non-poets use to interact over the Internet, related to evaluations and practises linked to poetry, and presents some new configurations that the poetic creation has been taking in this medium, specially configurations associated with significant changes in the form of poems and, as a consequence, in its image — its outline, colour, texture, visual surroundings etc. Because of its wide circulation and of many of its traits, this process is treated as "cultural improvisation" (T. Ingold and E. Hallam, 2007) — generative, although based in forms already acknowledged as poems; temporal, i.e. non-eruptive; extensive, i.e. non-reducible to individual breaks from stable models of creation; and as an overall practise naturalised by the social actors involved.

Keywords: creative process, new technologies, poem image, art, democratisation.

Clash of aesthetic standards in government sustained amateur arts: The Case of Latvian song and dance celebration

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Abstract

If cultural participation (especially in amateur arts) is a significant promoter of social development and cohesion, government should make involvement in amateur arts as massive as possible. Massiveness creates strain in aesthetic realm, because so many and different actors are involved. To unveil this topic, we have chosen the largest amateur arts movement in Latvia (as well as in Estonia and mildly less - in Lithuania) - Song and Dance Celebration (SDC). The SDC (started in 1873) in Latvian national discourse is seen as a value in itself, because of its historically significant role in the creating of sense of belonging, as well as Latvian nation. Considering this, the State invest vast amount of money and resources to sustain this tradition. The Festival takes place every five years in summer and joins together more than 35 000 performers from amateur collectives. An aesthetic distance between different members of certain collective has been a subject of research at least since publications of American sociologist John Henry Mueller about the functioning of American symphony orchestras in the 1930s-50s (Mueller 1951). Different aesthetic needs of collective leaders and the vast majority of other musicians consequently create a threat for their successful existence. Such kind of difficulties has been noticed also in the movement of SDC (Pavlovs 1972, Tisenkopfs et al 2003, 2008). One of the main characteristics of SDC is common repertoire. In order to participate in the Celebration, each collective has to learn a part of it and stand the competition. The repertoire is chosen by organisers, who are mainly the chief choir conductors and dance collective leaders. They are highly educated professionals, belonging not just to the nation's cultural elite but being almost like idols. Arts is their main job and some of them lead the best choirs in the world. In contrary, an absolute majority of the more than 35 000 amateur participants have completely different (lower) education and capitals, and different aesthetic taste. One of the main goals of the professionals is to raise the artistic quality as high as possible, while for the most of the amateurs the main motivation are born from the communicative and celebrational aspects. How to balance out this traditional contradiction (professional's desire for artistically qualitative repertoire and skilled, high level performance with aesthetic limits and other needs of participants)? We will search for the answers in both secondary data and surveys and interviews provided by researchers of HABITUS team, as well as the latest data, which allows to compare opinion of Latvian, Lithuanian and Estonian amateurs involved in SDC.

Keywords: aesthetic contradictions, song and dance celebration, amateur arts, performative arts, Latvia.

Pop music of the world and reconfiguration of world music: case study of producing music in Thailand

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Abstract

What does it mean to call a Thai-Lao molam piece of music, 'a mindblowing psychedelic song'? Behind formula, this paper aims to question use of Western musical categories in place of non-Western music. It will focus on the special case of a Thai marching band that experiences a singular promotion process through album releases in US, music tour in Europe and temple fairs in Thailand. In the context of current political tensions, economic constriction and decelaration of humanist speeches from the Western World, how to considerate artistic events that implies non-Western participants? Is World Music still able to communicate beyond any frontiers? Humanist and civility discourses that once emerged in Europe have long been tarnished by hegemonic pretentions of the imperialist West, and there is no doubt that statements about World Music have not been immune to postcolonial criticisms. More than three decades after Edward Said's Orientalism, criticism of alterity is not anymore the only matter of anthropological and cultural studies debates and has given way to socio-economic manifestations within the network of World Music activities and the so-called 'music industry'. More than just including non-Western popular music aside Western music, this paper aims to analyse genuine modifications experienced by a Thai music independent network face to an economy of taste that is not anymore satisfied by previous forms of commodified alterity. These modifications might appear more explicit in term of general reconfiguration of « sources of authenticity » of the former World Music and popular music industry. The notion of *gisements d'authenticité* (i.e. 'sources of authenticity') used by Luc Boltanski and Eve Chiapello to describe the "New Spirit of Capitalism" will serve both as a tool and an object of my analysis in order to highlight the possibilities and limits of such an embedded criticiscm in front of a never ending capitalism dynamics. The analysis will not be one-sided. Aside the operation led with networks of Western amateurs and professionals, my aim is to include in the scope of the study esthetical, technological, economic and sociocultural negotiations rooted in the area where music comes from (Isan region, Thailand) and with the people concerned (musicians, owners of copyright, publishers, etc.). This paper will cross data collected during an ethnographical study in Thailand with contributions from sound, media and anthropology of music studies.

Keywords: ethnography of new media, world music, Thailand.

(Re)configuration of identity-making processes through site-specific sound and visual performance

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Abstract

The Ançã stone is a clear colour, texture and very soft limestone, from Ançã, a village in Cantanhede (Coimbra) region. The compact and very thin structure Ançã stone facilitates cutting the rock and work at hand and chisel. These characteristics led, from the Romanization of Portuguese territory, its use for large-scale architecture and sculpture. Their use in sculpture has gained great expansion from the fifteenth century and the works carried out using the stone are spread across Portugal, much of Spain and several other countries in Europe. Even today, in the region, the limestone blocks exploited in the quarries are prepared for different uses, but with the use of other types of materials the decrease of use of this stone has affected the Ançã region socioeconomic development and social cohesion. Inspired by the memories and sense of place of Ançã stone quarries, a sound and visual performance was developed that sought to promote the encounter with the history of Ançã stone, in a present that takes up the past to project the future. This article aims to show this research and artistic project, which had as its starting point the apprehension and perception of memories and identity of Ançã stone quarries, emphasizing cultural identity and the sense of place concepts. Sound and image are an extension of emotions and senses focused on art cognitive effects, allowing experimenting sensations that would not be within reach intertwined with cultural identity. In order to promote this mediated sound and visual cultural identity interpretation this site-specific sound and visual performance aims to present a contemporary approach to performance arts, which reconfigures identity-making processes through arts and creativity. For this, were presented some experimental approaches and critical forms of expression and communication that relate or integrate sound and image, articulating concerns about its aesthetic experience and communicative functionality and how site-specific mediation takes effect on contemporary artistic culture and on processes of local identity construction. It also proposes the recognition of principles and strategies for creative sound and image articulation, related to artistic representations of memory and identity.

Keywords: identity, memory, performance, site-specific.

Meanings of urban art between practices and spaces

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Abstract

This field of research is part of a research path started in 2013 during my postdoc in Lisbon on the urban arts combined between material landscapes and websites. The present paper aims to identify how to establish trajectories of urban artists at the confluence with the illegal activities, in Brazil, called graffiti. We will analyze the trajectories of three actors who may be considered exemplary cases, that is, who have significant legitimacy in the local scene (Fortaleza) and at national and international level, and who started their street art in the sphere of illegal actions but, currently, call themselves urban artists. What I could see, over this three-year research period, is that cyberspace acts as an emblematic sphere regarding the passage, or even the connection between the legal and illegal scope of street art experiences. Often times the same artists paint the legal and use their illegal tag as a form of branding, that is, they both perform urban murals and spread their tags throughout the city. We are interested in finding out what projections and differences between what is considered art and vandalism, permitted and prohibited, legal and illegal, are established in these subjects' practices, between material and digital spaces. From such perspective, the core focus of this paper is to identify what meanings of what is or is not art derive from the set of (legal and illegal) actions performed by the actors observed in this study. Given the fact that many of the urban artists aspire to exhibit in galleries, to step into the sphere of the art market, what is the relationship, as Jacques Rancière points out, between the passive art of museums and galleries and the pulsating street art? It is worth bearing in mind that cyberspace ethnographies, though operating in a peculiar way, are not distinct, as indicated by Christine Hine (2010), from the experience of face to face perception and interpretation of cultural practices.

Keywords: urban art, vandalism, ethnography, cyberspace.

Diversity in creative networks as mechanism for sustainable urban development processes

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Abstract
This presentation will focus on networks among agents of a sustainable urban development as one of the central parts of our study on the city as "space of possibilities". Urban spaces of possibilities are physical and communally shared socio-psychological spaces of experimentation, communication and mediation where urban agents strive for alternative lifestyles and values towards urban sustainable development (cf. Welzer and Rammler 2012). We conduct the study in Hannover (pop. 518,000), the capital of the German state of Lower-Saxony. We look at organizations of creative urban scenes as key actors for sustainable change (change agents) and their relational interlocking (networks) causing creative spaces of possibilities for urban sustainable development. Likewise and in return, these spaces of possibilities distinguish themselves by triggering agents of creative scenes for congregating, communicating and cooperating there. These spaces are pivotal for urban sustainable development because they initiate new alliances, and these networks then concentrate and stimulate resources and potentials for creative and sustainable objectives. In addition, this type of indigenous creativity activates social processes in the neighborhood which are either focused on the local or spread over the whole city. Following this distinction, we here explore the elements defining and the factors causing these two different spaces of local- vs city-oriented creative networks. We interpret our qualitatively gained empirical data by theorems of relational sociology. Thus, we can identify the relevant institutional contexts and logics of key actors (i.e., change agents) and describe the different mechanisms used for reaching their objectives of changing the city or specific urban neighborhoods towards more sustainability. We are particularly interested in the theoretical hypothesis that agents of genuine structural equivalent positions have a prominent position in networks, and will follow up on this proposition in our study. We will present how these networks (in and as spaces of possibilities) are structurally construed, and which network traits are relevant to foster their impact on an urban sustainable development. We will describe the relational proficiencies that these creative actors must have to effectively expedite sustainable processes in the city by networking. The strengths of these skills are closely and positively correlated with individual traits and collective contexts of cultural diversity and social heterogeneity. The embeddedness of actors, organizations and places in these contexts is a major driver for sustainable urban transitions. These cumulative, multi-level

contextual and individual, and long-term interrelations are crucial for a system change towards a more sustainable city.

Keywords: networks, change mechanism, creative scene, diversity, sustainability.

Placing culture in sustainable urban development: Towards the New Urban Agenda

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Abstract

Multiple international initiatives are underway to inform and influence the development of a New Urban Agenda, to be adopted in October 2016 at Habitat III in Quito (Ecuador). One thread within the range of issues being discussed in the run-up to this event is the place of culture within urban sustainable development. Initial discourse on the inclusion of culture as a 'fourth pillar' of local sustainability emerged through a number of local and regional initiatives around the turn of the millennium which reacted, in part, to a 'disequilibrium' in the treatment of culture in urban planning and policy. On one hand, increasing numbers of local arts and cultural policies and plans were being developed in a context where artistic/cultural activity was widely lauded for its roles in catalysing urban regeneration, economic revitalization, territorial identity-building, and social cohesion while, on the other hand, its potential role in the increasingly influential paradigm of sustainability was side-lined or ignored. This productive disequilibrium was also fuelled, through a range of initiatives internationally, by a continuing discontent with imposed Western development models and the growing desire to revitalize and design culturally appropriate and resonant local/urban (sustainable) development models. The wide variety of situations in which the 'fourth pillar' idea was taken up and discussed has led to an emergent diversity of interpretations of the cultural dimensions that were most important to each place, and a variety of policy initiatives. In turn, this diversity has contributed to a sense of ambiguity in defining and discussing culture and sustainability within a local policy and planning context. With the opportunity to include culture within the fabric of the New Urban Agenda, which will guide urban sustainability policy and programmes for the next two decades, UNESCO and other international policy actors such as United Cities and Local Governments and ICOMOS, among others, are building on this trajectory of initiatives, elaborating on the SDG target relating culture/heritage and sustainable cities, and articulating rationales and policy recommendations to inform this 'new era' in urban development policy. This presentation provides an outline of the major lines of argumentation in play, and relates this to multidisciplinary academic research on the roles of culture in urban development, relations between community cultural development and local environmental issues, culture in sustainable development, and creative sustainable cities. It aims to inform research on the role of art in society in the context of the New Urban Agenda.

Keywords: culture and sustainability, cultural sustainability, New Urban Agenda.

E

Cultural policy and choral-historical identity in the musical life of Oxford University colleges and halls: Music directors' and organ scholars' perspectives on past, present and future challenges

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Abstract

This paper presents the initial phase of an interdisciplinary study on the collective identities and (sometimes contested) cultures of collegiate choirs at University of Oxford and focuses on cultural-political issues and challenges facing the choral/musical tradition in Oxford colleges and halls in the 21st century. This project refers to extra-curricular music activities in the academic context and deals with musical activities in a somewhat elitist community. Drawing predominantly on the sociology and psychology of music, as well as the contemporary history of music and cultural policy, this interdisciplinary study focuses firstly on how the historical tradition affects and shapes the collective identities and individual cultures of the choirs and secondly cultural-political issues in 'governmental' decision making regarding the future of the collegiate choirs in terms of perspectives like politics of admission, competition for musical talent, forms of musical direction, gender perspectives, financial distribution and inequalities, musical hierarchies and the possible impact of cuts in public funding to musical school activities in general. This paper represents findings from qualitative interviews with 14 music directors and 6 organ scholars, affiliated at University of Oxford.

Keywords: cultural policy, choral cultures, choral identity, politics of admission.

F

Access to art in Europe: A comparative study

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Abstract

One of the main stated goals of agencies funding the arts is improving the *access to art*. The notion of *access* is built on the premise that cultural consumption would be more widespread if it were not for barriers that prevent it. Increasing access actually means devising arts policy that will aid in removing the barriers that prevent potential art consumers from realizing their desires or preferences. However, the discourse about *access to art* is somewhat vague and incoherent since access has different levels and dimensions that require different policy responses. In this paper I suggest, based on previous literature, a theoretical framework that identifies different dimensions and levels of the notion of *access to art*. I distinguish between the levels of: *rights*, *opportunity*, *consumption*, *reception* and *active participation* in relation to arts attendance and creation. I identify how these different dimensions of access are linked to different socio-economic characteristics by analyzing data from two Eurobarometer surveys conducted in 2007 and 2013 that contain a module on cultural access. Using data from 27 European countries I study how different social characteristics are related to the different dimensions of access suggested by the theory. I show how the social patterns underlying the prevalence of barriers to *access to art* differ between countries and between the years 2007 and 2013. The results of the empirical analyses have implications for planning of arts policy that aims to increase *access to art*.

Keywords: access to art, arts consumption, arts policy.

Literature and sedition: the artistic field and the arise of the Brazilian *Aufklärung* (1750-1808)

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Abstract

This study regards the Brazilian enlightenment period, its social actors and intellectual field. A comparative study between two different intelligentsias: the one from the province of Minas Gerais, where Brazilian archaism in literature was born, and where the first national attempt of independence took place under the decisive influence of seditious artists; and the one from Bahia, where the intellectuals were members of the portuguese government, albeit concurrently with close ties to social demands and struggles against the portuguese crown. In this peculiar environment, and with the aid of important Portuguese figures such as the Marquis du Pombal, national intelligence started not only as a movement, but especially as a field. This research aims at showing how these actors dealt with European ideas – the philosophy and politics of the enlightenment, archaism in literature and art - and mixed them with their own, and the Brazilian colonial culture of the XVIII century. The main goal is to show how politics, philosophy and art were intertwined with our culture in a very peculiar way: differently from what is commonly said about the production of knowledge broadly in the "South", there was a native enlightenment field in Brazil. The European movement was a major reference, although sometimes our *Aufklärung* moved apart the Brazilian ideas from these references to forge its own path, with its own dynamics.

Keywords: sociology, literature, history, sociology of arts, sociology of knowledge.

Cultural policies and urban sustainability in Portugal and Canada: Comparing impacts of participatory processes

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Abstract

The present paper proposes to discuss the relevance of participatory processes to boost cultural policies and urban sustainability in small cities through the analysis of two projects: Schenkman Arts Center (SAC) in Orleans, Canada and International Festival of Giants (FIG) in Palmela, Portugal. Institutional culture, values, rules, norms and agendas give shape to cultural policies and drive urban government processes. The paper problematizes some important dimensions of these processes, including power relations and the reinforcement of the political, civic and social participation. It discusses citizens' engagement in cultural policies, including motivations and driving forces, on the one hand, and tensions and contradictions, on the other, and its effects in urban sustainability. In Orleans, the artistic community brought together the attention of civil society and the political and technical motivation of the cultural department to mobilize the City Council to find a solution that made possible the decision to build a facility to host the SAC. In Palmela, all the activities lead by the cultural associations generate a cultural and associative rich territory, with a long tradition in enjoying arts, especially music, theatre and dance, creating a culturally very active community that actively participates in the organization of the FIG. The preliminary results of the ongoing comparative study between Palmela and Orleans allow discussing differences, similarities and specificities in terms of contexts, actors and processes ongoing on SAC and FIG projects and allow asking (1) How can participatory practices influence cultural policies? (2) Can that influence raise the impact of culture in urban sustainability? The research focused on the potential of social transformation of these projects and its relation with public participation. It is part of an ongoing PhD project regarding the strengthening of social, civic and political participation of citizens as one of the main challenges that governance of cities faces today. It raises the question of how these dilemmas have been dealt with in small and medium-sized cities trough a comparative research between Portuguese and Canadian cities. Trying to unravel the potentials and limitations of the distinct forms of citizens' involvement, the research explores its implications for the development of territories, particularly in culture and sustainability.

Keywords: cultural projects, urban governance, citizen's engagement, cultural sustainability.

Implicit discourses of art and nonart images

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Abstract

An anthropology of images challenges ethnocentric constructs of artwork and art history. Concepts of gift and sublime applied to art and nonart images disclose "idolatry's relevance beyond the realm of religion" (Ellenbogen and Tugendhaft, 2011: xi). According to Lyotard, sublime sentiment might be thought as "boderline case of the beautiful" (1993: 74), a surplus of images, such as in Baroque, Mannerism and Surrealism. Moreover, Godelier describes emotions caused by sacred objects, which are to be held, as sublime, "by lack of another word" (2001: 203), as opposed to precious objects, which are to be exchanged. Although precious objects might become sacred and *vice versa*, it is clear that the ones are beautiful and the others, sublime. Just like capital itself, within sublime sacred objects relies the very foundation of exchange. Is modern art uncounciously religious? Is it capable of grasping religion's "moment of truth" (Bürger, 2008: 29)? Analysis on the image problem according to Belting, Mondzain, Gruzinski and Augé reveal the "war of images" situation. Certain works of contemporary *détournement* artists such as Francesco Vezzoli, Danh Vō, Silvia MH and Arthur Scovino seem to strengthen the so-called "ethnographic turn" (Foster, 1996: 182) of artistic production. In different contexts, these artists use appropriation of found objects and art works in order to create exchange systems and reflections on global art.

Keywords: image, art; gift, sublime, iconoclasm.

Towards an ethnography of new music

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Abstract

This presentation accommodates a preliminary discussion on the theoretical foundations of an ongoing investigation. We will, ergo, start by unraveling the research strategy applied to our object of study — the *Remix Ensemble Casa da Música* —, further developing an analytical framework capable of twigging recent transformations in the subfield of Portuguese contemporary music, as means of enriching a much-debated topic — the crisis of new music. Recent literature shows a growing interest in ethnographic research as a powerful tool of theoretical and methodological innovation in this area. From cultural policy to artistic networks, professional careers and educational pathways, institutional ethnography has proven itself an across-the-board research method, i.e., a valuable anchor for interdisciplinary approaches and abductive perspectives. With this background in mind, the discussion shall integrate four fundamental axes: (1) historic evolution of music sociology; (2) outline of our theoretical model; (3) specific literature review and the role of ethnography; (4) research topic and provisional results.

Keywords: sociology of music, contemporary music, ethnography, interdisciplinarity.

Artists as workers. Labour Conditions in the Brazilian art market

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Abstract

Artists as workers is an independent research project conducting a study into the labour conditions of artists working in Brazil, by way of a quantitative survey and qualitative interviews carried out by Ana Leticia Fialho and Marta Ramos-Yzquierdo. The investigation intends to analyse, from a sociological and curatorial perspective, the process of professionalization of contemporary artists, and the way they deal with different 'markets' - institutional market, academic market and the market strictu senso -; and also to investigate what the relations between the artists and such markets can reveal about the social and economic systems and about the place and the role of the actual artworks within these systems. The study arose from a question which came up during a conversation with the Mexican artist Felipe Ehrenberg (1942), who lived in Brazil between 2000 and 2014: "How do you, artist, pay your bills at the end of the month?" Two central points emerged from the dialogue: the first concerns the interaction of artists with the field of economics and of labour, and the second deals with the perception of artists of their role and that of their work in the current neo-liberal system. The first phase of the research, currently in development, comprises an online survey and qualitative interviews about the labour conditions of artists in Brazil, and also going over a critical analysis of data produced earlier, in particular the Latitude Sectorial Study – contemporary art market in Brazil, coordinated by one of the authors. The study shows that in the past years the Brazilian contemporary art market registered remarkable growth, with the opening of a number of new galleries and a strong increase in business performance, leading to a significant increase in earnings in over 20% per year between 2010 and 2013. In 2013, an average of 15% of the artists represented by contemporary galleries in Brazil had just recently been introduced in the market. But how is this recent expansion of the art market in Brazil affecting contemporary artists? Are they professionalizing themselves and are they more likely to make a living out of their artistic practices at present (or in the near future)? Is the entrance into the market affecting the models of artistic production? Right now we are testing the main topics of the new research and the questionnaire by means of informal conversations, public round tables and meetings with artists, researchers, curators, directors of art spaces and other agents in the art system. We would like to share the first findings and initial hypotheses with the participants of the 02 RN 02, in order to contribute to the proposed discussions and fully benefit from the dialogue that unfolds to further develop our project.

Keywords: artists as workers, labour conditions, art market.

From Statelessness to citizenship: encountering the past in the present

Karen FROSTIG, Creative Arts and Learning Division, Graduate School of Education, Lesley University, United States of America

Abstract

My father was arrested by the Nazis and expelled from Vienna in 1938, soon after Hitler came to power. His first place of refuge was Portugal. From Portugal, he traveled across the Atlantic to New York City. Upon landing, he was identified as a "person of suspicion," detained, and then deported to Mexico. From Mexico, he was prevented from disembarking and deported back to Germany. My paper begins with my father's experience of becoming stateless, replete with official documentation from the US government. In a strange reversal of events, I reclaim Austrian citizenship in 2007. I spend the next two years recovering the details of my father's escape, from Vienna to the US. In 2009, I came to Portugal to present a paper at an ESA conference. I took photos of the apartment where my father lived for seven months. While walking about the backstreets of Portugal, I came upon a series of graffiti Nazi swastikas, barely visible, presumably painted during WWII or during its aftermath. The images of the swastikas became part of a photo essay about my father's escape from Vienna, to Portugal, to New York, to Cuba, and then to Florida. I will present highlights from my former visit to Portugal, at the 2016 conference. The current refugee crisis in Europe is a reminder of times past, when Jews were fleeing Europe, looking for a safe refuge beyond the Atlantic. As a public memory artist experimenting with 21st century cultural methodologies, ideas about *preserving* memory have given way to ideas about *interacting* with memory. New technologies are diversifying approaches to methods of memorialization, maintaining historic precision while reducing costs. In addition, governments are becoming increasingly interested in popular opinion. Different historic timelines regarding a worldwide refugee crisis are currently intersecting. My presentation addresses the past in the present, resurrecting my father's history in an effort to draw attention to today's immigration crisis. I will present an historic narrative that embraces a range of ideas--exile, statelessness, citizenship, activism, and concepts of belated justice--to promote new levels of social consciousness within an activist framework. Different programs contained within 'The Vienna Project' will demonstrate different phases of public engagement with the past, moving from reaction to interaction, and from participation to collaboration. My presentation will conclude with a brief look at the 'Reading Marathon', a participatory component of the project, representing multiple victim groups' voices, murdered under National Socialism.

Keywords: refugees, memorials, participatory methodologies, Portugal, Holocaust.

G

Performativity of the Private in Karol Radziszewski's Kisieland

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Abstract

This paper explores Karol Radziszewski's Kisieland (2012), which re-appropriates photographs of explicitly homoerotic and HIV/AIDS-related content taken by Polish gay activist Ryszard Kisiel and his friends in the mid-1980s. This act, initially intended for private use and thus not considered in a performative context, soon became a political and therefore public expression of resistance in response to interrogations and persecutions of Polish citizens thought to be homosexual, and in particular to their culmination known as Operation Hyacinth in November 1985. Radziszewski, re-appropriating Kisiel's work, not only emphasises its political context and re-examines homosexuality as necessarily oscillating between the private and the public; he also engages in the current debate on the ontology of performance art, its documentation and originality, and importance of re-enactment as a point of access to the 'closeted' and often lost narratives of communist Poland, as well as their role in constructing Polish national identity today. The paper traces the current debate on the validity of queer theory in Poland and demonstrates its reductive incompleteness, as internationally recognised scholars such as Paweł Leszkowicz or Tomasz Basiuk employ the term interchangeably with homosexuality and almost exclusively in relation to the male body. As a result of national politics and rigidified academic discourse, the queer body oscillates between presence and absence, exposure and censure, pathologised by medical discourse and religious authorities. This paper aims to highlight the alarming and unsettling tendencies that can be currently observed in Poland in regards to art and social transformations. It seeks to establish the ontology of the body as perceived in Polish art and explores further the meaning of queer in the Polish context without attempting to rigidly re-define it within the discourse of one isolated country. Instead, suggesting that distinctive political and sociological conditions of the former communist country were at play in formation of discourses such as gender and queer theory, it seeks to deconstruct the existing categorisation of the body as queer by decentralising narratives of the queer body that have been Western-dominated and rigidified in the Polish social and political context.

Keywords: performance, queer art, gender.

Crossovers between word and visuality in Brazilian contemporary art

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Abstract

On the general scheme of the 'New Objectivity' exhibition held in 1967 at MAM/RJ, Hélio Oiticica proposed to give an overview of the Brazilian *avant-garde* art of the time. This would give an original Brazilian response to international movements such as pop art and the French new realism. In the text that theorizes the exhibition, a kind of pos-neoconcreto manifesto, Oiticica points, among other things, to what he called 'return to the world' in Brazilian production. To the sensory participation, identified as an important characteristic of New Objectivity in continuity with Neoconcretism, Oiticica adds the 'semantic participation. What is the relationship between word and visuality there involved? For the philosopher Arthur Danto, pop art breaks with the idea of closed art in their own aesthetic issues, that is, the 'medium'. Oiticica, in turn, argues that art is not a 'separate place, of aesthetic issues', but show the "need to approach this world with a desire and a thought that can really transform it, in the ethical, political and social plans." In this sense, the "semantic participation" would be in a context where "art producers are not a second nature", but should raise "the foundations of a cultural totality" and operate 'profound changes' that would lead the passive spectator to the role of actor of events with "the means that would fit it." Semantic participation seems to assume not only the direct communication feature of the pop art, but also a sensory symbiosis of word and visuality. The protest phrases in Oiticicas parangolés are for the body to wear. And to dance. The aim of this communication is to think the transformation of the relationship between word and visuality in different moments of Brazilian art from the idea of 'semantic participation', looking back and forth. The idea is to seek rereading this intersection from an anti-chronological cut, illuminating, of different perspective, moments on which there is a canonical and linear point of view. How the semantic/visuality relationship occurs on the optical privilege and a mechanical conception of time in concretism, goes to the sensoriality and the *durée* neoconcrete, and comes to the 'original answer' in the 'semantic participation' of 'New Objectivity', that links the word both to the idea of protest and the interpenetration with the things of the world? The relationship between word and visuality in Artur Barrio's work will be investigated also, in reverse direction, from the 1970s, and in Ricardo Basbaum and Fernanda Gomes's works, from the decade of the 1990s. How do these artists transform and put in movement the idea of 'semantic participation' in the relationship between word and visuality they propose in their work?

Keywords: semantic participation, semantic/visuality relationship, Brazilian contemporary art.

Dance in schools, an inquiry at the heart of a possible utopia

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Abstract

New measures, drawn up as government priorities in France, appear to present opportunities for a stronger embracing of dance in the educational system. Since the 1970s, despite hesitant state policies and the seesawing dynamics of braking and accelerating in budgetary terms, a grassroots movement favored the construction of a specific action model and a wide-reaching heritage of skills and methods. This model was based on the partnership between institutions of cultural and educational worlds, and it privileged artists collaborating with schools, working hand-in-hand with teachers and respecting their prerogatives. A very large number of partnerships were thus set up between dancers and teachers – in both the primary and secondary sectors. The use of the term 'Utopia' in the title of this work is justified by the relatively low proportion of pupils affected and by the always rather fragile status of the actions in question. In this context, the main aim of this contribution is to demonstrate that, despite its still utopic nature, the meeting between the worlds of dance and the educational system is possible, not only as it can draw from many successful experiences, but also because dance reveals considerable potential in educational matters. In order to demonstrate this possibility and study in depth the conditions of implementation and the fecundity of choreographic projects in the school milieu, I conducted a survey between 2013 and 2015, covering several French regions. I undertook the task of observing and managed over 80 qualitative interviews with various professionals involved in artistic actions: teachers, dancers, choreographers, heads of cultural institutions, members of the National Education administration and representatives of supervisory authorities at a local and national level. The first part of the work sets out to situate the place of choreographic art in the various steps of construction of educational and cultural policies. The second part studies the concrete terms and conditions of the carrying out of the work done by artists in schools, and the motivations and expectations of the various actors involved: teachers, representatives of the educational world, artists and administrative representatives of cultural bodies. The third part updates the main factors determining the quality and fecundity of the actions undertaken. It aspires to present the choices and appropriate checks necessary in the conception and implementation of artistic actions and the stakes which underlie the principal debates on the presence of dance in schools.

Keywords: dance, choreographic art, utopia.

Culture Counts: A culture of counting and what it means for arts evaluation and 'data-driven' policy

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Hilary GLOW, Department of Management, Deakin University, Australia
Katya JOHANSON, School of Communication and Creative Arts, Deakin University, Australia

Abstract

Arts policy has a turbulent but longstanding relationship with the concept of 'quality' and the ways in which organisations can measure, evaluate and account for it. This paper looks at Culture Counts, an evaluation system and digital platform for data collection and reporting, which has been developed and extensively trialled in the UK and Australia. Culture Counts brings together data from standardised evaluation surveys of different stakeholder groups – audiences, critics, funders and peers, and arts organisations – and provides the means to compare and triangulate data in an accessible format. Furthermore, by accumulating 'big data' from successive surveying of art forms and events across the globe, the system has the potential to support new forms of 'data-driven decision-making' based on machine learning (Dean, 2014) creating public value by improving the quality of arts organisations and their outputs (Bakshi & Throsby, 2012). As a result, it claims to provide a more effective, democratic tool for quality measurement of art, which demonstrates the public value of funding (DCA & Knell, 2014; Mellor, 2014). Through qualitative research with two consortia of organisations involved in pilot projects in Manchester, England and Melbourne, Australia, we explore these claims in their respective national and regional policy contexts. The research compares the reception and promotion of the system by its various stakeholder audiences in both countries, and considers its potential incorporation into policy assessment frameworks and adoption within arts organisations' existing evaluation capacities. We argue that the likeliness of adoption is as much predicated on the appeal of seductive technologies and the mutual support from policy makers and the Culture Counts consultants, as the methodological innovations or promise of public value creation *per se*. At the same time, we question whether public value and greater cultural democracy are achievable when measuring quality, through methods which attempt to establish objective measures but which ultimately privilege institutional values over public participation.

Keywords: quality, arts policy, evaluation, public value, big data.

From the forest to the gallery: collaborations between contemporary artist Ernesto Neto and the Huni Kuin people

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Beatriz Caiuby LABATE, Center for Research and Advanced Studies in Social Anthropology, Mexico

Abstract

This presentation deals with the recent arrival of some Brazilian Indians simultaneously into the urban circuit of alternative therapies and into arts institutions, contextualizing the setting in which contemporary white artist Ernesto Neto has had contact with the Huni Kuin people from Acre and has started their collaborative process. Since 2000, indigenous groups have started to organize experiences with ayahuasca beverage for tourists and for middle-class Brazilians; first, in their remote villages; then, in the cities. Some visual artists, theater actors, and musicians have become particularly interested in drinking ayahuasca as a way of searching for alternatives to Western capitalist rationality and of finding new sensorial inspiration for their work. Ernesto Neto is one of them. Fascinated with the visions, feelings and thoughts that the contact with the Huni Kuin people and that the participation in their ayahuasca rituals have brought to him, Neto has incorporated these elements in his huge penetrable installations. Together with some Huni Kuin, Neto has presented works inspired by the Amazonian forest and by the jiboia serpent spirit in Bilbao (Guggenheim, 2014), São Paulo (Instituto Tomie Otahke, 2014) and Wien (Thyssen Bornemiza – TBA 21). In all occasions, ayahuasca rituals were performed within the arts spaces. This creative/spiritual collaborative process raises interesting and sometimes controversial issues. First of all, normally Brazilian art museums and galleries don't leave much room for Indigenous artists, unlike what has happened in the United States, Canada and Australia. But, even when they do, the presence of indigenous works and subjects in such institutions brings up legal, cultural, and political dilemmas, linked, for example, to the respect of collective and ancient intellectual property and to the stereotyped representation of others. Secondly, the consumption of ayahuasca in Brazil is allowed only in religious and ritual settings; thus, therapies, workshops or aesthetic experiments can be considered illegal. In other countries, the consumption of ayahuasca is also limited and very often illegal. In sum, both the international expansion of urban ayahuasca use, and the shy and recent insertion of Brazilian indigenous arts in museums and galleries could suggest that a neoprimitivist attitude is emerging. They also raise debates about cultural "authenticity," cultural appropriation and commodification.

Keywords: interethnic creative partnerships, visionary art, neoprimitism, Ernesto Neto, Huni Kuin.

Art as Utopia: projecting society through street art

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Raúl A. MORA, Bolivariana Pontifical University, School of Education, Urban Literacies Project, Colombia
Hernando Blandón GÓMEZ, Bolivariana Pontifical University, School of Architecture and Design, Faculty of Graphic Design, Colombia
Dmitry MOSKVIN, National Center for Contemporary Arts, Russia
Piotr CELINSKI, Maria Curie-Sklodowska University, Foundation "Digital Culture", Poland

Abstract
In his works on participatory culture Jenkins (2009) defines participatory culture as a culture with "low barriers to artistic expressions and civic engagement" and "strong support for creating and sharing creations with others" among other characteristics (p. 5). Discussing participatory or action research Colombian philosopher Fals made a strong emphasis on arts, crafts and creativity as a source of knowledge about the society and as a form and method of knowledge dissemination. Creativity as natural human capacity makes arts a language often different from the language of words. The fact that it operates with multiple senses and modes of communication and on both conscious and unconscious levels makes it more inclusive and understandable to larger populations, and, so, a more honest and critical language with a potential of social transformation. Another characteristic of art as a language that especially interests us for this presentation is its utopian message. Developing Benjamin's philosophical views we can say that art may be that impulse that awakens the utopian dream in its both critical and transformative function. Utopia is seen not as a mere escapism from the reality without its therapeutic and revitalizing powers or as a wishful thinking but rather as a reflective vision of present with a clear transformative purpose, as a emancipating alternative of a dream to the hierarchical and oppressive realism. This presentation intends to look at the urban public places as canvas used as a both planned and spontaneous correspondence between both active and passive participants negotiating their visions and projects of their past, present and future, and, so, of their individual, communal and overall collective identities. Based on visual analysis of street art, urban space organization and urban artistic interventions, discourse analysis, and qualitative interviews, this paper will present a comparative analysis of three cities: Medellín, Colombia, Yekaterinburg, Russia, and Lublin, Poland. The central categories of this analysis are the visions of self and its dynamics through artistic expressions in the public urban spaces. All three cases carry examples of utopian visions of the urban development, which present a reflective elaboration of the present-day problems and traumas of the past.

Keywords: urban art, identity, social transformation, participatory culture.

The social narrative of contemporary art exhibitions

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Abstract

Attending to the characteristics of contemporary work of art in its various developments from the mid-twentieth century is possible to achieve the idea that institutional exhibition places tend to be less institutional and formal, giving shelter to new forms of relationship which arise from the disruption of movement with the traditional media of art and their approach. Starting from the mainstreaming of knowledge present in an exhibition space, it is possible to see the composition / display of a narrative construction, chosen with a criterion or a prior conceptual intention, so that the public can establish from the display elements and their experience an intertwining of senses that enable the production of meanings. The importance of narrative as an organizational epistemological device comes from the tendency we have to tell stories. Therefore, the narrative knowledge of the exhibition may be based on the assumption that each one of us will provide meaning to it as an integrated sequence of personal stories. The analysis of the narrative as a perspective within the social interaction assumes that social realities are socially constructed, which derive from the idea that social interaction that can be provided in every way by the organization itself. This means that the narrative can be socially constructed and reproduced in such a way that can contribute to the transmission of knowledge, beliefs and ideological attitudes, norms and organizational values. Thus, extrapolating to the exhibition area, it is conceivable to create a kind of bridge at which works of art are not objects that end in themselves but sociability moments. In other words, the relational aesthetics are an area of particular exchanges that established or produce objects of sociability, proposed by the artist. The discourse, especially rhetoric and tangled with the narrative, becomes a crucial aspect of any cultural institution of contemporary art. This situation occurs with the creation of works and speeches from the artists, the architecture and design spaces or the selection of objects and equipment used in the exhibition; there, every new exhibition is a transformation of the place, modifying, when necessary processes, outputs, outcomes, narratives and ways of communication.

Keywords: exhibition, narrative, social, discourse.

Women and rock music

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Abstract

The field of popular music studies is consensual on presenting rock music as a male field, characterized by gender segregation. Therefore efforts have been made to make visible the experience of women and rock, especially in the UK and USA (Bayton, 1998; Schipers, 2004; Leonard, 2007; Fournet, 2010). Following these efforts, this paper presents the findings of a PhD research on Portuguese women rockers, grounded on 59 in-depth interviews with amateurs. Amateurs are here understood as rock lovers, in the vein of a pragmatic sociology (cf. Hennion, 2007). Looking at how gender and music are co-constructed, this work takes a "music-in-action" theoretical approach (DeNora, 2011) that highlights music as socioecological practice. The concept of affordances captures this process of co-construction. Affordances are the result of practices of appropriation, achieved in and through practical action, in a specific context, in a specific time. The concept of affordances comes from social psychology, but it has been reworked in sociology, highlighting "how the properties of materials or other cultural furnishings, including actors and utterances, can support users, user identities, acts and projects within social worlds" (DeNora, 2013: 46). Based on the case study of women rockers in Portugal, I'll explore the affordances of rock music in everyday life for the participants in my study. This work documents how rock music is an "active ingredient" in social life, as these rock amateurs use music as a template for embodied and gendered ways of being, doing, thinking and feeling.

Keywords: gender, amateurs, music-in-action.

Creative milieus, scenes and transglobal sounds

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Pedro COSTA, ISCTE - University Institute of Lisbon, DINAMIA'CET - University Institute of Lisbon, Portugal

Abstract
Drawing upon the work both authors have been developing for several years on the territoriality of cultural activities and on urban creative scenes, this paper aims to bring a theoretical reflection on the potential of combining the scenes and creative milieus conceptual frameworks in order to disentangle the complexity of the dynamics of cultural production, consumption and mediation processes in contemporary art worlds. Crossing several disciplinary borders and debates, in economics, sociology, cultural and urban studies, a conceptual framework for the analysis of local creative dynamics is proposed, particularizing for the case of underground music scenes. On one hand, the creative milieu approach, drawing upon the innovative milieu concept, comprises three interdependent analytical layers which enable us to understand the territorial dynamics that are present in these processes: (1) a specific local productive system (be it more production or consumption driven, be it more locally or externally oriented, be it more or less diversified, but naturally territorially embedded in its historic, cultural, social, economic geographical, physical characteristics); (2) a particular governance system, linked to the coordination mechanisms of the socio-economic relations between those agents (expressing the regulation mechanisms, formal and informal, self or externally oriented, be it market, public action, hierarchies, interdependencies, etc.); and (3) a representations system, involving the symbolic sphere, both considering the internal and external images that are produced and reproduced about the area. On the other hand, the scenes approach, enables us to articulate culture, society and territory, assuming that a scene is the specific result of this articulation, being (4) a cultural milieu, (5) consisting of multiple actors, such as musicians, producers, promoters, critics, audiences, (6) who share among themselves different roles (some being audiences, or promoters, or co-producers of others), (7) that refer to sets of values and activities, not only music-based, but also performance, communication, aesthetics or corporal hexis related, (8) whose combined effect creates an artistic and cultural atmosphere that penetrates and distinguishes a given territory, be it a neighbourhood, an urban district, a city, a region, or a virtual world. Crossing these two perspectives, a conceptual framework to understand the importance of local/global communities in these art worlds is proposed, highlighting the importance of local and specific territorial dynamics in the constitution and development of these music scenes.

Keywords: creative milieu, scenes, music, communities, local/global, territory.

H

Creating a memorial: a battle between power, emotions and democracy?

Målfrid Irene HAGEN, Sociologist & Visual Artist, Norway

Abstract

In this paper I look at the process and public debates around implementing a memorial monument for the terror attacks in Norway in 2011. After the attacks against the Government Building Complex in Oslo and the Labor Youth Organizations summer camp at Utøya Island on July 22. 2011, the government decided to create a memorial monument for each location, planned to be completed in 2015. An art competition was arranged, and the winner was announced in February 2014. While there were no protests against the Oslo-monument, the Utøya-monument, called "Memory Wound", created heavy resistance and media debates. One of several reasons was that the neighbors of the planned Utøya monument, who were the first to start rescuing youths from Utøya Island during the terror attack, were not included in the process of selecting and implementing the artwork. Another reason was their experience of that the act of terror appears too explicit in the monument; a deep cut through a headland at the landside of Utøya island. Consequently they see the monument as a wound that will remind them about the terror every day in the future. The process was led by an art committee with six members appointed by KORO, the organization responsible for the Norwegian Governments collection of art in public spaces. The art committee was also the jury of the art competition. Only one of the six members was educated within visual art, while several of the others represented the victims and governmental branches, to meet the obligations of democracy and contribution of the victims. However, they forgot to include the neighbors and rescuers, who claim the process was not democratic. While most professional artists avoid expressing a topic too explicit, as this may reduce the quality of the artwork, the jury has seemingly not considered this problem, and one may wonder if this might be due to the weak representation of art experts in the jury. However, due to the resistance, expressed in massive public debates, the completion of the memorial monument was postponed to 2016, and in January 2016 it was postponed for the second time, without a new date for expected completion.

Keywords: power, emotions, democracy, cultural policies, public art.

Listening to (dis)ability: voice, creativity and improvisation

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Abstract

How do notions of creativity construct the performativity of identities? Despite the dynamic and fragmented nature of self-identity, we often find musical tropes that appeal to the notion of a singular artistic voice that shapes the concrete boundaries of the individual. This article examines the real-time contingency of representational identities that are shaped by cultural and musical genre-based perceptions of creativity. In particular the research addresses how creativity is conceived and constituted by examining improvisational practice in jazz as it has developed in 20th century United States and free improvisation in the *Otoasobi* ensemble, which is made up of children and young adults with cognitive disabilities. Data was collected over a ten-month period of ethnographic fieldwork on musical learning with *Otoasobi* in Kobe, Japan employing improvisation as a methodological practice-based boundary object between domains of tacit knowledge associated with improvisational styles. The article offers a view into the real-time production and transformation of identities as calibrated to cultural evaluations of creativity.

Keywords: creativity, performance studies, improvisation, Japanese, disability, non-representational.

Future's Venture Foundation: making the space for art to move onwards

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Abstract

By definition, transdisciplinary art is an oxymoron. However, we may view transdisciplinarity itself to be a creative process; perhaps, the process of 'creativity in transition'? But this would only ever be part of the story. By definition, transition implies a journey metaphor, so how might we get from here to there; from where we are now to where we want to be? Where is here and there? How long will it take to get there? And what might be there when we arrive? The future is not given (Prigogine 2003), so uncertainty will always contribute to the fate of any evolution, or 'ecology in action' (Morin 2005). Our explorations will only ever be part of the journey. From its closure in 2006 the pioneering UK celebratory arts company, Welfare State International, underwent an uncomfortable ten-year evolution. Through several incarnations of Lanternhouse International, it emerged as the Futures' Venture Foundation (FVF), an anti-establishment arts funding charity to promote social and environmental change. In many ways this transition mimicked that of complexity, as a system passes from order to disorder to organisation. But this is only part of the process. With an anticipated seven-year lifespan and a Manifesto based on the aspirations of those who considered themselves to be 'outcasts', FVF developed the Radical Independent Arts Fund. The Fund is aimed at addressing issues of social and environmental injustice, creatively, and in 2016 it made its first awards. The whole process could be likened to the concept of '*Panarchy: Understanding Transformations in Human and Natural Systems'* (Gunderson & Holling 2002). And this is only part of the story. This paper considers the potential emergence of a novel arts organisation as a way 'to intervene in the system, or 'make the space for life to move onwards' (Ingold 2013, Capra 2002, Meadows 1999, Pirsig 1993). As Margaret Mead is credited with saying: 'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has'. Of course, this too is only part of the story.

Keywords: panarchy, futures, making, questions, emergence, transdisciplinarity, transition.

A creative meeting between Sámi contemporary art and the past

Tuija HAUTALA-HIRVIOJA, Faculty of Art and Design, University of Lapland, Finland

Abstract

The Sámi are an indigenous people living in the areas of Norway, Sweden, Finland and Russia; together with the Greenlandic Inuit, they are the only group recognized as an indigenous people in the area of the European Union. They (about 76,000–110,000 altogether) are in the minority in all the four countries. According to UNESCO's classification, all the Sámi languages are endangered. The International Labour Organization (ILO) Convention No. 169, which dealt with the rights of indigenous peoples, resolved in 1989 to safeguard the preservation of indigenous peoples' languages and cultures. Only Norway had ratified the ILO convention. Traditionally, the Sámi are reindeer herders, fishermen and hunters, but today they carry on modern professions and livelihoods and live out of Sámi area. Sámi aesthetics and sense of beauty were joined with practicality and expressed in handicraft, duodji, which was firmly connected with the sphere of life and livelihoods. There was no word for the art, and the word dáidda was established as part of the Sámi language as late as the 1970s. In the 1980s, visual art has become as significant an art form as the literature, music and theatre that reflected and developed the new Sámi identity. In the presentation, I discuss the importance of history, colonialism, identity and cultural heritage for contemporary Sámi art. The aim is to answer the question: How do Sámi traditional aesthetic, ancient mythology, colonial history and identity debate influence on contemporary Sámi fine art?

Keywords: Sámi, contemporary art, cultural heritage, identity, decolonialism.

Opera for the masses? Finnish data on first performances since 1990

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Sari KARTTUNEN, Finnish Foundation for Cultural Policy Research, Finland

Abstract

According to the famous statement by Slavoj Žižek and Mladen Dolar (2002), opera is a dead art form. The philosophers even claim that opera died twice. To begin with, opera was born dead as it did not originate from contemporaneous culture, but was an attempt to revive Greek tragedy. The second time it died when most of the established opera houses began to concentrate on classical-romantic works that embrace meanings and political contexts unknown to today's audiences. The second death was made worse by the lack of new commissions (Till 2012). Public attitudes also label opera as something elitist and obsolete, and many musicologists nurture similar ideas in their writings as well. The general definitions of opera in music dictionaries and other scholarly sources cultivate terms such as 'high art', 'high-class art', 'extravagant', 'grandiose', 'refined' or 'aristocratic' (e.g., Arnold et al 2015). The widely-held suspicions against opera culminate in the stereotypical figure of the 'fat lady singing' – understood as artificial and unnatural – thus stigmatizing, ridiculing and demonizing the whole art form. In this paper we explore Žižek's and Dolar's claim that opera is dead against Finnish data on premieres and argue that it does not apply. In Finland opera is anything but a fading cultural phenomenon. Since 1990 almost 300 operatic works have been commissioned, composed, and premiered, thus continuing the Finnish opera boom that started already in the 1970s (Heiniö 1999). The peak was reached in 2011 with 23 first performances (Hautsalo 2015). Every fifth opera in Finland is written for children. In addition, contemporary librettos often deal with current issues, such as fitness, sexual orientation, burnout, suicide or poverty. Many new operas have been commissioned by local associations or festivity committees, thus witnessing to the popularity of the art form in Finland.

Keywords: opera, elitist, popular, boom.

'Poor Neighbours'- The construction of the Hungarian jazz scene

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Adam SER, Corvinus University of Budapest, Hungary

Abstract

Jazz studies is an interdisciplinary area of academic research engaging with jazz-related issues such as race, ethnicity and gender, improvisation or modernism. Although from the 1940s generations of scholars focused their attention towards the examination of jazz as a musical and cultural phenomena, some scholars argue that the extramusical relevance of jazz is studied by an 'academic underground'. Despite the recent growing popularity of this field of study, especially in the Anglo-Saxon academic world, in Hungary the sociological literature on contemporary jazz is practically non-existent. Our research aims to bring the art world of contemporary Hungarian jazz musicians into the centre of sociological investigation, leaning mainly on the theoretical apparatus of two classic predecessors; Becker's theory of art worlds and Pierre Bourdieu's relational theory of artistic fields. Our research is the first cultural sociological inquiry that investigates the contemporary Hungarian jazz scene, focusing on the symbolic stratification within the scene and the economic possibilities of agents considered as creative workers. More than 20 interviews made through 16 months (from 2014 autumn until 2016 spring) and a survey with young jazz musicians provide the empirical basis of the analysis, alongside the observation of jam sessions and numerous informal conversations with jazz musicians. In providing a model of the symbolic distinctions and oppositions characterizing this specific artistic field, we have targeted three specific areas for analysis. First, by focusing on the individual strategies of musicians regarding the reconciliation of artistic motivation and economic profits, it becomes possible to typify the economic strategies related to subfields of Hungarian jazz (free jazz, mainstream jazz, bossa nova, traditional big band, crossover etc.). Second, the problematic of symbolic exclusion, self-segregation and symbolic racism is put under scrutiny by analysing the patterns of exclusion and cooperation. On the one hand, we analyse how certain groups of musicians related to the above listed styles reflect on each other, and we elaborate the question to what extent 'gypsy jazz' is an aesthetic phenomena characterized by traditional bebop style played with high level of virtuosity, and a relatively closed subgroup within the jazz field characterized by strong ethnic ties and family relations. Finally we outline the reasons why members of this fragmented artistic community consider themselves as 'poor neighbours' compared to classical musicians.

Keywords: jazz scene, field, art world, creative work.

Art criticism as part of the 'eco-systems' of the arts

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Abstract

In my paper I want to elaborate upon the discussion of the art world as an ecosystem. The idea of the ecosystem is basically a dialogic, inter-related and inter-dependable system of relations where each part has a specific function to one another. Ecosystems functions organically in balance, but without any necessarily logical hierarchical order. With its origins in biology and environmental sciences, the concepts of ecology and ecosystems has wandered through cultural anthropology among other discourses into the discussion of the sociological aspects of the art world, art system or art discourse. Examples of the use of ecosystems of the arts differ from analyses focused on organizations (NCAR report, 2014) to specific societal functions of contemporary art (Karttunen&Virolainen, 2016) and structures of the art market (business ecosystems). More generally the concept has been used metaphorically in the discussion on discerning changes in the actions, positions and roles of art world actors (Elfving, 2015) as well as abstracted parts of the productions of works of art and the aesthetic strategies involved. (Theater/Paavolainen, 2011, Moving image/Ahtila, 2014). In my paper I ask: If the notion of ecosystem is adapted on the practices of the art world, how should we understand it in relation to the multidisciplinary functions of critical reflection, in a situation where the traditional conditions and structures for verbal and literal art analysis are in a flux. My references are based on research and analysis of the situation in Finland. (Jaakkola, 2015). After a short overview of the concepts in use, I discuss cases from Finnish and Norwegian discourses and practices of current art criticism. The questions concern for example the relation between art journalism and art criticism as well as on how art- and media-institutions relate to the significance and functions of art criticism. (mm. www.taike.fi, Kritiikin Uutiset 1/2016, www.kunstkritikk.no)

Keywords: art criticism, eco-systems, relationality, critical reflection.

The volatility of creative business centres. A study of cultural production and creative industries policies

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Pawan BHANSING, Department of Media and Communication, Erasmus University of Rotterdam, Netherlands

Abstract
It is generally acknowledged that the modern-day economy increasingly revolves around the creative design and branding of products, as well as the symbolic 'consumption' of experiences. Questions on how to maximize such creativity and innovation in individuals or enterprises need to be understood as questions into where creativity and innovation are located. As Pratt & Jefcutt (2009: 4) suggest, they are always socially and economically situated in contexts where they may be nurtured, developed and shared. Creativity is addressed as a process that needs knowledge and networks to enable the translation of new ideas into innovative goods and services. Clustering in creative business centres may well provide the interaction processes needed to stimulate innovation. In an atmosphere of growing interurban competition, increasing mobility of capital and the waning importance of physical location factors, cities now profile themselves by investing in the creative business sectors. To what extent are such policies effective in terms of innovativeness and sustainability of the creative industries?In this paper we have studied 10 semi-public creative business centres (CBC's) in the Netherlands, which locate some 1000 creative businesses. This research builds on 20 semi-structured in-depth interviews (conducted between October 2013 and October 2015) with CBC managers and owners as well as policy officers in the municipalities concerned. Our analysis is informed by regime theory (Harris & Milkis 1996; Mossberger & Stoker 2001; Stone 1989). A policy regime approach allows us to not only carefully analyse the coalitions, paradigms, institutions, policy instruments and legitimations of urban creative industries policies but can also clarify the dynamics of policy regime change and the changes in specific measures towards CBC's. The paper will argue and substantiate that the volatility of the regimes of creative industries policies have resulted in blurred policies indistinctly delineating economic or cultural goals. The majority of the CBC's studied suffer from substantial financial problems as well as organisational and managerial vacillation. The result is increasing ambiguity among the entrepreneurs in these buildings, taking the focus away from issues of innovation and creativity, to uncertainty and survival.

Keywords: studies of music, film, psychology, education.

It lies within – artists and their work with materials in educational processes

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Abstract

It is possible to follow artist's trace in education far back. In Germany brought the 70ies some major questions and set path for developments for artists work in schools. Even if the institutional funding of artists in schools rested in the 1980ies and '90ies (cf. Mörsch 2005, 8) there is a renewal since the beginning of the new millennium. At least the full-time school brought some new dynamics in this topic. Oliver Scheytt is speaking in this context from artists as the most influential experts in the formation of curricula activities (vgl. Scheytt 2008, 233). And a lot of artists work in their career with kids, at schools, kindergartens or the extracurricular sector. Though they have quite an impact on identity making for young people. But how do artists proceed in educational processes? Which kind of approach do they have? Are there specifics in the way they communicate artistic practices with children and teenagers? Thesis is, that artists have an own approach when they are active in educational settings. In the observed cases it is a special use of materials in the educational process. Interviews with artists in a professional training for methodic-didactic and inter-professional development show interesting findings for this interrelation. The talk will present material – interviews and participating observation - collected in the training and it's consequential analysis. These are partial results of the research project "Course of Competences: Culture – Education – Cooperation" (original title: "Kompetenzkurs Kultur – Bildung – Kooperation: Weiterbildung zur Entwicklung methodisch-didaktischer und interprofessioneller Kompetenzen von Kulturschaffenden in Ganztagsschulen und lokalen Bildungslandschaften") funded by the Federal Ministry of Education and Research.

Keywords: arts education, artists as educators, material in educational processes, methodic procedures.

Linden Fiction 2050: 'Creative Writing' as empowerment for a participative neighbourhood development

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Abstract

This paper is part of an interdisciplinary research project called "The City as Space of Possibility", describing and analysing artistic initiatives for a sustainable urban development in Hannover, Germany. The paper outlines and reflects on the participants', organizers' and further cooperation partners' experiences with the aesthetic stimuli of the project "Linden Fiction 2050" for a participative urban development in the Hannover neighbourhood of Linden. "Linden Fiction 2050" is a creative writing process initiated by the cultural centre "Faust" in Linden. In 2015, the residents of this neighbourhood were invited by the Faust cultural centre to create fictional texts on their wishes and on positive utopias about Linden for the year 2050. "Linden Fiction 2050" does understand itself as an artistic and aesthetic neighbourhood project for empowering the inhabitants of Linden to shape their lives in the district in a sustainable way. In our presentation we will address three aspects in the context of our multi-layered qualitative empirical research on "Linden Fiction 2050", on the basis of our semi-structured interview data: 1) motivations and individual pre-requisites (e.g. knowledge, experiences in the urban environment, competences, socialisation, political framework) to engage in the project; 2) transformative experiences during the writing processes (gaining new insights, changing perspectives, new practices); 3) individual and collective aftermath, empowerment effects and requests. Theoretically, we will refer to discussions in the field of urban sociology (Pinder 2008, Schäfer 2010), participatory research (Selle 2013, Bauriedl 2010, 2016, Fainstein 2011) and cultural education (Rittelmeyer 2012). Besides, we will examine the link and official structures between aesthetic stimuli and different dimensions of sustainable urban development, since co-operations between administration officials, concerned with urban sustainability, and arts producing institutions are not common in Germany. Our results will be interpreted against the background of empirical data from other creative participatory urban development projects to better understand the articulated barriers and drivers in a more general context.

Keywords: aesthetic intervention, participative urban development, positive utopias.

Art in public services: artists' multi-professionalism, multiple job-holding and hybridity

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Heli ANSIO, Finnish Institute of Occupational Health, Finland
Sara LINDSTRÖM, Finnish Institute of Occupational Health, Finland
Piia SEPPÄLÄ, Finnish Institute of Occupational Health, Finland
Patrick FURU, University of the Arts Helsinki - Sibelius Academy, Department of Arts Management, Finland

Abstract

Our presentation is linked to a Finnish research project ArtsEqual: The Arts as Public Service. The research project understands art as public service and examines how art could advance equality and well-being in society. In Finland, the arts field and artistic professions have undergone profound changes during recent decades, due to, for example, the construction and deconstruction of the welfare state, the increase in art education, a higher numbers of artists, and the introduction of the so-called applied arts. How does understanding art as a public service further affect artistic professions? Arts-based initiatives in work communities, schools, health services etc. provide new environments for artists' work. The new working contexts challenge artists' professional expertise and also their identities. They also require multi-professional collaboration. On the other hand, artists themselves often have multiple professional skills and many hold multiple jobs. Artists' multiple job-holding is very common in Finland as well as in many other countries, and it has become commonplace in research to classify the working habits of artists into three types of jobs: creative or arts work, arts-related work and non-arts work. Some artists divide their working time between these different types of jobs, while for others the divisions make no sense at all. Researchers have utilized the term *hybrid artist* (see Abbing 2002; van Winkel, Gielen & Zwaan 2012) to analyze artists' multiple job-holding, and moreover, their practices and conceptualizations of autonomous art, applied art, socially engaged art, community art, and/or commercial art. Our research contributes to the discussion by examining the ways Finnish artists from different fields of art understand and negotiate their hybrid working practices and professional identities. Our research approaches the hybridization of artistic professions by way of qualitative interview data. The presentation is based on preliminary analysis of the interview data.

Keywords: public services, hybridity, artists, multiple job-holding, multi-professionalism.

The case of 'Audience Education Project' from Tate

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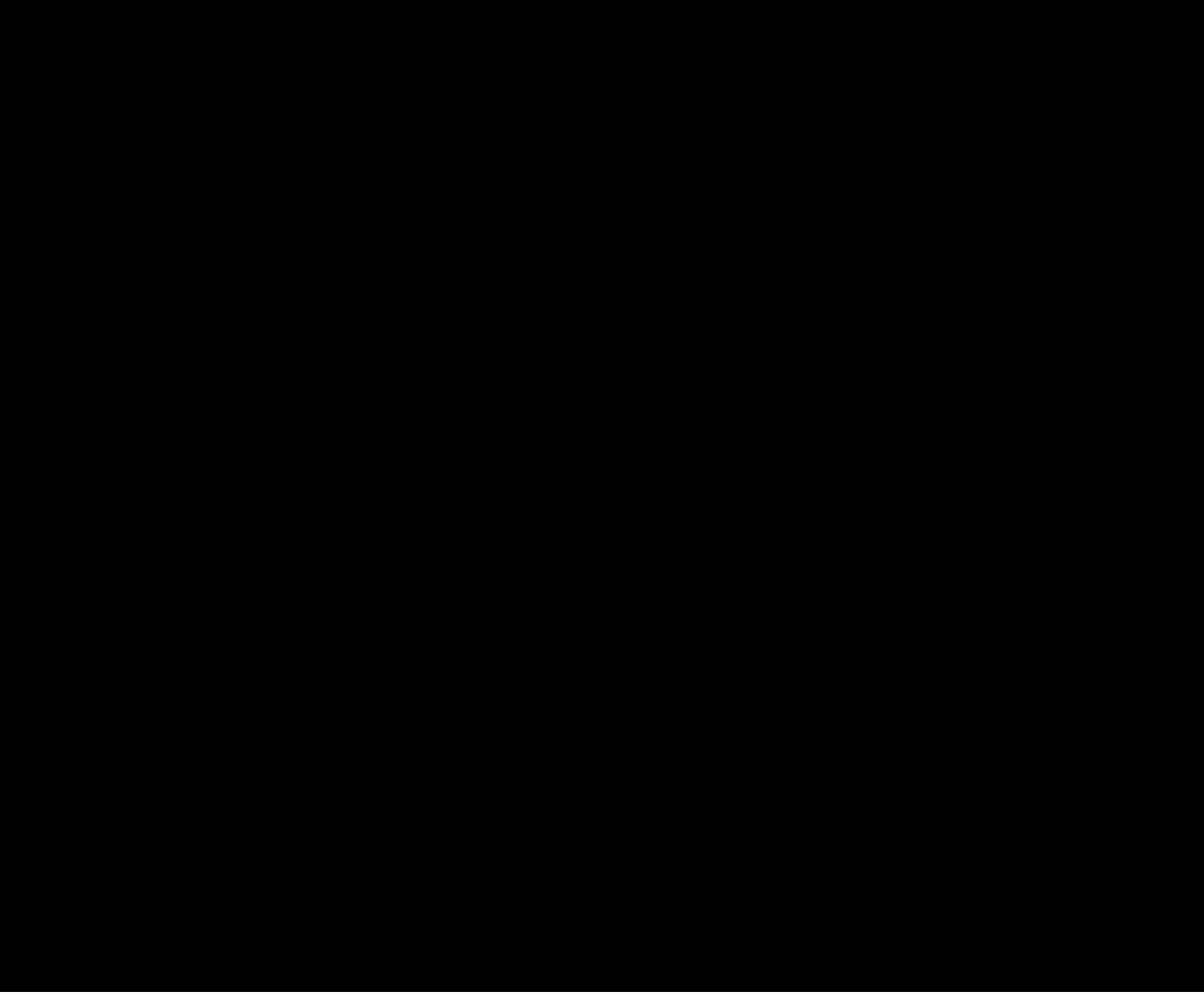
Abstract

With several audience education project case from Tate this paper want to discuss how art museum through an art education project let people connect or communicated with art work and meanwhile with each other. Then art become a new beginning of dialogue, share experience, discussion, and all kinds of communication. This paper will include several parts. First, I will introduce The Tanks project of Tate Modern give the background of project. Second, I will describe the participation education programs Family Day: Film Action in the Tanks, I will select art work of artist Anna Lucas to analyse. Through this work I want explain how audience with their participation changed the artist's intention. Third, I will introduce the artist work Light Music of Lis Rhodes, through this work I want to analyse the meanings of audience participation for the art work and meanwhile I also want explain how the people from different culture let the participation have a different result. In fourth part I will discuss education program that extend beyond Tate. Through social media TATE track project invite audience create music express their experience which bring out by visual arts work, and then with internet both these music and visual art work were shared by whole world. Turner Prize belong into Tate, at 2007 they invited taxi driver join their education programs. Every taxi which join the program have a camera Installed in the car, it will record the conversation between driver and passenger. The space of taxi located between private and public, in here, the conversation about the contemporary art happened in people's normal life. At last, I will analyse why art museum have this change which means from focus on object to focus on audience. Meanwhile I will present some scholar's research on audience participation, and describe how these theories have affected arts education programs. This paper aims to shape the audience education programs exploration that happened in art museum, and with these cases let us to think what kinds of Interaction and communication will bring more meanings.

Keywords: art audience, participation, art education project.



Arts, social transformation and creativity. The contribution of artists in the development of urban cultural policy

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Abstract

As part of a diversification of cultural policies, since the 1990s, albeit with greater intensity in 2000 in the Latin American context, a 'new' area of (cultural) policies emerges proposing arts as a strategy for social transformation. In a significant number, these were developed from proposals of artistic groups and community experiences that questioned and resignifyed hegemonic discourses about the social role of arts and their potential to creatively develop inclusive policies. These proposals intended to struggle against urban segregation, stigmatization of vulnerable groups and unequal opportunities for access and participation in culture and arts, as part of a paradigm of participatory democracy, calling for the expansion of (cultural) rights. In this work I propose to analyze the role of different experiences – which include the trajectories of groups of independent artists now conformed on 'organizations' of civil society and turned-activists, managers/ cultural workers and even public officials- in proposing critical alternatives to paradigms that have characterized cultural policies. Among other things, they have often reproduced processes of segregation and inequality installing culture as 'resource' to combat the unwanted effects of neoliberalism promoting the development of 'economies' and 'creative cities'. The intention is to analyze options to these paradigms that not only care about the possibilities for development and growth through arts and culture but also offer redistributive strategies struggling against inequalities to ensure equal opportunities for access and participation in cultural urban life. The associative phenomenon and its links with the State will be worked from proposals that go beyond the myth of the unit and virtuous character of civil society and some key state vision that sees it as a homogeneous and undifferentiated administrative body. By focusing on the heterogeneity of both spheres and their many and various types of relations - cooperation, democratic participation, co-optation, pressure, demand, confrontation- I propose to analyze specific cases of transformative proposals related to circus arts Argentina.

Keywords: cultural policies, State, civil society, innovative development, circus art.

J

Alternative art schools in London: Urban regeneration as site for pedagogic autonomy

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Abstract

With the tripling of tuition fees for higher education (HE) in England and Wales in 2011 and the gradual absorption of art schools into the context of the neoliberal university, a considerable number of artist-led training opportunities emerged across the UK in response to the need for affordable art school education. This research looks into 3 different models for alternative art schools that have emerged in London over the last 3 years. These initiatives respond to the need for accessible and appropriate training for visual artists in connection with affordable studio space provision in which continued learning within a peer-to-peer context can be facilitated. Through this the schools enact ideals and rights that are not as visible at present, but are common sense by looking at publically funded art academies in continental Europe and the historic connotation of art schools in the UK as an accessible alternative to university offering social upward mobility to marginalised communities. Hence this research considers the arrival of alternative art schools as a form of symbolic activism against neo-liberal academia, by discussing how their modes of operation nurture artistic practice outside the existing institutional frameworks and pressures of the art market. Many of the existing university-based fine art departments are geared towards measuring success on a commercial ladder rather than providing the open and critical context needed for establishing truly articulate artistic positions. To run the schools as cost neutral as possible, they are based at sites of looming regeneration in particular situated at or nearby large social housing estates, which are likely to be redeveloped over the next 10 years. This on the one hand provides opportunities for the students to work in a socially engaged context, but on the other artists feel the pressure of instant productivity or instrumentalisation of their work during a time where experimentation and being able to fail is key. Each operational model of the schools is fundamentally structured around the nature of the artistic practices they explore, ranging from traditional studio-based work to socially-engaged practices; with the latter providing more opportunities to attract public funding than with solely studio-based work. In conclusion I will discuss how these initiatives are an example of the diversifying roles of artists as actors in the urban change process and also in enacting institutional utopias through becoming self-organised in the common goal to firstly sustain artistic livelihoods in a global city and secondly to provide the capacity for "(re)production" of artistic discourse and talent. Beyond this I argue that alternative art schools provide a clear message of resilience for artists and local communities, offering hope for small-scale system change at the intersection between HE and regeneration as dual problem solving.

Keywords: art schools, visual arts, urban regeneration, alternative institutions, social engagement.

Art and organic solidarity: The death of 'solidarity forever' and the rise of flat organising and participative art?

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Abstract

This paper examines the relationship between art and labour organising. The starting point of our analysis is that traditionally there has been only a limited use of art (primarily music) linked to labour organising. Following Hyman's argument that traditional labour organising prioritised mechanical solidarity, we argue that a key reason for the lack of engagement between art and labour organising has been the difficulties in using art works, which are cultural expressions open to multiple readings, to cement a form of uniform mechanical solidarity. If the future of labour organising should lie with articulating organic solidarity, as Hyman also argues, does this open up a new space for the role of art in labour organising? We address this key question through the analysis of an extreme case of flat, participative organising, which prioritises organic over mechanical solidarity. The case is of 'Justice for Domestic Workers', a self-help group of migrant domestic workers in London. We outline the flat organising processes of the group. We outline the use of participative art within J4DW. We show that art was constructed as a safe space for participation, in which both individual and collective identities of workers were articulated, and in which a form of cognitive questioning took place. We show that the use of art in this case appears successful and sustainable. We argue that the successful use of art in this case stemmed from the symbiosis between the flat participative (related to organic solidarity) modes of both organising and art use. In our conclusion, we acknowledge the limitations in lessons to be gleaned from an extreme case, but still suggest that there may be more space for art in labour organising in an era where organic solidarity is emphasized, than existed in the era when the mechanical Solidarity Forever was the song to be sung.

Keywords: art, labour organising, arts, participative modes, participation.

Artist welfare policy and its categorization conflict as identity politics: new evolvement of collective identity of Korean artists

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Abstract

This article examines to what extent an artist welfare system can produce a categorization conflict as identity politics. The case focused is Korean Artist Welfare Act (KAWA), which aims to provide social protection to artists through economic support as well as legislation on artist status. Based on the interview with visual artists in relation to their artist definition, as a way to recognize artist status, this article will explore a new evolvement of collective artist identity by the category of KAWA recipients. In order to be recognized by KAWA scheme as an artist, individuals must prove that they have been involved in 'official' artistic activities or earned certain level of income from their artistic activities. Until now more than 20,000 individuals passed the criteria; they receive an artist certificate and are entitled to use 'Artist Pass', which includes discounts for the admission of cultural institutions. They also have advantages in applying for other state grants because of the status they are recognized by KAWA. This implementation process of KAWA from 2012 entails recognition process, excluding others who cannot or do not pass the criteria. The interview reveals that individuals began to talk about "to be an artist" in relation to the status KAWA endows, regardless of whether they passed the criteria or not. This is true to even those who disagree with or simply show no interest in the scheme of KAWA. That kind of categorization can be understood in terms of identity politics between the artists as political actors. When artists categorize 'KAWA artist', they use rather ambiguous and subjective terms such as true artist, full-time artist or talented artist, instead of mentioning KAWA's actual criteria as the administrative definition endowing the legal status as artist. This categorization discloses their definitions of artist, which are competing with the administrative definition of KAWA. The artists as political actors are seen to be struggling towards the social resource, by taking not only a morally dominant position but also a means to decision-making process concerning the distribution of social resources under the name of artists. To conclude, the welfare politics of KAWA is working beyond the economic aspect; the members of Korean art world began to participate actively in a public sphere to answer 'who is an artist'.

Keywords: Korean Artist Welfare Act, visual artists, artist policy, categorization conflict, collective identity.

Through boycott toward unity? The reactions of Israeli artists on international BDS movement, and the boycott's impact on their national identity

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Abstract

The BDS (Boycott, Divestment, Sanctions) movement is aiming at economic, academic and cultural isolation of Israel through penalization of Israeli artists performing abroad, world artists performing in Israel, and those collaborating with any of the aforementioned. As has been argued, outside pressure often brings a group closer together, cementing thus its identity (Na Thalang 2009). Does the cultural boycott have this impact on Israeli artists? Does it stimulate cohesion of the artistic community, or do artists react in different or even conflicting ways?

A comparison of top-down restrictions on Israeli art in states officially closed to Israeli products and the actions of BDS reveals a major difference in their effects: the top-down obstacles are in the age of omnipresent and fast-paced means of communication being derogated, and unsolicited isolation may even lead to a heightened interest in 'forbidden fruits' (such as in the case of the Israeli metal band Orphaned Land that has a numerous and loyal audience in Arab countries that cannot see the band at their homes, thus gathering for the band's concerts in Turkey and following them avidly online). On the other hand, the growing popular boycott movement with its unpredictable actions is far more distressing for the artists, pushing them to react. The paper will describe the artists' reactions to BDS on multiple cases. It will analyze a) public statements of Israeli artists reacting to boycott efforts; b) actions taken by Israeli artists in reaction to boycott, such as resignations from festivals; c) efforts to counter boycott and Israeli artistic community's reactions to such. The paper shows that even though the majority of artists oppose the cultural boycott, their reactions to it differ dramatically, in some cases with strengthened national rhetoric, in others adopting critical stance toward their own political representation, in yet others trying to cultivate an independent stance.

Keywords: cultural diplomacy, boycott, BDS, Israel.

K

Contracts of participation: How participatory art is making and breaking the rules of audience behaviour

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Abstract

A large part of contemporary art is about relations between people: art projects are built as events and situations that engage non-artist laymen as co-producers of the projects or as users of them. These projects forge or alter the contracts, tacit or explicit, that human relationships are based on and that guide an exhibition visit. With participatory art a new actor has emerged alongside the artist and the spectator: the participator. 'Participator' defines a position rather than an individualised participant: a 'participator function' akin to Foucault's 'author function'. This role has brought a new element into the production and presentation of art projects, which traditionally have included negotiations and contracts between the artist and the institution. Managing the involvement of outside participants is to a large extent a wild area. Contracts of participation mainly remain tacit and unwritten, often leading to (sometimes solicited?) misunderstanding and even conflict when the role of the participator has not been clearly laid out. Written contracts for participators are of two kinds: regulating the *use* of artworks, comparable to company disclaimers transferring the responsibility to the consumer; or regulating the *production* of the work and defining the relationships in terms of labour, content production, and copyright. The paper suggests that the move from unwritten social contracts to formal and written contracts has occurred only recently as the exhibiting and producing institutions are faced with unforeseen issues with audience participation. This development is partly due to a general tendency of 'contractualisation' in society but gets urgent particularly when economic interests become more pertinent. The contracts that the participators are asked to sign or to observe do not protect them, but are put in place in order to protect companies and the producing or exhibiting institution. The participator is asked to sign away or agree on restrictions on his/her rights. Using some concrete examples, this presentation explores the ways in which contractual conventions are negotiated or challenged, and relationships between participators, artists and institutions (re)structured.

Keywords: contemporary art, participation, contracts.

Theatre production as an example of imbalance between public policies and markets expectations

Stribor Kuric KARDELIS, Universidad Complutense de Madrid, Spain

Abstract

The proposed presentation will discuss a part of my doctoral research project where the central figure of analysis are a series of emerging models of theatre production that have been intensifying in recent years with the decline of funding and procurement by the public sector in Spain. I call them models of 'dramatic craftsmanship'. To analyse these new figures of theatre production, the project is formed by two different but complementary axes: The first one is based on the political and economic dimensions of the productive sector in which these models are embedded; its characteristics and its functioning. The second axis is the social and psychological dimensions of the creative worker in the sector focusing on theatre actors and actresses. Following these two axes, the main aim of the project is to obtain a better understanding of the process of labour subjectivity building that defines creative workers in theatre in relation to the productive context that surrounds them. For this presentation, I will focus on the first phase of the research project which will be based on the generation of a cartography of the various platforms surrounding theatre production as unions, business associations, theatre networks and representatives of cultural areas in the local and national administration. I will discuss their characteristics, evolution in the last years and influence over the conditions of the sector. The methodology will be based primarily on qualitative techniques implemented in Madrid; mainly a series of in-depth interviews to expert informants and key agents from the platforms discussed above. To complement this approach, I am also using secondary sources of quantitative information, which describe what nowadays is known as the cultural and creative industries in Spain. In conclusion, analysing the context surrounding theatre production and the public policies that have been influencing it during the last years will allow us to identify emerging models of production and distribution of creative artefacts which will inevitably affect the way creative workers experience their work; which is generally based on a raise in precariousness, flexibility and personal risks.

Keywords: theatre production, precariousness, public policies, cultural and creative industries, dramatic craftsmanship.

How do artists create identities as entrepreneurs?

Zuhal KAVACIK, Hamburg University, Germany
Alexander GEIMER, Hamburg University, Germany

Abstract

In a time of financial crisis, the relationship between art and economics has become more intertwined than ever before. In the context of neoliberal capitalism, artists of today are challenged to become creative entrepreneurs obtaining financial profits out of artistic production (cf. Boltanski/ Chiapello, 2005; Towse (ed.), 2011). This does, however, cause artists to confront the opposing logics of economy and art: While, on the one hand, artists have to find ways of promoting and commercializing their work of art within an uncertain and ever-changing art market (cf. Bröckling, 2007). They face, on the other hand, a "renaissance of authenticity" (Rössner/ Uhl, 2012). This "norm of identity" (Geimer, 2014) refers to the claim that the art has to be original, sincere and the expression of artist's personal experiences rather than a strategic adjustment to the requirements pertaining to the art market (cf. Müller-Jentsch, 2011). Yet, empirical material in which ways of dealing with these conflicting demands of art and economy has not been examined sufficiently enough, particularly not from a sociological point of view (Cowen 2011).

The purpose of present work is twofold: First, we aim to state which kind of challenges artists face in their everyday life (including the process of production, promotion and commercialization of art work). And second, we analyse the different ways of identity and habitus formation in which artists bear the contradistinctions of art and economy within their individual life. To this end, we use empirical data retrieved from a current project (Geimer, 2015-2017), notably semi-structured interviews and group-discussions with artists from fine arts. In order to understand how implied norms lead to artists' actions, the documentary method (Bohnsack, 2003) with enhancements concerning the reconstruction of identity norms made by Geimer (2014) is applied.

The advantage of this research lies in the empirical exploration of the interplay between socio-economic and individual factors within the context of the theoretical debates on neoliberal social changes.

Keywords: artists, identity formation, creative entrepreneurs.

Rationality, creativity and the aesthetic dimension of social coordination

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Abstract

The starting point of this line of thought is current theorising about cooperation, which is increasingly dominated by game theoretic approaches in the evolutionary and economic disciplines as well as social psychology. While the game theoretic approach is rooted in a very specialised problematic based on strategic interpersonal situations, the methods and the scope of theorising in this vein have become extended to a generalised conception of cooperation as well as dynamics of social coordination. In the meantime, authors in the field of economics have pointed out that the increasing dominance of the game theoretic approach has triggered a gradual but steady shift in the meaning of the concept of coordination since the beginning of the past century. While it originally referred to large scale social and institutional dynamics, more recently it has been used for phenomena relevant to interpersonal and market situations. While the latter are supposed to be based on rational considerations in strategic interactions, the former supposedly involve an aesthetic dimension, driven at least in part by what is pleasing rather than what is instrumental or efficient in society. Keeping in mind the above considerations but breaking away from the dichotomy of the two levels of coordination, I am offering an alternative way of looking at the workings of aesthetic aspects combined with the principles of creativity in the dynamics of cooperation and social coordination. Based on my field observations in different group settings, I am proposing a framework of analysis that incorporates these principles into a set of aspects that have been found useful in grasping a variety of situations as instances of cooperation, social coordination and common knowledge production. The argument also links back to conceptualisations of common knowledge and social transition, as well as uncertainty and flexibility in social processes. While these dynamics are especially relevant for participatory art practices and the approach can give fresh insights for reflecting on current developments in this area, the analytic perspective and tools have a wider explanatory scope. Among a range of social phenomena, they can also be a useful map for conceiving the diversity of activities within the art world itself as instances of and experimenting with social coordination.

Keywords: social coordination, creative dynamics, cooperation, change.

Art as emancipatory spark? - *The Seven Arts of Pritzwalk* by Clegg & Guttmann in the field of cultural production

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Abstract

This paper aims to question the process of participation in one of the most well-known networks of contemporary art production that targets an international power shift in cultural production. The European network New Patrons constitutes the scheme for the participatory project *The Seven Arts of Pritzwalk* by Clegg & Guttmann (2014) in collaboration with the Brandenburgischer Kunstverein* Potsdam. The network aims to enable any person or community, regardless of financial, educational or social background, to commission an artwork for the public good, thus working towards a democratic re-establishment of the arts. *The Seven Arts of Pritzwalk* took a town's self-portrait as its objective. Located in the north of Brandenburg, former East Germany, Pritzwalk is a shrinking town of 12,000 inhabitants. A town in decline, its main streets are marked by many vacant shops. Within a moment of controversial 'participation hype', the spatial choice focusses on the generally neglected small town. The proposed paper seeks to depict a transversal analysis, by means of Pierre Bourdieu's field theory, such as recent theoretical observations by Jens Kastner, in order to discuss the emancipatory potential of *The Seven Arts of Pritzwalk*. Clegg & Guttmann (*1957, Dublin/Jerusalem) developed a concept of photography as a 'social communicative process' within their 30-year collaboration. In Pritzwalk the artists created a frame, literally and symbolically, challenging the inhabitants to define a common portrait through their own activities. The inhabitants handed in 60 proposals for seven different disciplines of art, many of which were realized during a three-month-long exhibition in the vacant shops of the city's main street. The city center, a disputed space of long-term and new negotiations, became the locus of struggles and discussions on themes, such as the imaginary, aesthetics, identity and community. After a concluding exhibition in 2015/16, a mixed balance has been drawn following a Bourdieu-oriented analysis: the protagonists, such as the inhabitants, a curator from the art scene, Clegg & Guttmann as well as artists from Pritzwalk and local politicians opened up a social battlefield, which has had a lasting effect on place and people since then (for example, one of the seven project stations has been declared a non-profit art association). Nevertheless, various inconsistencies emerging from the socially engaged project and its agents engender a fundamental critique.

Keywords: artistic field, participation, arts & community, hegemony.

*The word 'Kunstverein' refers to a traditional institutional form of community-based non-profit art association in Germany and beyond.

Examining Figurenotes as a vehicle for educational equity and social participation in Finland

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Abstract

Music education of students with special support needs has gained increased attention amongst music education practitioners and researchers. The subject of this research is *Figurenotes*, a simplified notation system developed at the Resonaari Music Centre (Helsinki) in the 1990s. In Finland, the application of Figurenotes has considerably advanced the opportunities for students with intensive special support needs (i.e. cognitive and developmental disabilities) to access music as a field of education, cultural activity, and art form. For example, the utilization of Figurenotes has allowed such students to attend to music lessons in Basic Education in the Arts, a system of extracurricular instruction that follows the goals and guidelines defined by the National Board of Education. Some of these students have been exceptionally high-achieving and launched professional careers as musicians. In addition to their individual musical learning and changed social roles, their individual or co-operative exceptional performances have challenged the audiences, educators, and researchers to re-asses their definitions of and attitudes towards disability and diversity. This research aims (1) to evaluate the significance of Figurenotes in music education, music-based therapy, and rehabilitation in Finland, and (2) to discuss the impact of the application of Figurenotes to the social status of people with intensive special support needs in the Finnish society. The study is based on semi-structured interviews with experts (e.g. education, music therapy and education policy), students, clients, parents, and the founders of the Figurenotes notation. Theoretically the study combines the social approach on disability with the viewpoints of critical disability studies. The concept of citizenship is employed as a theoretical basis for the study.

Keywords: music education, special support needs, Figurenotes, educational equity, citizenship.

Mission Im/Possible. The paradox of identity and difference in cultural translations of 'African' dance and performance

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Abstract

Identity and *difference* are important concepts within the field of translational and postcolonial studies. As a basic assumption, cultural translation is exposed to the paradox of identity and difference. On the one hand cultural translation should correspond to the alleged original, on the other hand it inevitably creates difference. The paradox of identity and difference in cultural translation is particularly evident within corporeal artistic practices like dance and choreography. There are mainly three reasons: (1) Cultural translation can fail because of the limits of the cultural habitus that dancers carry within their trained bodies and because of the cultural and social framing of the dance, its gestures and movements. At the same time, the limits and boundaries of translation themselves carry a productive potential. (2) Dancing bodies produce and (re-)present gender identities. Thus the paradox of identity and difference in (dance-)cultural translation is performed as a specific gender production. (3) Finally, the paradox of identity and difference becomes particularly virulent, when translating art work of formerly colonized countries, especially as they become more and more valuable on the international art market. To what extent does the translation affect the aesthetics of the art works? How is the "Identical" claimed as the "African" when looking precisely on the processes of transmission within a global art market? Focusing on the artistic works of the two female choreographers and dancers Germaine Acogny (Senegal) and Mamela Nyamza (South Africa) the lecture will concentrate on the initially introduced problem of the paradoxical relationship between identity and difference (as a circulating process of cultural translation) under the aspects of a corporeal and gender-specific practices and the postcolonial mechanisms within the global transfer. The central question will face the limits of translational processes, as the political - and especially the gender-specific potential - that lies in the im**/**possibility of (dance) artistic translation as cultural experiences in post-colonial and post-apartheid society. The empirical methodology is based on a "praxeological production analysis" as it combines an established method of performance analysis with a reception analysis which is rather common within the field of art-sociology, accordingly focusses attention on the production processes, performances and its reception.

Keywords: praxeology, cultural translation, cultural production, African' dance, performing arts, postcolonial studies, gender studies

Sex workers as established creators of literature/art: an impossible combination?

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Abstract

Prostitution is undoubtedly a recurrent theme in literature (and the arts in general), albeit traditionally treated from an external point of view. However, there is actually a considerable amount of writers, mostly female, who practice sex work or have practiced it in the past. While, in most cases those written accounts are autobiographies devoid of 'literary aspirations', certain sex workers have in fact embarked on a literary career that has brought them recognition, respect and notoriety. The aim of my presentation is triple: first of all, I wish to study a sample of this literary discourse in terms of gender and sexuality while paying close attention to its different historical and socio-political contexts (1970s to 2010s in France, Switzerland, Greece, US and Canada) and relative past research (Huston, 1982; Boisclair, 2007; Deschamps & Canarelli 2008 ; Sauzon, 2012 ; Pharo, 2013 ; Laufer, 2015). Secondly, I intend to broach the question of the interferences between two distinct social constructions/identities/categories, 'that of the 'sex worker' and that of the 'writer/artist". In this part of my analysis I will draw on three main concepts – 'the whore stigma' (Pheterson, 1993), 'distinction' (Bourdieu, 1979) and 'art worlds' (Becker, 1982) – and at the same time address the ideas of 'representativeness' and 'compartmentalization' in one or the other of these categories. Based on the above findings and conclusions, I will also look into the question of the mediation of this discourse and study, partly through a gender lens, and discuss its (dis)qualification/(de)valorization by different media. Last but not least, I will draw a comparison between sex workers/writers and sex workers/artists (cinema, dance, performance) again in terms of social identity/stigma and discuss the way those productions are labelled, criticized, censored or, on the contrary, lauded within a *queer art* context.

Keywords: sex work, sociology of literature, gender, sexuality, queer art.

Music spaces in conflict. Local scenes, live-music industry, and the 'Urban Growth Machine' in Hamburg

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Abstract

In recent years, city governments turned into restructuring of urban social and economic conditions and discovered 'urban music' as a way to 'sell' their ideas of 'creative'-cultural city-development. Therefore, local elites largely focus on large-scale projects and image-boosterism. Hence, local (underground) scenes as well as bottom-up movements as breeding grounds of 'real' creative cultural production are mostly out of sight. Ongoing developments like accelerated gentrification, restructuring of 'creative'-quarters and the privatization of urban space even fuel spatial hindrances of urban musical/artistic production. In this context, the paper examines how music venues as spaces of collective representations of more and more decentralized scenes are affected by current processes of urban development. Further, it questions if and in which way the relationship between rather scene-based venues and increasing commercialization of the Live-Music Industry is changing. Regarding the case of Hamburg, the paper analyses how self-concepts and action of local music spaces and their users handle neoliberal influence of the city as well as of the industry. This kind of 'double-tension' delivers questions referring to the defense and preservation of cultural values and production space, changing local identities and alternative strategies between the poles of DIY ethics and constraints towards professionalization.

Keywords: local scenes, music spaces, music industries, the neoliberal city, subcultures.

Behind the Institution: Art-managers of London and St. Petersburg as cultural workers

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Abstract

Over the last 20 years a number of studies was devoted to creative professionals: artists, designers, IT-specialists, journalists (Menger 1999; Littleton, Taylor 2012; Mcrobbie 2011, 2013; Forkert 2010; Gill, Pratt 2008; Gill 2011), they showed high level of risk and inequality behind the bohemian charm, earlier advertised by creative industries ideology. The central concept of cultural labor studies would be precariousness – a fickle, unstable employment without social guarantees. However, many topics remain uncovered: foremost, issues regarding interconnections of cultural work and cultural institutions, framing the labor conditions. Previous research experience was largely focused on self-employed and contract professionals, and still excludes full-time cultural workers (i.e. art-managers, institutional curators, workers of museum/gallery archives, pr-support and so on) although they have many common features with other creatives (self-exploitation, blurring of work and leisure activities) and some unique characteristics as the increase in personal responsibility and self-identification with the organization. Secondly, the current wave of studies was devoted mostly to the UK situation on a very specific stage – the so called 'golden age' of New Labour's cultural policy (Comunian 2011), which is now over (Hewinson 2015) and was replaced by the years of eternal budget cuts and recession on the art market. Thirdly, cultural labor regimes weren't considered as result of collective activity, where cultural producers design the workplace together by establishing formal rules and informal practices, creating hierarchies, organizational structures, defining the boundaries of working and non-working space and time. The presentation is based on 30 interviews with London (13 IDI) and St. Petersburg (17 IDI) art managers (implemented in 2014-2015). The main focus is labor organization of cultural production in distinct institutional environments: London's art world is still full of resources, highly competitive and well structured, while St. Petersburg's one is low with financial and other opportunities, young and unstable.

Keywords: cultural labor, cultural institutions, art management.

The dynamics of Karinding in West Java: The role of underground metal and punk music scene

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Diah Paramitha Tri PUSITASARI, Padjadjaran University, Indonesia

Abstract

Karinding is the eldest Sundanese musical instrument which is made from bamboo or palm wood. It was so close to the farming culture, individually played, but also used to be played together on so many occasions. Karinding already has its own place in the heart of Sundanese people. It was usually played on some Sundanese kingdom ceremonies and becoming the most entertaining music at that time. In West Java, karinding found on some ancient scripts, and already identified in 80 different names all over Indonesia, while the world known it as Jew's Harp. By the coming of industrial culture in 1970, the new generation tent to left the elder culture and its value. Since then, karinding slowly faded. In the era of 2000s, karinding got a chance to finally re-arise. At that time, karinding started to be involved in new patterns of musical, attitudes, also performing arts, by some metal and punk underground musicians in Bandung, Indonesia. Independently, they created new karinding music scenes related to some forms of social, cultural, political, economical, and environment movement with highly of historical consciousness.

This paper described the relation between underground metal and punk movement with karinding scene in Bandung, and also the efforts to place karinding as one of Sundanese cultural wisdom, which can be applied in daily lives. This subject is interesting to be discussed since so many unique things created from that relationship. By the end, we can get a silver lining that the hybrid born of Sundanese culture in young people could build new vision of nationalism, new awareness of Sundanese local wisdom, and also the new culture of the Sundanese people.

Keywords: hybrid, collaboration, ethnic.

L

The art of ethnicity: the film worlds assembled by indigenous people and Vídeo nas Aldeias in Brazil

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Abstract

The project Vídeo nas Aldeias (VnA) was founded in 1986 with the aim of supporting the struggles of the indigenous peoples in Brazil through video and cinema. During the first decade, the films were produced in the spirit of Jean Rouch's "shared ciné-anthropology" but the documentaries were signed by Vincent Carelli, founder of the project and still its current coordinator, or other non-indigenous people. In 1997, VnA started organizing video workshops in order to train indigenous filmmakers. Video was appropriated by them in several different ways, namely to register rituals, myths, political meetings, invasions of their lands, etc. Nevertheless, the most important result, both for them and the VnA, was the making of films that could politically influence the Western audience. These documentaries were not focused on a political discourse but rather on their culture, bodies and everyday life and they were quite successful in Brazilian and international festivals. I will argue that their success and efficiency is partially due to the close collaboration, particularly during editing and distribution, between the indigenous and the non-indigenous members of the VnA and that the main function of the latter is to mediate and translate the political message and the ethos of a certain indigenous people into an artistic object that can be apprehended (to a certain degree) by the Western audience aesthetic expectations. In this context, art is important as cultural capital and as a communication tool but also, drawing on Alfred Gell, as a "technology of enchantment" that can cognitively affect and dazzle others as an extension of the agency of the authors. Therefore, if we want to understand ethnicity, especially the political power of the art of ethnicity, we ought to analyze how these films are creatively assembled and work as actors in the multiple cultural, artistic and political milieus.

Keywords: ethnicity, indigenous cinema, Vídeo nas Aldeias.

Reassembling museums with 3Dprinting as new technological forms of museum capital

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Abstract

3Dprinting, the accessible cutting edge technological revolution, has been considered the emergent power of new social transformation. Art worlds and museum fields also show high interest on this new technology when being aware of its negative impacts on artistic creativity and authenticity of historical material cultures. Drawing upon Actor-Network Theory, assembling cultures and museum field theories, and based on the case studies in the museums in Taiwan, this paper interrogates how the 3Dprinting technology influences the collecting, preserving, curating, education and artistic creation process and reassembling the museum world. It argues that different from the competition of top museums in the Europe-America context when historical art museums apply keenly in their conservation and education, in Taiwan the 3Dprinting technology has firstly been appropriated in the museums promoting new art genre- Art Biennale and digital art maker exhibition- rather than the historical art and science museums. 3Dprinting, as a new technological form of museum capital, not only reassembles the museum field in general, but also its new global-local networking constitutes.

Keywords: ANT, museum, field theory, 3Dprinting technology.

Site-specificity as 'discursive operation': establishing participatory spaces in rural areas

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Abstract

Based on several case studies, this presentation outlines the research project 'Arts in rural areas', which investigated contemporary art and culture initiatives in (small) villages, rural communities, abandoned regions and also alpine, but tourist destinations: Negotiating current thoughts on 'space' and re-questioning simplistic dichotomies, such as urban-rural, center-periphery, and avant-garde-provincial, the talk emphasizes the meaning of site-specificity as a 'discursive operation' for establishing participatory spaces. Site-specific art as a collaborative process initiates local engagement, encourages critical and (self-)reflective debates, and allows alternative spatial experiences. In these processes of re-negotiating cultural (self-) ascriptions, the (rural) self-image is ruptured, while alternative and diverse (re-) interpretations of the collective and individual identities are encouraged as well as a participatory understanding of arts management plays a key role. Based on an interdisciplinary understanding of space as 'interaction between action and structures', and in relation to Bhabha´s interstices, I consider as participatory, those spaces that admit individuals as equal and (inter)acting constituents of them. As places of contradiction that are simultaneously located within a hegemonic social structure, these spaces pose spatial challenges for the established social order. These in-between spaces become evident in contemporary artistic projects dealing with rural areas, as they are formed in response to a lack of cultural variety and a lack of diversity and refer to site-specific conditions. Several—in particular, critical—initiatives refer to the 'unsaid' or 'unheard' (Ranciére) within local history and provide a 'stage' for forgotten, uncomfortable, and neglected topics. The spaces that thus emerge are marked by rhizomatic structures, multi-vocal, even conflicting interpretations and discursive tensions—and by participatory practices and aesthetic experiences. The 'public' is regarded as actor in a collaborative aesthetic and cultural process rather than as passive consumer. This aesthetic partaking as participation allows a 'liminal experience' that bears transformative moments and potentials. It captures phenomena of the aesthetic realm via states of experience based on two reference points, the 'liminal state' and 'the borders between art and non-art', which includes both cognitive as well as synaesthetic (transformative-)processes. Entering into a phase of thresholds and transformation correlates also with Ranciére's understanding of the aesthetic as that 'power of the undefined', which becomes evident as a 'process of dissociation' or 'aesthetic rupture'. This 'rupture' arises from and in the uncertainty of the border between 'fact' and 'fiction' and sets those involved in a state of tension, which signifies an aesthetic experience. A consensus of established cultural patterns is thus broken and space for the invisible, inaudible, and unsayable opens up. This space enables the

imagination of other forms of cultural - and local - arrangements and can lead to (cumulative) adaptations of existing knowledge and therefore re-negotiations of hegemonic (cultural) meanings and self-ascriptions.

Keywords: 'Arts in rural areas', rural communities, art as a collaborative process, collective and individual identities.

Baby circus for equality in child welfare centers

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Abstract

The uses of art in social and health services have received increased attention simultaneously as those services are going through big structural changes in Finland. In the field of medical humanities, for example, arts and art-based interventions in health services have been studied as critical potential for the dominant biomedical and techno-rational modes of thought and practices. Many studies indicate, that arts and art education are potentially social and critical practices that may promote social justice, equal participation and make visible how social categories of differences are performed and constructed. However, the practices of arts and art education are not essentially free from discrimination – they can – often unintentionally – support inequality and normative practices. This paper explores the current state of cross-sectorial and multi-professional field of "arts and health" by studying baby circus workshops arranged in child welfare centers in Rovaniemi, the capital of Northern Finland. The paper is based on qualitative research (interviews and observation) on circus workshops for infants and parents in child welfare centers in Rovaniemi. The aims of the circus workshops are to foster early parent-child interaction and to provide shared activity for parents and infants. The workshops are free of charge and open to all families with babies in Rovaniemi, especially to families with special needs and different language backgrounds are encouraged to participate. In this study, I will ask how the questions concerning equality and difference are conceptualized and practised in the encounters of art-based initiatives and the social and health services. What kind of ideas and embodied practices of equality and differences are shared – or not shared - in the work of an art(ist), art processes, social and health professionals and in the processes of care? How do these views affect each other? By analysing these conceptual, embodied and practical encounters, this research will provide tools for developing the co-operation between artists and social and health professionals into a more inclusive and ethical mode.

Keywords: arts, welfare services, circus, equality, difference.

A sociosemantic account of artistic communities: Structural position and involvement in meaning making

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Abstract
This paper explores the inter-relations between shared cultural structures represented by shared meaning constructs (Carley, 1994; Mohr, 1998) and social structures in small communities. Shared culture and meaning have been theorized and shown to arise from social interaction and social proximity. Using cross-sectional data comprising both communication ties and verbal and written expressions, we examine how roles and positions of actors in the communication structure (social networks) of four artist groups associate with the construction of shared meaning. Each group consists of between 6 to 14 actors. Communication ties were obtained through survey, while the semantic networks were drawn from a combination of transcripts of interviews and dialogues between actors, textual artworks, and actors' posts on social media. These data constitute a sociosemantic structure encompassing three distinct networks: actor-actor, concept-concept, and actor-concept. Semantic networks were extracted (through co-word collocation) from the textual data for each actor, unioned, and pruned such that they contained only shared concepts, the aggregation of which constitute shared culture. We employed Pivot MDS (Brandes & Pich, 2009) to cluster structurally equivalent concepts in the actor-concept network. Clusters of concepts emerge as visible groups or bands demarcating shared cultural boundaries among the actors who uttered those concepts. These clusters also permit the identification of highly active 'discourse spanners', whose increased leadership positions in their respective social networks highlight their role as cultural liaisons, as evidenced by higher betweenness measures in their semantic structures. Furthermore, the cultural space induced by multiple discourse spanners appears highly clustered with the strength of their joint leadership. Our preliminary interpretation is that discourse spanners are strategically interacting with others in order to jointly construct a shared creative vision and to integrate the community. In this process, they rely not only on their competence or formal authority but also on a focus on emergent meanings and interactions. This makes their role in the community less autonomous in developing and supporting a shared vision. On the contrary, the more intensely they interact, the more they base individual meaning structures on the same, shared set of concepts serving to span their aggregated community discourse.

Keywords: artist communities, discourse, social structure, semantic networks.

Should we revisit the rise of the creative class?

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Abstract

In the mid 2000s and in the wake of work by Richard Florida (2002), the idea according to which a 'creative class' contributed broadly to the economic development of towns became almost tautological. Over the next few years, Florida's theory was diluted into numerous political speeches and even into a series of actual urban policies. Many towns around the world, inspired by *The Rise of the Creative Class*, used it define their development policies, generating their fair share of criticism (see, notably, Long, 2010). A few years before the publication of Florida's work, Michel Callon raised questions about the social impact of economic theories, as well as about their performative nature, in a continuation of his own work on the Actor-Network Theory. The main idea is that economists in the broad sense of the term now constitute the heart of economic activity, insofar as they participate in the technical construction of markets (see, notably, Callon, 1998). Far from simply describing the world, economic theory and actors within it actively build it. This contribution aims to compare theories of the economic contribution made by the rise of the creative class with those of the performative nature of economic theory. It aims to answer the following questions: what processes enabled 'creatives' to become ubiquitous actors in the economy at the turn of the 21st century? How did the idea of creativity as being synonymous with a driver of socio-economic development emerge and take shape? What interests does this theory represent? Can the Actor-Network Theory and Michel Callon's economic theories shed new light on the development of a creative economy and the numerous criticisms of it? What can these theories teach us about supporters of Richard Florida's theories and what kind of world do they redraw?

Keywords: actor-network theory, creative class, economics, performativity.

The bedside books and their readers: Aesthetic experience and construction of the self through reading

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Abstract

The present communication is based on the collection and analysis of 115 in depth interviews that were conducted with respondents reporting a bedside book (that is to say, a favorite book, one with which they developed a particularly intense relationship). We will first analyze the specific aesthetic experience associated with reading a bedside book, especially in its emotional dimension. We will then study the identification process (particularly in its gendered dimension) which partly explains the strong connection developed to the bedside book. The encounter with the artwork produces a number of effects, including emotional ones. Reading in general - and especially that of a bedside book - is an aesthetic experience that is all the more appreciated that it provides strong emotions. The readers that we surveyed emphasize these emotions to account for the unique nature of the relationship between them and their bedside book. We will first dwell on the joy and cheerfulness, then sadness and tears (which paradoxically are very valued, but exclusively by female readers) and finally on the healing qualities and the plenitude provided by the reading of a bedside book. The intensity of the aesthetic experience felt during the multiple readings of a bedside book also refers to the identification process met by the readers. Even more than all other books that are read, the bedside book functions as an echoe to the identity of the reader, the process of identification being central to develop and maintain a special relationship with this particular book that is elected among all other books that were read. As we will show, the identification process can be to the characters (there again with some specific mechanisms for female readers) or to situations. Finally, we will explore the multiple possibilities of identity projections (eg, professional, ethno religious, territorial, etc.) that the bedside books offer their readers.

Keywords: aesthetic experience, books, reading, identification, gender.

Towards inductive understanding of cultural participation

Mirja LIIKKANEN, Unit of Culture and Time Use, Statistics Finland, Finland

Abstract

In the sociology of the art cultural participation has mostly been investigated using quantitative methods and more often than not through bourdieuan spectacles. As we all know the ideas and methodology of Pierre Bourdieu's book *Distinction* has been repeated over and over again over 40 years of time. The work was in many ways revolutionary at its own time – especially in connecting power of (cultural) taste (and 'cultural capital') with the formation process of the class structure. My claim, however, is that interpreting that culturally French society bound, historically crosscut and essentially deterministic approach as universally applicable over time has had unfortunate consequences for our understanding how our societies has changed in relation to cultural participation and practices and also for instance in relation to such phenomena as 'audience', 'user', 'high culture', 'art', 'amateur'. It is obvious that the hierarchical order of culture and art in Western societies has strongly been failing. Popular culture is nowadays overwhelming mainstream among all groups of society: highly educated or people in high positions in the society don't at all self-evidently adopt traditional high cultural taste, vice versa. This doesn´t mean that societies are now more equal or that cultural taste and power don't relate any more. But the connections and meanings have changed and are changing. My proposal is that for getting new understanding of this process we need more inductive approaches of studying. We need more investigation on the relation of cultural choices and belonging– to geographical area, social group, fandom group, horizontal approach, examining also 'trickle up' phenomena as alternative to the 'trickle down' phenomenon so powerful in sociological classical reasoning. In my presentation I'll present some preliminary results and observations based on two small studies. The first one is based on walking interviews and participant observations in Helsinki city area concerning meanings of the space, personal routes, social (also hierarchical) meanings of the space, emotional accessability of certain cultural buildings or other parts of the space, etc. The other study deals with a fandom group, its social hierarchy, global connections, co-production with official producers, 'style work' and taste, distinctions.

Keyword: cultural participation, inductive approach, belonging, inequality.

The formation of visual artist in the media and among visual artists

Anna LOGRÉN, Finnish Language and Cultural Research, University of Eastern Finland, Finland

Abstract

This presentation focuses on the discussions and negotiations concerning artists during the first decade of the 21st century in Finland. The presentation sheds light on the discussions of the (local) art world and artist discussion practices from two different directions. The research material consists of newspaper sources and interviews of 24 artists living in Eastern Finland. The presentation examines the characteristics of the artist discussion in the media based on the artistry-related notions, values, and ideals. A similar analysis has been made on the basis of artist-originated discussions. Theoretical background of the research is multidisciplinary as it applies the theoretical concepts and views of not only the discourse and articulation theories but also for example traditions of sociology of art, literary criticism, and identity studies. In this study, artist discussion means a discourse network that includes context-related, articulated definitions of artists. The definitions have been analyzed as compilations that include subject positions: certain artist-related cultural ideas, together with values and ideals, are articulated with the interpretations of a particular artist. The study shows that in the newspapers the artist is defined as an institutionally accepted professionalism and the ideal of artistic autonomy. The newsworthy artistry typically occurs as art exhibitions in the institutional centres of the art world. Typically art exhibition news emphasise coherent exhibition, mastery of material and instrument and their appropriate, use-based expectations. Art criticisms emphasise the expectations of multidimensionality, communicativeness, and topicality. The artist-originated discussion is more complex than the discussion in the media, although they are to some extent overlapping. The media coverage around the person makes the artists and their attempts to express the spectre of artistry more one-sided. According to self-definitions, the ideals adopted from previously dominant ideas of artistry are intertwined with the expectations adopted from the contemporary public discussion. In the spirit of modernistic art conceptions, artists recreate for example ideals of artistic talent, visual creativity, integrity, authenticity, and individuality. However, artists also challenge the individualistic conception of an artist by detaching themselves from exhibition conventions and by committing themselves to working in pairs and teams, developing the applied use of art, and acting in collective artistic practices in local communities.

Keywords: visual artist, self-definition, discourse, media, newspapers.

The 'vertuist' society. Pareto and the myth of the immoral representations

Andrea LOMBARDINILO, University "Gabriele d'Annunzio" of Chieti-Pescara, Italy

Abstract

The paper aims at actualizing the metaphor of the 'vertuist' society drawn by Vilfredo Pareto in his famous essay *The vertuist myth and immoral literature* (1914), in reference to the allegedly "immoral" representations in literature, by highlighting the hypocrisies and moralism peculiar of the conservative thought. In particular, the paper takes one's cue from the strong criticism provoked by the decision of the Italian Government to cover up some of the statues exposed in the Capitoline Museums, during the official visit of the Iranian President Hassan Rouhani on January 25th 2016. According to government officials, the statues have been covered with the purpose to "show respect to Iranian culture and sensitivity". Obviously, the case had a large echo also abroad, just because of the inexplicable and unwarranted decision to conceal some of the most meaningful artworks of the ancient world that are exposed in that museum. Moreover, many people have underlined the 'cultural prostitution' purported by the Italian Government.

The case of the covered statues allows us to reflect on the myth of the 'vertuist' myth pointed out by Vilfredo Pareto in his essay, aimed at dissociating himself from the attempts to censor or stigmatize the 'immoral' representations proposed by the classical, modern and contemporary literature. Pareto can still provide the sociological tools to interpret the appearance of the new "vertuist" society, generated not only by the advance of integralism, but also by the decay of cultural identity, bolstered by the globalized interactions. By the way, the advent of the net society has not rid the world of the risks of 'vertuism', contrasted by Pareto in compliance with the need to preserve the free expression of thought, versus the defense of the physic and moral collective hygiene. This is a phenomenon somehow still diffused nowadays. The constant risks that the Egyptian and Tunisian museums run all too often, together with the negligence that marks the governance of some Italian museums, testifies the weakening of the cultural identity inherited by tradition, as narrated by the media. The 'vertuist' society criticized by Pareto seems to be fostered by a global recrudescence, in the wake of the cultural and intellectual ignorance also deriving from the end of the great narrations peculiar of the pre-modern age.

Keywords: Vilfredo Pareto, narrative modernity, cultural identity, communication and morality.

The tension between cooperation and competition in the creative industries

Ellen LOOTS, Erasmus University Rotterdam, Netherlands

Abstract

On the one hand, it is believed that it is individual artistic talent, or what sets one creative apart from others, that will lead to his or her success. On the other hand, it is widely understood that individuals benefit from cooperation with others, whether through the sharing of facilities, the exchange of knowledge and skills, or the initiation of collective projects. The tension between these two imperatives –to stand out as an individual and to collaborate with others –is at the core of the present study. We combined a Prisoner's Dilemma experiment with a short survey that was inspired by a specific psychological theory of human needs and motivations, seeking to offer an explanation for behavior: self-determination theory (SDT). Self-determination theory provides explanations of how cultural and social factors facilitate or undermine individuals' sense of initiative and volition, in addition to their well-being, behavior, and performance. A key concept in this theory is motivation. Specifically, we analyze our respondents' self-perceived creativity and their need for relatedness in relation to their motivation to execute creative work in competition or in cooperation with others. We find that the combination of a high self-perceived need for relatedness and a strong intrinsic motivation to execute creative work correlates with a tendency to engage in cooperative behavior, so much so that the perceived competence for creative or artistic work seems to be irrelevant. With this paper, we aim to shed light on the deep mechanisms that may well cause individual social actors in the creative industries to remain motivated to collaborate in such a competitive environment. Besides, based on extant SDT-scales we developed and validated scales suitable for measuring the competence, relatedness, autonomy, motivation and (perceived) performance of creatives.

Keywords: cooperation, competition, entrepreneurship, creative industries.

M

Portuguese performance art and the Colonial War: a common memory or a performative, reinvented and speculative history?

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Abstract

This article reflects on the relationship between Portuguese performance art and the Colonial War. Their synchronization in the historic time between the 1960s and 70s leads us to believe that, as with the issue of dictatorship / revolution, the Colonial War could have been addressed by performance art developed in Portugal. Paradoxically, however, there is no record of any performance work that has directly addressed the issue. On the other hand, the remembering inherent during the 40th anniversary of the Revolution and the issues such as Returning, War and so on, have led to new interpretations of some performance projects that took place between the years between 1960 and 1980. In 2015, for example, the re-performance project Inquietation (1974) by Manoel Barbosa, was presented as a result of the artist's experiences in the Colonial War. Ernesto de Melo e Castro refers to the Funeral de Aragal (Aragal's Funeral) developed by António Aragão within the scope of Concerto e Audição Pictórica (1965) (Concert and Pictorical Hearing) characterizing it as "clear symbolism taking into account the dead from the wars in the African colonies." These resignifications or the revealing of latent meanings by those who participated in this artistic and social context have created a problematic relationship between the researcher and this flow of historical memory. As instigator of the memory of artists, making them establish this relationship between art and the social, the researcher can actively produce the conditions for a performative, reinvented or speculative History. Visibility is thus given to this past, whilst simultaneously providing it with a future.

Keywords: Portuguese performance art, the Portuguese colonial war, the flow of memory, speculative history, performative history.

The inventive uses of art and culture in the era of creativity: Reading the Estonian creative industries as a project of nation branding

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Abstract

This paper is concerned with current articulations of art and culture and national identity within the ongoing project of the 'creative industries' in contemporary post-socialist Estonia. Officially, the 'creative industries' in Estonia refer to 'an economic sector that is based on individual and collective creativity, skills and talent, and is capable of creating welfare and jobs through the generation and use of intellectual property'. During the last decade the 'creative industries' have been presented by politicians, government officials, managers, real estate developers and entrepreneurs as a shorthand fix to many of the 'problems' that haunt post-socialist or Central-Eastern-European (CEE) countries like inadequate economic growth, the lack of foreign investments, insufficient technological development or just a bad reputation of the country. The paper departs from a discourse-theoretical framework and brings together recent research on nation branding with theories of post-socialism to review actual creative industries projects that represent Estonia (as a place, as a country or as a nation) as a sort of 'creative hub'. The concept of the 'creative hub' is commonly employed as a general term to include various things such as co-working spaces, cultural factories and creative districts. This paper, however, uses the idea of the 'creative hub' more like a metaphor by explores how the 'arts', 'culture' and 'creativity' are exploited to re-articulate, or rather, re-brand Estonia's national identity. Hence, the paper makes two more general claims. The first is that if we want to understand and critically evaluate the (arguably changing) position, significance and power of the arts (however broadly conceived) in 'times of creativity' or 'under the creative agenda' we should take notice of new and inventive ways the arts are articulated with various issues and problems in particular cultural-political projects – i.e. how these projects produce particular notions and images of the arts by downplaying others. Secondly, by exploring how 'art', 'culture' and 'creativity' work together as nodal points in the 'creative industries' discourse, the paper argues for taking notice of their renewed political significance in re-articulating or re-branding national identity.

Keywords: creative industries, nation branding, discourse theory, post-socialism.

Aesthetic cosmopolitanism as everyday aesthetic practice: An approach

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Abstract

The *goal* of our study is to understand the newly coined notion of 'Aesthetic Cosmopolitanism' (*AC*) as pertaining to the realm of everyday aesthetics. The theory of *AC* is part of a new theoretical trend in cultural sociology, trying to shed a different light on a much debated concept, 'cosmopolitanism'. The new 'cosmopolitan' lifestyle, definable in terms of an everyday practice, is categorically determined by transformations in relation to key aspects, such as: space (new perceptions of physical space), time (new experience of time marked by its new distribution pertaining to work, travel, business, economy, culture and politics), economy (global markets), technology (time-saving, de-localizing, communication-driven), identity (floating, eclectic), citizenship (globalized). In recent years, varieties of 'cosmopolitanism' surfaced in cosmopolitanism theory, one such version being the *AC*, defended by Nikos Papastergiadis. Inspired by the work of Gerard Delanty and Ulrich Beck, Papastergiadis translates the difference between 'normative' cosmopolitanism and 'lived' cosmopolitanism into the aesthetic realm, arguing that the *AC* traceable in the perceptual qualities brought to light by the contemporary artworks is a version of the 'lived' cosmopolitanism acknowledged by cultural sociology today. He tries to insulate cosmopolitan 'aesthetic' qualities from the cultural makeup of our 'cosmopolitan' experience. Thus, he shifts away from the ideological 'cosmopolitan' values fostered by the contemporary artworld to a deeper level of 'aesthetic' cosmopolitan qualities, to be found not in the cultural makeup of our experiences, but in the basic tissue of our everyday aesthetic experiences. Our study will try to argue that the *AC* is, in terms of a lived experience, acknowledgeable as an everyday aesthetic practice and, consequently, that it can go beyond the contemplation of artworks. *AC* theory stipulates that the peculiar 'sensory faculty of aesthetics' fosters a *sensus communis* which is much more profound than the reason-based political one. Through imagination and perception, faculties precursory to reason, we have access to a more basic 'cosmopolitan' worldview. As argued also by Jacques Rancière's theory, we belong to a universal community that is larger and deeper than the political one: the perceptual community. However, it is the suggestion of the current study that the 'perceptual' approach is just as valuable as the 'value-based' approach when referring to *AC* as an everyday aesthetic practice. Our study will, in the end, seek to define with examples the specific 'cosmopolitan' aesthetic traits that define our perceptual aesthetic awareness as everyday aesthetic experience.

Keywords: cosmopolitanism, everyday aesthetics, aesthetic cosmopolitanism.

The Brazilian hick: inferior or inferiorized? The role of literature and cinema in setting up the countrified stereotype in Brazil

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Abstract

There are several characters and types that permeate the social imaginary as representations of reality. In Brazil, the transition from the 19th to the 20th century was marked by the consolidation of the countrified type, which replaced the indigenous as a representation of what was being Brazilian and emerged as a counterpoint to the ideal of civilization and progress. Result of the need to create a national identity, the Brazilian countrified has opposed the Portuguese colonist: the colonist worker versus the bummer hick. Most literature at the time, as well as the elite, praised the civilized urban man and decreased the ignorant rural man. Not only Brazilian literature, but also the theater and the cinema helped the spread of the idea that slaves and hicks were individuals worthless and lazy, which justified their domination. However, there was an exception to the spread of this negative and pessimistic thinking attributed to native due to the Brazilian actor and filmmaker, Amácio Mazzaropi. Son of immigrants, Mazzaropi was responsible for marking the hick in the history of Brazilian cinema. In his films, the rural man was most often lampooned. His clothes, his speech and his physical behavior gave audience to laughter. However, more than a simple star comedy film, Mazzaropi played a countrified different from that described by most Brazilian writers. Complying a social function towards the public, he distinguished himself for being combative when the prejudices of the elite attacked him. For his wit in front of trivial and complex issues of his everyday life, he was different because, even badly dressed and with awkward gait, he was not the countrified that society conceived as stupid and ignorant. The public gave his audience because wanted to see a hick that, contrary to what everyone thought, got along well at the end. He was an anti-hero who turned hero. The goal of this research is to show from Mazzaropi films how the elite conceived the countrified stereotype and how that benefited her, working as a strategy for domination of the oppressed. Moreover, we intend to show how Mazzaropi, through his art, helped in forming an image of the countrified different from that evidenced by writers like Monteiro Lobato, Cornélio Pires and Euclides da Cunha.

Keywords: Brazilian hick, literature, cinema, identity, domination.

About the spatiality of the spiritual in postmodern painting. The artworks of Wassily Kandinsky and Mark Rothko as a case study

Salomé MARIVOET, Center for Research and Social Studies, Lusophone University of Lisbon, Portugal

Abstract

Although contained in a physical dimension of space-time, the humanity has sought the pictorial representation of the immateriality and timelessness of the mystical or spiritual reality (Read, 1946; Elkins, 2004; Serra, 2013). However, this representation has taken successive reworkings in different social contexts, determined by cultural emergencies arising therefrom, in terms of religious beliefs or cognitive ability to access the spiritual divine, or the social conditions of the artistic production, including technical and plastic resources accessible to the artist in their creations. The rupture in the art of the pictorial representation introduced by the movement of abstract expressionism in the first half of the twentieth century, strongly influenced by Kandinsky, seems to introduce a transmutation of the deconstruction of the space-time reality accessible to the five senses of human body, such as manifested in other artistic movements of modern painting of his time. The question is in to know, how far of going farther of the "space-air/*hors cadre*" or of the "fourth dimension" (Gil, 2015), allowed create a materialised 'plane of immanence' (Deleuze, 1995), mediated by the pictorial representation? In this context, our research seeks to deepen the understanding of this new plastic language in painting, in particular the willingness of artists to involve the public in the reading of the art object as a communication artifact with the timeless spiritual that to all permeates. Thus, transposes the contemplation of anthropomorphized deity or accessible through myths and metaphorical images of their aesthetic representation, for their objectification as a living thing, where consumption space becomes an experimentation space, move to the unknown, the undisclosed, therefore invisible even so tangible. For this analysis, we concentrated in the works of Kandinsky and Rothko, two painters that wrote on the artistic creation process. In our empirical analysis we focus on the writings (Kandinsky, 1987, 1996, 1999, 2008; Rothko, 2007), and on the painting artworks of both artists as producers, driven by their beliefs and the social contexts in which they lived.

How far we can understand the cosmological vision of the human multidimensional reality as part of Life – the immanent existential pulse –, maybe have created the impulse for the materialisation of the spiritual transcendent in a new spatiality of the pictorial representation devoid of immediate reality (objective and subjective), but still real to the human feel. Fact with strong implications in the current conception of art and painting in particular, issues that seem central in the open debate on post-modern artistic creations (Elkins, 2000; Kuspit, 2004; Miranda, 2008; Vidal, 2015).

Keywords: painting, spirituality, space, language, art.

The contested facet of creative city concept: case study of Bandung, Indonesia

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Abstract

This paper aims to uncover contested facets behind the creative city concept in Bandung, Indonesia. In 2007, Bandung was appointed as the first creative city pilot-project in Indonesia by the British Council. Since then, the city has seriously taken up the concept in an effort to increase its value and to achieve its ambition to be a champion city in Indonesia. Consequently, in 2015, Bandung has joined the UNICEF Creative City Network as a design city. Within Bandung, different stakeholders do not interpret the creative city concept in the same way. This is because government officials, academicians, businesses, community activists, and general public have different knowledge on creativity and the creative city concept. They, thus bring about the possibility of splitting related development within the city into different directions. Using the sociology of knowledge approach to discourse (SKAD), the paper analyzes multiple sources of data including in-depth interviews with different stakeholders in Bandung, as well as a review of government reports, academic papers, and written interactions on social media. The paper starts with an examination of the different interpretations of the creative city concept as proposed by scholars and development agencies (Landry 2008; Vanolo 2008; Zimmerman 2008; British Council 2008; Luckman, Gibson, and Lea 2009; Comunian 2011; Pratt 2011; Borén and Young 2013; O'Connor and Shaw 2014, UNICEF). It also looks at how these concepts are adopted in Indonesia. Finally, the paper provides preliminary findings of four different but interrelated features of the creative city concept in Bandung; i.e., economic drivers, city branding, social identity, and aesthetic expression. The paper concludes that the term creative city can function as a temporary panacea for various urban problems in Bandung, even when different proponents of each interpretation challenge one another on their contributions to city development.

Keywords: creative city concept, SKAD, contested facets, Bandung, Indonesia.

Spittin' out loud: *patois* and sound system in Marseille

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Abstract

Il est défendu de cracher et de parler patois
(Slogan on school walls in France)

May '68 in France led to a decentralization that also impacted regional languages, often pejoratively referred to as *patois*. In the 1970s, there was a revival of poetry and music in such languages as Occitan, Provençal, Breton, Basque, and Corsican. However, it was not until 21 July 2008 that an amendment to the French Constitution finally recognized—after two centuries!--regional languages as part of the French heritage! Shortly after, on 16 September, the European Community officially declared Marseille as European Cultural Capital 2013. The music and identity politics of the reggae group Massilia Sound System (note the absence of French in their name!) from the late 1980s until today serves as an excellent soundscape for analyzing alternative ways of being "French," by circumnavigating a top-down national identity, dictated by the capital. Over the centuries, Provence resisted northern colonization, and, during the past century, cultural and political centralization dictated by Paris. Since the 1980's, Marseille has exploited its rich, multiethnic legacy to produce militant, cutting edge culture. This is a city where traditional, regional culture, articulated around a radically new notion (F. Castan, C. Sicre) of Occitania, comes together with immigrant cultures (Marseille is 30% Muslim) in innovative ways, thereby casting new light on the Republicanism-multiculturalism conundrum plaguing France today. The linguistic connection between immigrant cultures and French regional cultures takes on a highly charged political dimension if we recall that, beginning with the Third Republic, schoolchildren in France and her colonies had to abandon their native tongues, whether they were Tamazight or Occitan, Wolof or Basque. My talk highlights this dual (internal/external) colonization by investigating how the language question is played out by Massilia Sound System, who performs in Marseillais French as well as Provençal/Occitan. Adopting positions that are both local (focusing on the city) and trans-national (reaching as far as Jamaica), Massilia Sound System ends up re-mixing French identity and popular music.

Keywords: *patois*, sound system, re-mixing French identity, popular music, local-trans-national.

Transformations in contemporary Brazilian music: rythms, styles, languages and sociabilities

Pérola MATHIAS, Federal University of Rio de Janeiro, Brazil

Abstract

This presentation is part of my current research about popular music in Brazil. I seek to analyze the transformations that this kind of music have been passed in the last 25 years. I propose here to study the performance of the multiartist Arto Lindsay – connecting his art work and artistic path – while an important mediator of cultures and of artistic tendencies between the song universe, the avant-garde art and the visual arts. Arto Lindsay has a complex artistic personality to board pressing questions in the musical research field. Through interpersonal and/or cultural contacts that he has been doing, Lindsay's performances and musical works brought to this field questions about the common dualism present in musical and art designations like popular or inventive, modern or contemporary, authentic, local or universal, etc. After acting as a musician in New York in the 1970's, being part of the No Wave movement, and in Brazil in the 1980's with the band Ambitious Lovers, Lindsay consolidated an unic work as a music producer – a career very well succeeded, when he established exchanges with artists who he shared the creation process and the musical composition.

Keywords: popular music; musical production, sound art.

Carving a niche in the cultural landscape: Landskrona as a center for photography in Scandinavia

Chris MATHIEU, Department of Sociology, Lund University, Sweden

Abstract

The city of Landskrona in Southern Sweden is actively seeking to position itself as a, if not the, geographical location most strongly associated with still photography. What makes this effort and study of particular interest is the fact that Landskrona is a rather peripheral geographic location and still photography is a rather peripheral art or cultural form. The advantages and disadvantages of various forms of peripherality are thus an integral part of this study, in addition to the larger cultural policy, location/city branding, regional policy, aesthetic, and academic institutional activities behind this effort at positioning a city in a narrow cultural field (still photography) and a broader cultural and socio-geographic landscape. The paper outlines and analyzes the network development, coalition building, resource mobilization and the transgression of boundaries of the actors central to the efforts to build up Landskrona as a cultural capital by active mobilization and enrichment of cultural capital through the collaboration of these heterogeneous actors. One reason for choosing this project for presentation at this conference with the theme of *working on identity and difference* is the fact that the author, and the Department of Sociology at Lund University, are active participants in the efforts to build Landskrona as a still photography center and at the same time reflexively conducting sociological research on the cultural and political processes that are part of this effort. This enables a direct discussion of identity formulation of a city in direct relation to a specific artistic form – photography, as well as how actors with different backgrounds, interests and orientations collide in collaboration on a common objective. The primary theoretical perspective applied has to do with the creation and negotiation of various forms of value (Lamont 2012; Karpik 2010) in the collaborative and custodial (Roscoe and Townley 2015) process.

Keywords: photography, cultural policy, place branding, valuation.

Death's Playlist: music at contemporary British funerals

Lisa MCCORMICK, University of Edinburgh, United Kingdom

Abstract

Religiosity in Great Britain has been described in terms of "believing without belonging" (Davie 1994); this incongruity between religious membership and religious belief can be usefully observed in the musical practices at funerals. Hymns such as *Abide With Me* and *All Things Bright and Beautiful* are commonly sung at funerals in the UK today, as they have been for many years. But as British society has become more secular and diverse, and the repertoire of commonly-known hymns has shrunk, the range of music heard at funerals has expanded considerably to include everything from symphonic music to themes from television programmes to hits from the pop charts. Drawing on the ethnographic observation of over one hundred funerals, I use social performance theory to make sense of the changing role of music in death rituals and consider the complexities introduced by this new opportunity for creativity. How do celebrants and the bereaved determine what music is 'appropriate' for the occasion in the absence of a shared religious framework? How does the musical personalization of the funeral service affect the performance of conventional 'feeling rules' pertaining to the expression of grief?

Keywords: death, rituals, music, performance theory, secularisation.

Arts struggle at Bienal de São Paulo (São Paulo Biennial)

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Abstract

Biennial de São Paulo (São Paulo Biennial) was started 65 years ago, accomplishing 31 exhibitions with a large number of artists, public visitors and financial resources. It generated conflicts, disputes and strengthened the artistic field in Brazil. The present research comprehends the Biennial de São Paulo as a constant and periodic event which involves a significant number of social instances such as the artistic, intellectual, political and economic fields as well as the State and, more recently, the international Art Market. In this sense, the Biennial appears as an objective effect of a struggle for power among different agents of various and diverse social spaces, each of them carrying separate interests and rules, producing, at the same time, legitimacy and consecration on the definition of the finest contemporary art as a discursive effect in the social order. Following Bourdieu's conception, aesthetic taste isn't pure, innate and unique, but a result of invisible, insensible and unconscious processes involved in the forms of seeing, perceiving and being in the world, and these forms are prone to historical and social transformations. Based upon this conception, this paper aims at examining how the Biennial's conditions of production have shifted and changed over time. In other words, conceiving that the Biennial is not just a space dominated by the artistic field, but that it is being disputed by others social fields and institutions, one should ask how and why the selection process of the agents as well as the artworks change, focusing on the following question: what will its contemporary configuration be? What are the fields and interests behind the actual composition that produces the Biennial as an effect, i.e., a singular event? In this paper, we'll follow three theoretical moments: i) context of the conflicts that precede the inauguration of the Biennial, highlighting the main agents and institutions involved; ii) presenting the important facts that substantially change the configuration of the exhibition, pointing how the motion of the agents, institutions and social fields in their internal and external struggle recombines the structures of power in the Biennial; and iii) analyzing the role of the international Art Market and the role of the State in the contemporary structure of the exhibition and in the expansion of the national Brazilian art to global extents.

Keywords: Biennial de São Paulo, social fields, art market, State.

Theatrical gender image and 'Takarazuka Revue': The first 2.5D musical company

Naomi MIYAMOTO, Ritumsikan University, Japan

Abstract

The Takarazuka Revue is a unique Japanese musical organisation whose performers are all women. The most noticeable characteristic of its stage is that the male characters are performed by women. The stage performances are very popular, and the male-role stars attract women fans in the thousands. Many researchers have paid attention to the gender aspect of this revue company, especially to the fictional lesbian relationships between the male-role players and their women fans. Such researchers make an assumption that the male-role players imitate 'real men' and that women fans have romantic feelings towards the male-role players. However, the Takarazuka male role does not reflect men in the real world. They represent a peculiar male image on stage; the male-role players act as men but wear red lipstick. There is a clear distinction between the male-role and female-role players on stage, but male-role players sometimes seem both male and female because of their make-up; in other words, they embody androgyny. Japanese researchers often point out that the Takarazuka's male image does not express reality in a daily sense, and they artificially create an ideal fictional male image. The question occurs: from where did such fictional male images of the Takarazuka arise? A clue to this is manga (comics), a field of Japanese sub-culture. Recently, a new word '2.5-dimention musical' has been created in Japan. This is a musical genre, including drama with songs, dances, and spectacle show scenes, but with a special feature, as it is based on famous works of Japanese manga or animation. While both manga and animation are expressed in two-dimensional illustrations, live performance on stage is presented by real players, that is, in three dimensions. The term 2.5D-musical means something in-between. This genre has its own task regarding how aspects in two dimensions can be realised on a three-dimensional stage without destroying the original image and effect of manga. It is true that while this genre name was coined in recent years, the practice itself was already done by the Takarazuka Company in 1974. In this year, The Rose of Versailles, based on manga was staged for the first time, and this was the first 2.5D-musical. Since then, Takarazuka has had a close relationship with manga. In this research presentation, the resemblance of male images between Takarazuka's male roles and the male characters in manga is explored.

Keywords: theatrical gender image, performance, musical genre, manga.

Artifactual bodies and aesthetic flows: Brazil and Angola ethnographically explored

Mylene MIZRAHI, Postgraduate Program in Sociology and Anthropology, Institute of Philosophy and Social Sciences, Federal University of Rio de Janeiro, Brazil

Abstract

Departing from the circulation of material objects we will explore the circularity of tastes. Relying on ethnographic data about funk carioca – a musical movement native of Rio de Janeiro, Brazil – I reflect on the flow of women's hair extensions both in urban spaces as in intercontinental flows. These are dummy hair, mostly of human origin, placed so as to extend the original hair of the person. The core of our investigation is not the identity constitution, but this aspect emerges as a development of a research that has the production of aesthetic flows, via creation and cultural appropriation, as its broad objective. As a specific objective we aim to deepen the notion of prosthetic object. From a conceptual point of view approaching the material object as prosthesis allows us to note the emergence of a notion of feminine and of beauty as made rather than innate. In the funk world womanhood production is followed by body production. This particular body is itself accompanied by a clothing style created as to enhance the feminine body shape and also a unique style of hair. An artifactual body emerges whence biological data is incorporated and elaborated through objects, artefacts and techniques. 'Race' is problematized through the notion of 'ambiguous hair', expressing the search for a style that questions both a 'taste of necessity' – which derives from the overlap between skin colour and social class – and a fixed black identity, more traditionally associated with the idea of 'natural' hair or *Black* hair. The concept of prosthesis opens up to the ability objects have to extend not only people but also things. Objects and persons engender aesthetic flows via production, circulation and consumption. That gives us the opportunity to explore another ethnographic aspect. The research around these adornments revealed a significant flow of women departing from Angola to Brazil in search for fashion items and body adornments that are sold back in their countries. This paper will contribute to the deepening of a research hypothesis about the circulation and appropriation of aesthetics in African urban environment. Rather than undertake a comparison between both contexts, our main aim, in following the path hair extensions draw between Brazil and Angola, is to continue our research on aesthetics circularity, focusing not only the hair but also aesthetic manifestations accompanying them, such as music and the aesthetics of the body, analogously to what we did with *Rio Funk Aesthetics*.

Keywords: prosthesis, aesthetics, circularity, body, funk carioca.

Creative research methods in the study of audience experiences of contemporary dance

Saara MOISIO, University of Helsinki, Finland

Abstract

In this presentation I will argue that in order to get better understanding of the impacts of arts to people's lives we need to study their actual experiences with art. The argument is based on my doctoral dissertation which is an empirical and qualitative study on the meanings and value of contemporary dance for audiences. In the presentation, I will use my first case study to illustrate what the employment of the creativity of research participants can provide for understanding the experiences of contemporary dance. I conducted the case study in collaboration with Zodiak Center for New dance during fall 2015. I tested the use of creative visual methods in an audience workshop. The participants were asked to produce collages and installations about their experiences with a dance performance. Following the concepts of co-creation of value, hedonic consumption, aesthetic experience, and the theory of the societal function of aesthetic values by Hans van Maanen I assert that audiences are active participants in the performance situation. Therefore, the experience of the spectator defines the value as well as the societal impact of the performance. To be precise, the value of the contemporary dance performance becomes defined through the meanings that spectators create during and after the experience. With the use of creative methods, I aim to access these reflective and engaged thoughts of and responses to the contemporary dance performance. Furthermore, the developments in audience and reception research in recent years, e.g. by Matthew Reason, encourage the study of actual experiences of audiences instead of attendances and motivations. By presenting the preliminary results of my first case study I also demonstrate what studying the actual experiences of spectators can provide for understanding the meaning and value of contemporary dance in people's lives.

Keywords: value, impacts of arts, aesthetic experience, audience research, creative research methods.

How does ethnic diversity contribute to artistic creativity in Europe?

Arturo Rodríguez MORATÓ, University of Barcelona, Spain

Abstract

In contrast with the United States, where the metaphor 'the Melting Pot' made a fortune describing shared culture, or Latin America, where the figure of the hybrid has been a key defining element of national cultures in many countries (from Brazil to Argentina, from Mexico to Cuba), in its recent past Europe has not been usually conceived as a cultural hybridization space. On the contrary the dominant image (of Europe) has been that of a series of national cultures, basically homogenous and independent. Nevertheless, as a result of advancing globalization, which has caused, among other things, a huge increase of migration and the Diasporas, the situation has changed in the last decades and today the predominant image is that of diversity and cultural exchange. Diversity, and ethnic diversity in particular, is an essential factor of cultural and artistic creativity (Hall 1999; Burke 2009; Welz 2003; Anheier and Isar 2010; Hannerz 1996; Hutter and Stark 2014). In this paper, I plan to examine, in a general and exploratory way, what academic literature has contributed so far to the clarification of the relationship between ethnic diversity and creativity in Europe. In order to complete this assessment I will consider the theme of cultural encounter and its symbolic productivity as a specific cultural phenomenon, seeing how it has been understood and analysed in different academic traditions and with respect to different areas of cultural and artistic creation, like cuisine or popular music. My review of the academic literature on the subject will focus on the concept of cultural hybridity, which is central to this inquiry, because it is the privileged way in which cultural creativity is expressed as the result of cultural diversity. This inquiry is part of a Horizon 2020 project on Cultural Heritage and European Identities, led by the author.

Keywords: art, creativity, ethnic diversity, cultural hybridity.

Millennial Barcelona writers. Recognition and creative struggles of a urban literary generation in the middle of Spanish crisis

Maria Patricio MULERO, University of Barcelona, Political Theories Laboratory, University Paris 8, Spain, France

Abstract

Catalan literature from Barcelona is one of the most active in literary periphery, with more than 7 million potential readers, more than 100 publishing houses and international recognition as UNESCO City of Literature. Literature in Catalan has an important role in identity building and has its own channels of recognition. In the last years, mostly around Documenta literary prize for young writers –founded by an independent bookshop-, has emerged a « Y generation » of writers, born in the early 80s and well connected to the world artistic trends, who are also using literature to project its identity to the world. Influenced by universal contemporary creators of all artistic disciplines, new technologies and travelling, four Barcelona novelists struggle with the scarcity of economic crisis to keep on writing. Part time jobs and lack of recognition are the daily life of writers, who are able to depict the city in their novels with short stories fresh style and multidisciplinary richness of postmodern art. The present communication seeks to analyse how these millennial writers manage to write, combining it with other jobs meant to pay the bills; what are their influences of these young Catalan writers and how different they are from previous generations of Catalan writers? We will focus especially on the struggle to develop their writers career; the influence of international artists and digital technologies; on their position in the literary world and their perception of recognition; and the building of their identities through urban literature. In summary, how this generation that can be characterised by the two dominant traits of being well connected to the entire world and « indignated » -as the Spanish social movement- elaborate a new (Catalan) literary identity and simultaneously to a more general and increasingly widespread model of a worrying precarious artist in an unfavourable economic situation for the world of art. The research will be undertaken through a collective interview to the 4 writers as well as an analysis of the literary works of the writers: Jordi Nopca's "Come home" (2014), Albert Forns' "Albert Serra (the novel, not the film director)" (2012), Victor Garcia Tur's "Twistanschauung" (2009) and Borja Bagunyà's "Self defense" (2007). Through the interaction between these writers and the analysis on how its identity is depicted in their novels it would be possible to portrait the impact of social changes in young writers especially precarious by Spanish crisis.

Keywords: writers, Y generation, economic crisis, (Catalan) identity, professional development, recognition literary system.

The choreographer's authority: Charisma and creativity in the dance studio

Dafne MUNTANYOLA-SAURA, Faculty of Political Science and Sociology, Autonomous University of Barcelona, Spain

Abstract

A choreographer must be charismatic at work? In previous work on communication networks of a TV set (Muntanyola-Saura, 2012) the crew praised the director for being a team leader. Still, during the shot he was isolated from the crew. The shared discourse on his communicative skills was an occupational myth (Myers, 1948). We claim dancers rely on the choreographer's charisma but internalize an artistic habitus (Mauss, 1936; Bourdieu, 1979). We take choreographic instructions as a type of keying (Goffman, 1961). While impression management and signaling of trust are two important elements for legitimacy of orchestra conductors (Khodyakov, 2014), musicians know what to expect from a conductor because of their trajectory in the field. Within a video-aided ethnography, we observed and interviewed the members of a dance project at the University of Valencia in January 2016. We analyzed 8 interviews with Atlas.ti and applied multimodal conversational analysis (Sacks et al, 1978; Mondada, 2014) with Elan software to 3 weeks of filmed rehearsals. Results show how the choreographer must communicate technical efficiency. She decides where the action is, which physical constraints, for instance, are relevant to the process, or which symbolic resources must be incorporated. The creative process has a beginning and an end, which is the choreographer's prerogative, but it is unstable: like charisma, creativity demands openness and flexibility. Building trust demands a shared sense of agency that is believed to be the best of the possible options available. Socializing charisma means communicating, and also sharing a sense of joint awareness, of joined pleasure is you may, among all the participants Nevertheless, this charismatic aspect is useless if there is no previous knowledge of the vocabuary that is valued as legitimately creative in the field. In all, successful artists such as the choreographer in the Valencia dance company socialize charisma to get the best of others. The choreographer is a team player, with a backpack heavy with cultural and social resources.

Keywords: dance, charisma, keying, ethnography.

N

Mixed roles of artists and managers: artistic organization in-between different fields and practices

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Abstract

In this paper we question, how the roles of artists and managers intertwine in artistic organizations. There is a tradition to distinguish between these roles as defined by logics of different fields (Bourdieu, 1993): the logic of art field induces artists to seek novel modes of representation to achieve symbolic recognition (Bourdieu, 1993; Crane, 1989; Giuffre, 1999), while the logic of cultural management field forces managers to act along utilitarian and goal-oriented norms to ensure market success for artists and art organizations (Bendixen, 2000; DeVereaux, 2009). However, in contemporary self-run artistic organizations neither of these roles appears to be a product of one logic only. Joint creative as well as everyday practices in an artistic organization can mould roles of artists and managers and create hybrid roles. In order to trace the dual impact of fields and practices on the roles of artists and managers we employ mixed methods approach combining socio-semantic network analysis and ethnography in a study of two self-run formally organized art collectives based in Madrid and Barcelona. On the one hand, the analysis gives evidence of role behaviour and reproduction of role distinctions in meanings relevant for artists and managers in accordance with the logics of the fields. Activities of managers and meaning structures shared by them correspond to pragmatic and efficiency-oriented norms and values imposed by the field of cultural management, while activities of artists and meaning structures inherent to them are focused on artistic tools and conceptual basis for art projects. On the other hand, in both collectives we observe activities and find meaning structures different from what could be expected in line with the logics of fields. For example, managers propose specific educational art projects in Barcelona case and involve into artworks making in Madrid case. Artists, in turn, dwell upon organizational sustainability of projects in both cases. Blended meanings and mixed activities give evidence that joint practice in artistic organizations endows the roles of managers and artists with new functions and interpretations. However, the cases differ in the types of joint practices: in the Barcelona case the members share everyday practices, yet do not involve in joint artistic practice, while in the Madrid case not only everyday practices are shared, but also artworks are jointly produced. With regard to that we observe two distinct subgroups of artists and managers

in the social structure of the Barcelona organization, while in the Madrid case the structure is more cohesive.

Keywords: artist, manager, role, artistic organization, logic of field, logic of practice, socio-semantic network analysis.

Audiences and modes of relation with museums

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Abstract
In the knowledge and network societies, with an extended presence of cultural contents and services in most spheres of social life due to the trivialization of replication, the widespread dissemination by the media, digitization and online availability of contents, museums continue to be one of the main access routes to artistic goods. At the same time, the services offered by museums are far beyond the exhibition through activities promoted by educational services and a multitude of cultural and non-cultural activities and services. Several sociological studies point out that the relationship between citizens and the specialized cultural institutions of advanced modernity is not limited to a relation as audience – i.e., a relationship with the physical space of the museum and its services – it rather tends to be more diverse and complex, even from the point of view of those who visit the physical spaces of the museums. In this paper we address the public of museum institutions in order to identify and characterize different modes of relation. The empirical base of this research is a large sample of visitors from the Visitor Study of the National Museums. This study was promoted by the General Directorate of Cultural Heritage (DGPC/MC) with the CIES-IUL as scientific partner. The field work took place throughout 2015 and the main information-gathering instrument was a web-based survey to a universe of visitors of the museums, both national and foreign, 15 years old and older. In order to identify the modes of relation with the museums several multivariate data analyses were used combining a large set of dimensions and indicators of practices, i.e.: the frequency of physical visits to museums; the visits to permanent and temporary exhibitions; the consultation and reading of catalogs; the frequency of educational services activities for young relatives; the frequency of outreach activities and cultural events (music, theater, etc., held in museums); the use of non-cultural valences of museums; carrying out training or professional activities; the access of online contents related to museums; hearing and viewing radio or television programs; reading press critics and news about museums. The identification of the modes of relation with the museums is analytically complemented with the prevailing social profiles.

Keywords: museum visitors, national museums, modes of relation with museums, art museums.

'The Method of National Constellations' – a case study of participatory theatre as an embodied experience

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Abstract

"Nothing touches me, nothing interests me, except what addresses itself directly to my flesh" – wrote Antonin Artaud. For already a few decades, participation in art has been in many ways connected to the body, serving as a theme for critical visual artists, or as a medium of avant-garde performance and theatre practice. It seems that recently it has become even more important due to a change within the role of the arts recipient – from a spectator or viewer, who only observes the body represented in art, to a participant, who enters an artistic situation with one's own body, experiences and co-creates this situation through the body, or puts the body at the artist's disposal as the arts 'material'. This change is obviously related to the so-called *participatory turn*, the proliferation in the contemporary art filed of the artistic forms in which the participant becomes a 'material', a co-creator, or even an autonomous author, as well as to the so-called *somatic turn*, which has placed the body in the very centre of experience and its philosophical and pragmatic framings. Hence, the participatory engagement in art should be described not only from the angle of creative or cultural empowerment, but also from the angle of the different dimensions of experience, including intellectual, emotional, and physical. It is no more an *aesthetic experience* based on exposure to art and its 'disinterested' reception, but rather *art as experience*, defined in accordance with John Dewey's view, as a potential source of knowledge, cognition or understanding (also self-referred), but not necessarily rational, analytical, or linguistic. Within such experiential boundaries, the body becomes an 'organic participant', not to say an 'organic actor'. In the presentation, I will focus on the bodily aspects of participatory experience of art, as observed in a case of 'The Method of National Constellations', a participatory theatre project directed by Michał Stankiewicz. Following Richard Shusterman's postulate, I will attempt to describe the participants' somatic involvement not only in terms of "the experience and the use of body as a locus of sensory-aesthetic appreciation", but also in terms of volitional activity. For observation of the embodied experience allows insight into the sensual and emotional, as well as volitional aspects of an activity – putting to a test the ability to use one's will in actual situations. As Shusterman explains: "Knowing and desiring the right action will not avail if we cannot will our bodies to perform it".

Keywords: experience, participation, theatre, the body.

9 cancers on paper: stories and objects of illness among women, spoken words, art and written science

Susana de NORONHA, Centre for Social Studies, University of Coimbra, Portugal

Abstract

This presentation summarizes the third and last project of a research trilogy written about the art and material culture of cancer. Working between social science and art, it gives applicability to the first two investigations, proposing an understanding of art and objects as constitutive parts of cancer, that is, of how illness is sensed and lived, between sensations and thoughts. Giving use to consolidated concepts, considering cancer as a modular disease and objects as illness's built-in realities, it tells the stories of eight Portuguese women, looking for the objects and materialities that shape the experience of cancer. Constructed as an intersubjective and multidisciplinary exercise, while understanding these cancers, it refuses a separation between experience, science and art, bringing bodily *senses*, drawings, photography and imagination to the centre of the investigation, mixing and using them as materials, resources, tools, methods and forms of knowledge. This exercise resulted in a 'text filled with things', (re)mixing parts of cancers among bodies, sensations, emotions, spoken words, ethnography, creative writing and scientific illustration, made in what I call the 'third half of things and of knowledge'. Texts and images, drawings and photographs, result from a creative and collective construction between me and the eight women, departing from their illness narratives, giving form, meaning and a social/public use to individual experiences of malignant tumours.

Keywords: science, art, objects, embodied knowledge, women, cancer.

O

Steinway and Yamaha

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Abstract

This paper focuses on a study of product architecture and marketing strategies of musical instruments. In the musical instrument industry, Yamaha became the biggest company in the world, but in each musical instrument, there are also flagship companies. Here, I focus Steinway and Yamaha in order to discuss the difference and combination between mass manufacturing system for integral architectural products and handmade process by human beings. Main consumers of Steinway's piano are world class artists and concert halls. 99% of concerts pianists and main concerts hall use Steinway's piano. On contrast Yamaha targeted the mid-priced segment rather than the high-end one. Gaining such customers, however, required a certain quality level of musical instruments even under mass-production. The case study shows how the company has promoted introducing the state-of-the-art technology and the automation to avoid manual variability, and outsourcing module components while ensuring the "integration" which is the key for manufacturing instruments. I demonstrate that the company enables to mass-produce instruments by committing to in-house manufacturing for finished products with the integration as well as its supporting mechanization. On the other hand, although Yamaha has stood on a par with a leading company in the category of the woodwind and the brass which could be easily standardized, it does not still get reputation from high-end segment of piano and violin which are made of wood under the 'ultimate integration'. Instruments demand *connoisseurs* to judge good wood for processing as well as unquantifiable 'sound' and 'sonance', thus the competition of manufacturing instruments has been in the 'Invisible Dimension'. This characteristic makes customers keep traditional brand belief, resulting in a long time to evaluate a new comer.

Keywords: musical instrument, product architecture, marketing, brand, piano.

Son of DIY: the importance of do it yourself to the alternative rock scene

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Abstract
The approach of DIY music careers lies in the premise that music is a unifying pole of activities, understood as a cluster of commercial activities. The analysis of musical production is based on an entrepreneurial perspective about creative workers and, specifically, about the musicians. Several authors have paid particular attention to the 'new independents', freelancers workers involved in a logic of reducing specialization and promoting multiple skills, which makes them simultaneously assume the role of musicians, producers, designers and promoters, generating contamination between various artistic-creative sub-sectors, challenging boundaries between the professional and the amateur in a social sphere marked by relational densification. This emphasis is based on the exercise of social theory to revisit one of the core values of the punk subculture - the DIY ethos, based on empowerment, on taking possession of the means of production, as an alternative to mainstream production circuits. It's about mobilizing DIY skills (strength, achievement, freedom, collective action) as new standards to promote employability, managing the uncertainty and precariousness of this option in terms of building a professional career. In Lisbon, the Cultural Association Filho Único [Only Son] is since 2007 an essential reference in terms of alternative culture promotion. Its main objectives are the presentation, dissemination, production, display and integration of all musical manifestations that are governed by aesthetically progressive creative purposes. The association seeks to integrate the more creative and daring music otherwise in people's lives and is nowadays a very important agent of the Portuguese alternative rock scene. Starting from the case of the Cultural Association Filho Único we intend to explore the relevance of do it yourself logics and procedures in the construction and maintenance of musical careers in the alternative rock, considering their impact on the musical offer of Lisbon.

Keywords: music careers, do-it-yourself, alternative rock scene.

Authenticity standards and aesthetic values in naive art market 'Chico da Silva'

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Abstract

This work aims to discuss the work of preparation of authenticity standards and aesthetic values played by art market players. The commerce of Naive Paintings 'Chico da Silva' (1910-1985), inscribed in the diversity of artistic works distribution channels in Ceará (formal and informal), Brazil, is presented as an interesting case to reflect on the active role of the market in creating and permanent recreation of valuations materials and aesthetics. By extending its production emanating from the collective studios formed in the early 1960s, in Fortaleza, the Artist, awarded at the Venice Biennale 1969, calls into question the authenticity of his work, promoting a paradoxical game between copy and original, which has led the market the figure of the intermediary and marketing of instances of art, to forge differentiation indexes minimally protect belief about the authenticity of the paintings offered for sale. Based on intrinsic and extrinsic expedients to works, Chico da Silva and his most direct intermediaries prepared authenticity standards that redefined the traditional meaning of this notion cardinal to the art market thereby questioning its meaning, but not neglecting it completely. Were triggered, in this sense, aspects such as the conditions of sale, the legal devices such as certificates of authenticity, differentiation of the brand signature / Icon 'FD Silva' played massively, the dating, the inclusion of new elements in the thematic pictorial universe Chico da Silva matrix and others. This dynamic gave the elaboration of a guided leaderboard in full or partial participation of Chico Silva in the making of such works as 'a frame made entirely by Chico da Silva'; 'A picture held under the supervision of Chico da Silva', 'a painting done by assistants and signed by the naive painter', etc. This feature came off fixing staggered prices in the close relationship between auxiliaries and the 'Artist'.

Keywords: art market, authenticity, naive art.

Contemporary forms of *independence* in arts: reflections on the case of the new Brazilian independent cinema

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Abstract

The communication brings some findings of the author's PhD research to discuss the new forms of independent production and the roles this kind of production plays in the larger fields of arts. The PhD research consisted on a case study aiming at the social organization of contemporary independent cinema in Brazil, a new wave of independent production which has been developing over the past 10 years and now begin to conquer public recognition, even in the most traditional instances of consecration of Brazilian cinema. As we argue, the most important waves of independent production in Brazilian cinema always followed periods in which the public policies and institutions were strongly committed to the idea of building a solid cinema industry, based on efficiency models. In the same way Brazilian Cinema Novo or Cinema Marginal were a kind of response to the discourse of industrial cinema in their time, we can understand the new independent generation as a reaction to the current dominant model of production – which is based on a strong and hierarchical division of labor and on increasing budgets, often funded by tax incentives policies. Characterized mainly by its low budgets, by collaborative arrangements of labor and by sharing a set of representations and beliefs around the condition of independence, young filmmakers, mostly producing in cities other than São Paulo and Rio de Janeiro (traditional poles of the "big" cinema), have been proving there are other possible ways to make film. Relying mainly on Bourdieusian field approaches, but also bringing contributions of Raymond Williams (in his observation of dissident formations) and Howard Becker (in his considerations about mavericks and outsiders in art worlds), we bring empirical data to characterize independent filmmakers, analyzing their positioning strategies in the larger Brazilian cinema field and the principal social arrangements that are making this production possible. We also bring some findings about the logic of creation of artistic value and the legitimation parameters in this specific context – which we believe is a very interesting research issue, since the many forms of institutionalization (including some kinds of recognition) sometimes seem to threaten the very condition of independent.

Keywords: independent art production, means of production in arts, Brazilian contemporary cinema.

Self-representation: about the black art African cinema and their own (new) networks maintenance

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Abstract

If today there is a constant film production in Africa, this is due, in particular, to a strong network maintenance and promotion of these films, which holds between foreign agencies, local governments, producers, directors and many artists - African and originating from many diasporic territories. In this specific scenario, the FESPACO - Pan-African Festival of Cinema and Television of Ouagadougou (capital city of Burkina Faso, West Africa) - is considered one of the most important allies in this process. As the largest and oldest African continent cinema event for domestic audiovisual production, FESPACO fulfills the important role of showcasing these works. And given that, although there is today on the continent an intense production of television videos - headed by Nigerian market - FESPACO keeps the tradition of displaying and awarding films considered as works of art. However, since it was released in 2013, the share of digital films in competition for the main prize of the festival, there was a significant decrease of quality in the works selected for the competition of the Prix Étalon of Yennenga – main festival prize. Given this, for this oral communication, I propose to present the initial data from the study, still in progress, that I am developing as a PhD project. Where I try to analyze, among other issues, the relationship between the value given for the winning works and the representation of African cultural black identities presented in these films. To this end, I investigate what impact and how new technologies have affected the film production market in Africa. Since the lack of resources is one of the main factors hindering the increase of filmic production on the continent and, commercially, digital technologies announce new other forms of production, less elitist and more democratic. In this sense, in the face of what has been accomplished while collecting information in this research, the own maintenance of FESPACO depends mostly about how the African producers invents creative ways to be able to produce their films. In our days, the film industry is considered an important sector of the economy of the countries that invest in this production.

Keywords: self-representation, art cinema, black cinema, digital cinema.

Art, crime, and law: Understanding art crime databases in the European Union

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Abstract

The Europe Union's art galleries and museums symbolise all facets of Western civilisation and culture. They also play a central organising role in the cultural economies of all European Union countries and are tasked with developing a sense of European citizenship through the creation of encounters and interactions with culturally priceless art objects. Several recent high-profile thefts have highlighted the security risks faced by both public institutions and private collections. This project discusses the criminal dynamics of art theft in the European Union. Since 1925, Interpol has been involved in the field of art crime. Interpol is most likely the first manifestation of a coordinated international policing effort in the fight against cross-border crime (Hufnagel, 2015). The Interpol Art Crime unit was established in 1963. In the beginning, it focused mainly on stolen works of art and cultural property. In 1995 Interpol started a computerised index of international art thefts. This same index became the stolen works of art database in 2005 and has since then been available for all law enforcement agencies through Interpol's I24/7 system. In 2009 the database went 'public' and access today is granted for every person with a legitimate interest (Hufnagel, 2015). This study look at Interpol's Works of Art database (WOA) and aims to conceptualise its existence within the art world. Questions to what extent law enforcement agencies in the European Union use art crime databases in the recovery of stolen art, and how the victims of art crime regard (and use) these databases. The enforcement of legal and ethical standards of acquisition becomes complicated in the absence of a comprehensive international inventory and database of stolen cultural objects (Roodt & Benson, 2015). Therefore, this study focuses on the position of Art Crime Databases within the European Union perspectives from museums professionals and law enforcers and aims to provide ethical standards within the vast and dispersed field of art crime databases. For this research, I have coded over 4,000 stolen cases from the Interpol's WOA and assessed the data using a network analysis to analyse the criminal dynamics within the 14 assessed European countries. I have furthermore interviewed museum professionals and law enforcers in the United Kingdom, the Netherlands and Italy about using art crime databases and where they consider them to 'belong' within the spectrum of the art world.

Keywords: art crime, Interpol, databases, law, European Union.

P

Fire Music – A comparative study of Indian musicians

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Abstract

Music has no boundaries but it does have a stomach. This paper is an attempt to make a comparative study of Indian musicians' journey in the capitalistic world. Case studies of two sets of musicians are observed for this study. The first set is that of folk musicians from rural parts of Tamil Nadu – a state in Southern India who are more into traditional based music. The second set is that of western and classical based musicians who are closer to the modern world and located in Mumbai – a metropolitan city in Western India. This paper is documenting these creative souls' stories and trying to show the challenges they faced in their road towards their dreams and know the strategies they applied to cope with it. The paper is documenting their lives and conflicts, stories, fears, insecurities and trying to read their minds and heart and internal dialogues to know how they keep themselves alive with time. The methodology used is that of interpretivism. The theoretical framework used to understand the problem is that of symbolic interactionsim with Goffman's dramaturgical perspective. I believe this documenting will help for several others to get inspired and let not their creativity hide behind one own tombs.

Keywords: Tamil Nadu, India, Mumbai, musicians.

Athens—where, if not here? Lesbos?

Caterina PIZANIAS, Itinerant Academic and Independent Curator, Canada

Abstract

At a time when the European Union seems to be 'falling apart at its seems', Europe's artistic elite has descended upon Athens and Lesbos. In 2014 Adam Szymczyk was appointed Director of *Documenta 14/2017*. Szymczyk will be dividing *Documenta* between Kassel and Athens, a first ever for the event titled *Documenta 14: Learning from Athens*. Szymczyk: "What interested me is that Athens is a contemporary metropolitan city of the Mediterranean that is connected to other places across the water. It's a figure of a larger situation that Europe has to confront, and I hope it will confront with this exhibition…. " The *Athens Biennale 2015*, under the Directorship of Massimiliano Mollona, has conflated the 2015 with 2017 versions of the Biennale so as to have a continuous presence during the difficult times Athens is experiencing; its title is *Omonia/Concord*. A PR circular: "The Biennale emerged from the intense cultural activity that makes Athens one of the most interesting places for contemporary art, ….it aims to be a wide platform for the designation and the critical engagement of local artistic production, as well as forum of discussion and exchange with the international scene." In 2015 Ai Weiwei descended to Athens to discuss a possible exhibition and then to Lesbos where he was appalled by the plight of the thousands of refugees coming by boat from Turkey. He photographed himself with refugees; announced that he will establish an open studio, promised a public sculpture, and has been photographed collecting abandoned life jackets. Just before he left for Berlin, he posed on a beach using his own body in place of Ali Kurdi, the child whose death came to symbolize the humanitarian crisis resulting from the unresolved conflicts of the Middle East. The proposed paper, Athens—*where, if not here? Lesbos?* Is part of an ongoing research interest of its author regarding political art. The paper will be a progress report and will address the following questions: Can political art be more than a theme for exhibits or conferences? What does it mean or take for art to be political? How is one to think of art institutions such as *Documenta* and the *Athens Biennale*, or, artists such as Weiwei when making art about a humanitarian crisis? Could Peter Weibel's proposed *artivism,* be a topos where art and politics engage the social as opposed to only the art world?

Keywords: political art, "artivism", presentation versus representation of humanitarian crises.

How to do things with graffiti - The illegal spray act as a performative construction of identity

Clara-Franziska PLUM, Johannes Gutenberg University Mainz, Department of Theatre Studies, Germany

Abstract

To talk about art in 2016 it is unavoidable to name Banksy as one of the most famous street art phenomenon of the modern world. Banksy influenced a whole decade of art doing which spread into hugely diverse areas including film aesthetics, music videos, car advertisement, restaurant design and interior decoration. Banksy changed our way of experiencing urban life, he is political, successful in the art market and at the same time it's biggest detractor. One of the most important examples of his complex work is his film "exit through the giftshop". The film from 2010 was intended to be a documentary about Banksy but it turned out to be a documentary about Mr. Brainwash instead. Mr. Brainwash was a real artist who is still very successful in copying Banksy's style by producing street art in mass production without hiding his commercial interest. Most people think that Mr. Brainwash and Banksy are the same person, and because Banksy's identity is still not known, his art gets even more popular and turns into a myth of art, which sells itself perfectly. The fact that creating street art is illegal makes this match so ingenious. The artist cannot show his face and has to hide his true identity to avoid going to prison. Therefore the artist relies solely on the artwork itself to create a certain branding which must guarantee the identity of it, which is successfully achieved in Banksy's case. To understand how this works, one has to look at the historical development of streetart – which is the history of graffiti itself. In my paper I would like to focus on illegal graffiti and show how to read and interpret a certain subculture in a particular city or geographic area. By reading the sprayed signs on the wall it is possible to decode a social network from a city, and with it a huge part of its urban culture. I intend to show the way in which graffiti is structured (artistic differences between a tag, a throw up or a piece) and how it developed to street art. How Banksy managed to escalate street art from the streets into the highly profitable museum art market and particularly demonstrate how graffiti constructs identity by spraying a pseudonym. By decoding illegal Graffiti, we can examine art in communities and see how ambivalent the act of spraying, which is a performative construction of identity, is - creative and dangerously fragile at the same time. Based on J.L.Austin's theory of performativity (How to do things with words) I would like to connect Judith Butler's theories (without the focus on gender) with the act of spraying to show an example of how to construct identity in subculture urban living.

Keywords: graffiti, performative construction of identity, theory of performativity, urban living, gender.

The artistic domain of prefigurative politics: social transformation through social creativity

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Abstract

The topic of social creativity has been conceived mainly through social interaction or innovative productions and techniques. Although the institutional reflexivity of modernity and the pragmatic approach allow us to understand the creative action as a distinct subject, the issue appears alongside hermeticism when circumscribed exclusively to the domain of the individual efforts. That said, this work aims to explore the issue in a broader format - apart from the centering of the individual - through the lens of democratic institutions and its contexts, with a particular emphasis on the issue of prefigurative social movements. Understanding prefigurative politics as the most strategic skill to overcome hierarchical values/practices in democracy since it brings horizontality, diversity and a more inclusive decision-making to the political participation, the thesis proposes to situate social creativity in different contexts of social contestation, with a focus on understanding layers of creativity and its manifestations - such as street performances, artistic protests, inventiveness and new types of mobilization for social transformation. The arts represent a strong and proper component of 'collective identity' as argued by Alberto Melucci, having a huge contrast with the normative power of institutional and traditional politics. This diversity of political decisions and social practices integrates somehow the topic of social creativity into a collective context, intersecting it with the problem of utopia and ideology and the transformations and 'crisis' of democracy as well. For instance, the social doing of new social movements, mainly of those ones at the nexus of antiglobalization discussions of 'another world is possible', provides good insights with which to theorize the topic from a quite different angle: if the end and the means are inextricably connected inside the boundaries of this type of movement it is because goals and objectives are opened and multiple in their social practices, making possible for us to problematize social causalism and determinacy within modern societies. In this sense, social creativity does not only counteract processes and structures as a 'remedial category' amidst the social order, but emerges as a social process itself, demanding a new interpretation. Thus, regardless of advances that have been made in conceptualizing social creativity and its facets - reflexivity, agency, lifestyle - key work remains to be done in the areas of collective practices of social change within democratic societies. And this is the primary question this work aims to analyse further.

Keywords: social creativity, prefigurative politics, collective praxis, artistic manifestations.

Socialising composition: Whose song is it anyway?

Simon PROCTER, Nordoff Robbins Music Therapy, United Kingdom

Abstract

Whilst the legal ownership of distributed music is widely discussed, especially in the light of the contemporary affordances of digital technology, sociological studies reveal a more nuanced sense of ownership that people experience and co-create in relation to music. This is most often related to the 'adoption' of music written by others as having relevance to (or even being partly formational of) one's own identity, but there is a perhaps more literal sense of "ownership" which is often described by people engaged in music making and music writing. This becomes particularly interesting in relation to the kinds of co-composition that occur in community music projects or in music therapy. Here one musician has a professional responsibility to aid another in what is frequently assumed to be the individual process of composition. How does such collaboration get achieved, and how does the means of its achieving influence the ways in which its participants subsequently experience 'ownership' of the resulting material? Furthermore, given the expressly social or even health-related ambitions of such work, how might this generation of shared ownership be linked to experienced or desired 'outcomes'? To what extent can composition be viewed as a social process with social outcomes, and what is the role of the aesthetic within the social? This presentation will draw on published work in the field of music therapy and community music as well as reporting on a study in progress which focuses both on co-improvisation and on song creation within the field of music therapy.

Keywords: ownership, composition, music therapy.

Developments and consequences of street art and graffiti practices

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Abstract

Without any doubt the rise of the Internet in the recent decades has reshaped many of our established practices and continues to do so as it infiltrates more and more of our activities. From research to shopping, from the esoteric to the mundane, few areas have remained out of its reach and art is certainly not one of those. This paper aims to shed some light on the way instant dissemination of images has influenced the un-commissioned, illegal, artistic practices and to what effect. It is another goal of this research to revisit how these multiple effects have been perceived and how they changed the overall view on Street Art and Graffiti. A wider audience often brings an increase in popularity, which is important for the artification process that could eventually end in legitimation, so this is generally considered to be a positive and desirable consequence. However the same notoriety of can be identified as a cause for the commodification of Street Art and Graffiti practices, to which the response is much more negative as it is considered a betrayal of the very essence of these free and illegal art forms. Often times it seems to be glossed over the fact that when fame is one of the main goals, commodification should not come as a surprise. The same pessimism can be seen in the many discourses that tie Street Art to gentrification, despite the fact that its role in this process is yet uncertain as it mostly stands against the ideology of the street artists themselves. Opinions on these art forms vary greatly and they are regarded either as victors, victims or villains, depending on the filter one uses to construct an argument. It is precisely this multiplicity I wish to explore while trying to maintain a certain objectivity by not imposing standards and settings that apply to other subcultures but that might deny the specific social realities of both Street Art and Graffiti.

Keywords: street art, graffiti, commodification, artification, gentrification.

Q

Art galleries and the city: A comparative and spatial approach to contemporary art galleries and their locations in 'Global Cities'

Alain QUEMIN, Institut d'Études Européennes, Université Paris-8, France

Abstract

What is the impact of the location of contemporary art galleries in special district or clusters in the social process of the creation of art value? Although this phenomenon has never been studied, it seems to play an important part in the previous process. Today, all contemporary art galleries offer elaborate websites that present their activity and especially their roster of artists and their works. Besides, participating to art fairs outside of their walls plays an always more important role. Thus it could seem that the location of contemporary art galleries (or any kind of galleries) could play a minor role today and that galleries could more or less develop their activity anywhere. Still, this is not the case and finding the right location to be perceived as a 'proper' contemporary art gallery is as important today as it used to be before internet emerged and developed and before contemporary art fairs spread all over the world and represent an always more important part of the business generated by art galleries. This presentation will focus on the gathering of contemporary art galleries not only in certain countries, but also in certain cities and in special districts. The only case that has really been studied so far is that of New York City. David Halle and Elisabeth Tiso especially showed how contemporary art galleries moved from the Upper East Side and Midtown to Soho and then from Soho to Chelsea. Today, some tensions tend to cause the migration of some Chelsea galleries to the Lower East Side or, more marginally, to other parts of New York City. We will compare the New York case with that of Paris, where Le Marais plays concentrates a high number of art galleries and is a local equivalent to Chelsea in New York City. The two previous cases will be compared to the Brazilian case, which is characterized by an emerging art market and a more balanced situation between two metropolises, Sao Paulo and Rio de Janeiro. This double case seems all the more interesting as the district in Sao Paulo that is the most associated with art galleries in social representations, Vila Madalena, is definitely not the one that concentrates the highest number of contemporary art galleries. Although Rio de Janeiro traditionally had no cluster for contemporary art galleries, a new spatial distribution recently appeared that strongly concentrates the location of carioca art galleries. The presentation will rely on maps of the previous cities and elaborate hypothesis to explain the general concentration of contemporary art galleries in some precise districts and their moves over time.

Keywords: location of contemporary art galleries, creation of art value.

The creative agenda in Portugal: A critical balance of the public policies for culture and the creative sector in the beginning of the millennium

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Claudino FERREIRA, Faculty of Economics, Centre for Social Studies, University of Coimbra, Portugal

Abstract
Over the past two decades the debate on the potential of 'creativity' and the so-called creative sector has established itself all over the world, and particularly in Europe, with a considerable impact on the design of public policies, especially in the field of culture. The spread of this new techno-political rhetoric has supported itself in a set of methodologies of 'mapping' and intervention that have been adopted, often uncritically, in different contexts. In Portugal, the debate on the importance and the potential of 'creativity' and the creative sector has also acquired a strong relevance since the mid-2000s, with growing impacts on the technical, political and mediatic agendas, particularly in relation to urban revitalization policies. This presentation analyses comprehensively the process of emergence and affirmation of this 'agenda' in Portugal. A particular attention is devoted to the inclusion of the so-called creative agenda in the national and local policy guidelines for culture and related fields (economy, cities and urban planning, social action, among others). The aim is to understand the main contours of this rhetoric, and its impact in the formulation of policy measures and tools. Furthermore, we reflect on the main impacts and results of the creative agenda in the country's cultural and economic systems. The paper concludes by identifying some of the current challenges and dilemmas of the cultural and creative 'agenda' in Portugal, from a public policies point of view. The paper draws on different sources of information, both qualitative and quantitative, including official texts (laws, government policies) and other documents (official and independent reports and studies on cultural and creative industries), media analysis (including opinion pieces), statistics, interviews and other informal contacts with agents operating in the field.

Keywords: cultural and creative industries; cultural policies; public investment; EU Structural Funds.

R

A walk around the block – a methodology for everyday creative practice

Hilary RAMSDEN, School of Music & Performance, Faculty of Creative Industries, University of South Wales, United Kingdom

Abstract

This presentation outlines the creation and testing of a practice-as-research methodology (A Walk around the Block) that investigates whether introducing playful interventions into a habitual & everyday cultural practice – in this case, walking – can heighten an individual's openness to encountering the strange and unfamiliar, with a view to increasing receptivity for communication and dialogue. The focus on physical movement as trigger for intellectual, psychological or emotional change distinguishes this research from other, more conceptual, ideational strategies. The methodology emerges from a performing arts practice centred around notions of play and improvisation and draws on contemporary geographical discourses concerned with relationships to place, identity and belonging. Furthermore it employs an arts practice as qualitative method of inquiry. Practice as research. The research employed the notion of 'play,' in the form of performative interruptions, within the everyday walk, in order to create opportunities for participants to experience a heightened awareness that might provoke thinkings-beyond the external stimulus, in a not-knowing space of receptiveness to new ideas and encounters. As thoughts and theory were drawn from practice and subsequently became enacted and embodied practice, so new strands and knottings within the *meshwork* (Ingold, 2011) were made. Thus theory, from Walter Benjamin to Jane Bennett, from Geraldine Finn to Gemma Coradi-Fiumara (for example,) is worked through walkings and talkings by research participants Milly and Vic, Faith and Eilis, (for example,) which are then worked back into thinkings-beyond in my research, into participants' lives and into my own arts practice beyond this day. In a sense, the *meshwork* of the research is never completed, as each emerging strand provides further strands for new knottings and new encounters. Here process and product, journey and destination, cannot be separated, each one creating the other in an infinite, dynamic net-work/*meshwork* of theory and creative practice. Creating a series of experiments and interventions to look anew at our surroundings, the research locates itself within practices that are concerned with critically exploring the cultural geographies of cities through performative, everyday and affectual approaches. The presentation examines some of the empirical findings of the research specifically related to awareness, perception, encounter and dialogue across identity, belonging and difference.

Keywords: walking, habit, encounter, perception, neighbourhood, movement.

Bodies, felt meaning, and sensory encounters: a practical aesthetic account of everyday life in organizations

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Abstract

The paper examines the case of everyday life in organizations through the lens of aesthetic principles drawing on recent aesthetic research in organization studies, which disputed the dominance of the positivist /functionalist paradigms. The main aims are to develop a practical aesthetic account – new modes of analysis, new concepts – for further expanding research and applications in the areas of organizations and arts management/policy, in order to better respond to current conceptual and practical challenges both in organizational research and in cultural, economic and political realms. The study will be deployed in two parts. In the first part, I develop the analysis of theoretical-methodological principles of the organizational aesthetic research. The 'strong' version of organizational aesthetics (Strati, Guillet de Monthoux, Taylor and Hansen, Warren, Witz *et all.*, and others) involves opening new questions about the experiences of organizational life and making new claims about the ontology of organizations or ways of organizing. Against the approaches which privilege the mental, cognitive, and rational dimensions of social action, the approaches within this 'strong' version ('archeological', 'empathic-logical', 'aesthetic', and 'artistic', cf. Strati) focus on the material, sensible, and emotional dimensions of daily life in organizations. They also resist deterministic definitions and demand attention to the corporeality of human action and the tacit dimension of knowledge in organizations: "At work, with their bodies, in fact, humans feel and judge, they sense and they act, and this gives rise to the diversity of bodies themselves in the form of personal knowledge and experience, aptitude, talent, and creativity" (Strati, 2010). The second part focuses on the role of key concepts – the aesthetic, aesthetic experience, aesthetic judgment, aesthetic knowing, embodied self, and so on – recently redefined by the aesthetics of everyday life (AEL), within the context of a new methodological awareness in doing research in organizational studies, which emphasizes the importance of philosophical aesthetics for organizational analysis. I argue that a practical, action-oriented aesthetic account in line with AEL could provide further advancement in methods in this research field, by conveying appropriate aesthetic principles and concepts to organizational aesthetics.

Keywords: everyday life in organizations, organizational aesthetics, aesthetic principles, arts management/policy.

Spaces, connections and languages of artivism: Exploring the 'potency and potential' of transnational connections, for transformation and action

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Hilary RAMSDEN, University of South Wales/Prifysgol De Cymru, School of Music & Performance/Cerddoriaeth a Pherfformio, Faculty of Creative Industries/Cyfadran y Diwydiannau Creadigol, United Kingdom
Kelly di BERTOLLI, Pontifical Catholic University of São Paulo, Brazil

Abstract
We will discuss the intriguing and complex process of an international collaborative research project, which has brought together artist and academic contributors from the UK, Brazil and Mexico to explore artist/activists' community-based practices. Taking the theme of the 'potency and potential' of spaces of transformation, our project sought to cross several complex barriers (or gulfs) of difference and perspective to gain shared insight on the theme. It aimed to explore ideas and experiences of spaces of connection that seek to catalyse change and action –with a specific focus on arts projects in community settings. Furthermore, our project theme mirrored our project design – we sought, through and within the project itself, to create spaces of connection for action. In aiming to connect across differences, the greatest challenges may be hidden beneath apparently more obvious differences. Axes of difference we drew out in our project design were international: (UK-Latin America, global North/South); the academic-practitioner axis; and the artist-activist axis. We aimed for a shared dialogue to emerge between artists, activists and academics from the UK and Latin America. We knew in reality other cross-cutting diversities and differences would emerge – across academic disciplines (arts, social sciences), knowledge sectors (academic, non-academic world, community and informal learning), Spanish, Portuguese and English, and of course much deeper personal diversities (gender, sexualities, race, class, relative wealth and poverty and so on). Working with a residential workshop /'imersão' format, supplemented by an online exchange platform, we sought to foresee and create strategies to bridge the spaces (physical and metaphorical) that separated us. However, no intention and planning can predict the reality of how connections and disconnections will play out in action, in shared spaces of collaboration. We discovered a complex choreography of proximity and distancing, in which the bridging languages that emerged were at times the most esoteric (for example languages of creativity, and aesthetic expression), and the greatest gulfs were sometimes in the least expected places. The will to find shared languages of 'artivist' practice and to create new ones has to be predicated on shared understandings of change and action. We found that where more standard forms of

language may fail to create connections, the space itself, and the practice of shaping the qualities of a space, can become a form of transformative language.

Keywords: arts, artivism, collaborative research, projects in community settings.

Difference embedded in modernity: the fashion design contribution

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Abstract

Native, popular, folk art as authentically national artifact or celebrated as archaeological origin seemed to have vanished from the horizon of MAM's direction in the 1950s. But it returned reworked as differences. These groups productions returned alongside the creations of the museum students, teachers and other social actors participating in the reciprocal network that formed the modern artistic field in Brazil between the and the 1970s. The artists' interest in Indians as a subject or their aesthetic manifestations and its influence on literary and visual productions, is ancient and can be dated back to the sixteenth century. The meanings of this topic and these appropriations, however, changed over time. During the Vargas period, state official used the Indian as an icon of Brazilian historical and cultural background, a proto-patriot who would be redeemed by the government tutelage. In 1940, Vargas was the first Brazilian president to visit an indigenous area, the village of the Karajá Indians. Vargas also expressed its willingness to recognize the territory of 'fierce' Xavante who inhabited the neighborhood. However, the Xavante murdered in the group sent to "pacify" them. The investment of the State in these two indigenous groups and in the production by Karajá women in ceramic dolls, which became collecting items, made those groups visible. To the expropriation of indigenous lands imposed by colonialism, was followed by the expropriation of cultural production withdrawn of its contexts and reinterpreted by 'colonial' artists, mostly until the 1960s. The continuous character, prolonged and direct engagement between indigenous and European cultures, in many other countries, has given rise to an indigenous artistic production (Thomas, 1999 and Goldstein, 2012). However, in Brazil, these contacts have produced only sporadic work of 'colonial' artists themed or influence by Indian subjects. The ambiguity of such relations resulted often in stereotypical representations. However, if these studies are relevant because of the respect and recognition that they grant to indigenous culture in the broadest sense, what are their effective contribution to enlarge interest and attract support and understanding to indigenous political demands?

Keywords: life style, clothes, design, modernity, art.

Low-fidelity photography and the aesthetics of precariousness: the subversion of the traditional photography conventions and its appropriation by the digital image industry

Paula Davies REZENDE, Museum of Contemporary Art of the University of São Paulo, Brazil

Abstract

This paper aims to present a brief history of what we've called low-fidelity cameras, that comprise toy cameras (low cost point-and-shoot plastic cameras - Fig. 1 and Fig. 2), Instant cameras (Polaroid, for example) and non-industrialized cameras (pinhole and other handmade cameras). Also, we will analyse the peculiar aesthetics established by those equipment in the images they produce, what will be called aesthetics of precariousness. The culture of lo-fi photography is less defined by an economic limitation than aesthetic choice. The photographies produced by lo-fi cameras are neither precise nor accurate. They have characteristics that would be considered faults by the traditional photography conventions, such as soft focus, spots due to light leakage, low quality in color reproduction and other inaccuracies. These flaws are due to the precariousness of the raw materials with which the cameras are manufactured (in the case of toy cameras and handmade cameras, for example) or to the chemical process that prioritizes speed and mobility rather than technical perfection (in the case of the Polaroids). Because of the rawness and simplicity of the lo-fi cameras, the photographers have the chance to finally enter the Flusser's black box and subvert its program, manipulating and transforming accordingly to their own need. Even if they don't interfere directly in its construction, the use of these cameras is a form of acceptance of the randomness and accidents that characterizes this type of practice, which is by itself a subversion of the tradicional photography rules, based on control of the entire process. Also this work will discuss the attempt of the software and mobile apps industry to appropriate, automate and digitalize this aesthetic of precariousness, by creating predefined filters and image treatment profiles ready to be applied in digital images. These tools seek to mimic the characteristic (d)efects of the lo-fi photography without the need to go through the analog photography processing. This automation is a shortcut to reach the final product, a shortcut that creates lo-fi images almost immediately, without any tension or experimentation beyond the choice of the filter. By facilitating and simplifying the process, this predefined digital alternative discards the enlargement of aesthetic possibilities that arises from the dialogue and conflict between the photographer and low-fidelity cameras.

Keywords: low-fidelity photography, toy cameras, pinhole, polaroid.

Street art in Kreuzberg (Berlin): an ethnographic experience of the aesthetic enjoyment

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Cornelia ECKERT, Federal University of Rio Grande do Sul, Brazil

Abstract

In the realm of our anthropological study about contemporary cities as temporal objects, we conducted an ethnography in the streets of a neighborhood in Berlin, Germany in 2013. Kreuzberg is one of the pluri-ethnic and multiracial neighborhoods in the reunified city. We conducted an ethnography in the streets and observed that the built heritage and living spaces express the geopolitical determinations of the post-World War period. The landscape manifests the experiences of its residents in the multiplicities of lifestyles that relate the place to the world, social trajectories, historical-political conflicts, the architecture of the past and the effervescent alternative culture. In Kreuzberg, the interventions of artists in public space highlight the actions (legal and illegal) of street art (graffiti, mosaics, collages, tags, stencils, etc.). Their ephemeral character agitates the urban forms that host aesthetic creations that are distinct from art found in galleries and closed spaces. An archetypical example is the proportion that the East Side Gallery assumes in the region of Kreuzberg-Friedrichshain. This is an open air art gallery created to commemorate the fall of the wall (1989). It now presents 105 artists, and the alteration of its former trajectory and its partial destruction in January 2006, in a process of "qualification" of the space close to the Ostbahnhof, sparked various protests. We report on this research experience and the aesthetic fruition observed. We address the ties that unite the street art, the tragic presence of granular time at the interior of the progressive fables that accompany the foundation myth of Western cities. We relate the arguments supported by the narratives of neighborhood artists constructed in filmed paths, which allowed us to get to know the forms of their artistic expressions and the network in which they circulate. The artists discuss their relationships with urban projects that reveal municipal public policies and actions. In this case, the recognition of the urban art interventions has been nurtured by the actions of organized movements. The street artists have increasingly struggled for laws that guarantee their rights to expression, supported in the original concept of public space and practices of citizenship. These practices are not free of conflicts and disputes. The artists and the municipal institutions that host them regularly confront regulations concerning intervention in open spaces that express institutional concerns for urban uniformity and standardization.

Keywords: street art, ethnography, public policy.

Contemporary art: what and how to organize and preserve?

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Abstract
The questions we plan to address are related to contemporary art, the contemporary art museums, the ephemerality of these works of art, their records and how they are organized in institutional collections. Of a performance, for instance, the record is usually held, the screenplay of how to execute it, and not the work itself. An existing problem is that there are works that are mingled with archives documents. From this, the first question that arises is: What is the symbolic location of this diversity of artwork in museums that shelters them? And the second: The museum nomenclature defines the institution which deals with the contemporary artwork nowadays? The research has its basis in some observations which appears in the scientific literature and from art institutions. It is an ongoing research that has no concrete and finalized data. However, we bring some considerations about the proposed subject. In this case, the notion of guard and preservation held about modern art is not so evident. That is, the aim is not to store in the technical reserve and to separate paintings, sculptures, prints and drawings. Nowadays, it is necessary to think about preservation and conservation of all kinds of materials that will eventually be stored in the same space. It is necessary that the role of the archive shall be rethought, and also, that the documentation of artistic work, which does not refer to administrative museum activities and even transport, purchase, conservation of works of art, but to some extent, is the work itself in order to be able to give (new) life. What we see with this diversity of contemporary art manifestations is that the guard process has become much more complex. It may be possible to say that the concept of technical reserves no longer meets its goals as well as before. When thinking about the guard of these different materials you need to consider an effective integration between various sectors of the museum as well as the approach with various professionals, even the ones who are not directly linked to this type of institution.

Keywords: contemporary art, museum of contemporary art, record, organization.

From manual drawing to the computer dash in Architecture: changes in a profession from the perspective of Sociology of Art

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Diego REBOUÇAS, Postgraduate Communication Program, State University of Ceará, Brazil

Abstract
Although the projective drawing grounds, since the classical times, the specificity of the architect profession, from the Renaissance, architects and artists began to play a hegemonic social position toward creative conception in the design activity. In the twentieth century, the complexity and diversification suffered by the architecture field had influence, in a particular way, over the competence of creative job which gives form to the projective drawing. From the 1980-1990s onwards, the increasing adoption of software for this activity, enabled the architecture professionals to experience the effects of a supposed expansion of creative potential which distinguishes them concurrently as "star - architects", famous worldwide. The sociology of architecture developed as part of the sociology of professions (Champy, 2001), has forged a less careful approach to the creative process carried out from the drawing. Therefore, it is through the approach between the sociology of architecture and sociology of art that we search for a perspective capable to think about how complementary relations or mutually exclusive relations between the manual design and the computer design cause differences in the development of technical and creative skills in this professional practice. This way, it is necessary to check how the process of graduation in architecture has contributed to the redefinition of the set of skills that feature the architect's professional profile. To this aim, a first stage of this analysis will cover a comparison between the architect's formation during the Architecture course at Universidade Federal do Ceará, and architecture offices affiliated to the Instituto de Arquitetos do Brasil (IAB), both located in the city of Fortaleza, Ceará (Brazil). The information gathered in this first phase of the research will support a comparative survey of national character and, later, international one, in order to enable reconfigurations or reproductions of the hierarchies that mark the architecture field, through the unequal creation and distribution of competences and of what is called renda da forma (Arantes, 2012) in a globalized world.

Keywords: architecture field, manual drawing, computer dash, creative job.

S

Middle Eastern female media artists and self body image as a freedom concept

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Abstract

The goal of Feminist art was to influence cultural attitudes and transform stereotypes
Suzanne Lacy

As a conceptual approach, the female body is one of our cultural barriers over history, also it was always a source of inspiration through art history. Using the female body as an art theme was practiced in different movements, with different concepts, and approaches. Women have struggled historically against certain paradigms of inferiority till nowadays, women in different societies have their own cultural identity, which differs according to their own beliefs and their own customs. Many of this culture and its customs, are based on a patriarchal past where men wield more power than women. As a result Women worldwide experience subjugation in the fields of jobs, education, sexuality and reproductive choice. The female body in middle east societies, is red line, that artist are not allowed to surpass, although many of the middle east civilizations were dealing freely with female body, as we see in paintings and statues of ancient Egyptian, but many social, religious factors made the female body a taboo. Looking closely to modern art history in Middle East and Islamic countries, we found brilliant wild female artists really succeeded to break the rules, they chose to express their own art in a freedom way, they chose to use their own body as an art medium which make them a pioneer in their own countries, who had been followed by many female artist after them. Media art had been flourishing in Arab countries, especially in Egypt in the nineties of the 20th century. Many female artist had proven themselves as pioneers, trying to identify themselves by new form, and challenging the regular stereotype about female artists in that time. This way for expressing and identifying themselves had developed over time, and takes more advanced approaches in the 21st century. This paper as a general approach discusses how Middle Eastern female media artists struggled to transform stereotypes of women, by using their own body as an element, and how they express the concept of freedom through self body image.

Keywords: media arts, stereotypes, middle east, female body, self body image.

Ethics and artivism in super-diverse cities

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Abstract
This paper deals with the ethical side of art and activism in super-diverse cities. It is framed by a new European research project (ERC) on artivism, a concept that signifies creative and performative alliances of art and activism as subversive forms of political expression. We ask, how do social actors create new forms of political expression and resistance through and with the arts under precarious conditions? We propose to take performative art, sequential art and street art as points of departure and to look on two often intertwinned art forms as particularly subversive strategies to voice political and social critique, i.e. parades and comics. The aim of the paper is to discuss artivism in the context of insecurity and identity formation in politically and socially precarious, urban settings. How are moral charges raised in comic art and carnival parades? How does the public react in interactive performances? Is there a co-production of the message? Which artistic means are used to express moral critique? Our presentation is based on fieldwork on alternative carnival parades in Cologne and on content analysis of Cameroonian comic art. We will present these two examples which use ghosts, masks and spirits as artistic expressions for: first, ethical statements on environmental and political issues in Cologne carnival, performed in a ghost cortege via persiflage. Second, for ethical statements in comic art on international piracy and environmental crime committed in Abijan, Ivory Coast.

Keywords: artivism, art and activism, ethics, carnival parades, comic art.

How to study social change from the arts: the song as a weapon

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Abstract
The project 'Portugal at the mirror: identity and transformation in literature, cinema and popular music' is being developed by a research team from the Institute of Sociology of the University of Porto, with the support of the Gulbenkian Foundation. Its purpose is to answer questions such as: what is Portugal? How is the Portuguese society changing? How does the Portuguese culture interpret and influence social change? How does the tension between what we say we are (e.g., the identity) and what we say we want to be (e.g., the transformation) sheds light on the situation and the becoming of the Portuguese society, and also the artistic creations and the cultural practices that occur in Portugal? In order to answer these questions, the research systematically assesses the discourses that circulate in the contemporary Portuguese culture on the tension between identity and societal transformation. That tension is examined through certain oppositions, such as: center/periphery, past/contemporary, tradition/modernity, unity/diversity, local/global, heritage/cosmopolitanism. Three artistic fields considered particularly relevant: literature; auteur/art cinema; and modern popular music. , Selected works of creators (oeuvres) in activity today and the critical discourses they generate were analysed inside each field. The paper is based on this empirical research and the results already obtained about the songs. It will present the epistemological, theoretical and methodological issues, as posed by the sociological analysis, which recognizes and addresses the works of art, not only as products, but also as producers of social knowledge. The main issue is: how can the sociological and the creative approaches converge in order to clarifying the ongoing symbolic dynamics in contemporary societies.

Keywords: arts, music, protest songs, pop-rock, Portugal, identities.

The role of the amateur musician in society

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Abstract

The topic of this presentation focuses on the role of the amateur musician within the classical music ecosystem. Amateur musicians occupy a unique realm—they love to play music, but do not make a livelihood by it. They primarily gather informally with each other to read music for pleasure, sometimes with the goal of performing publicly, but often not. They comprise a good portion of our audiences for classical music in concert halls throughout the world, and they fill the ranks of our community orchestras and ensembles. In 1947, an American businessman and amateur violinist, tired of practicing alone in hotel rooms while traveling on business, conceived of the notion of a network of musicians who could contact one another for chamber music sessions while at home or 'on the road'. Thus was born a worldwide directory of amateur chamber music players and an organization to support its work. "I can just take my ACMP Directory with me in every city I visit on a lecture tour, call a likely name, and suggest the evening," wrote an accomplished, conservatory-trained violinist, award-winning author, and founding ACMP member in 1947. Such directories actually existed as early as 1796, when Johann Ferdinand von Schonfeld published the *Jahrbuch der Tonkunst,* a musical almanac listing the leading amateur and professional musicians of Vienna and Prague. Today, Amateur Chamber Music Players, Inc. is a U.S.-headquartered nonprofit organization, boasting a community of 3,000 members from over 50 countries, whose mission is to connect enthusiastic musicians of all skill levels for the playing of chamber music as a lifelong pleasurable pursuit. Its members meet to play in private homes, and often participate in more formal workshops (organized by schools or private individuals) that are coached by professional musicians or, in some cases, by living composers whose pieces are being played for the first time.

Keywords: amateur, music, community, chamber music network.

Situational Analysis as a method to operationalize complexity

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Abstract

The paper discusses Situational Analysis (SA) (Clarke 2005) as a theory-method package in researching cultural governance. Cultural governance is conceived as a normative, semantically open concept that functions as a way of reducing the complexity of a multifaceted and multi-layered interrelationship of ideas and discourses, actants (e.g. cultural objects, money, technologies), collective actors (institutions and organisations) and individual actors (politicians, civil servants, citizens working in creative and cultural professions, citizens as participants in cultural offers). These human and non-human elements interact in decision-making processes:

- on contested problems e.g. the promotion of culture vs. the reduction of budgets
- that differ in quality – they can be secret, obscure and informal or legitimate, transparent and fair; deliberative in searching for the best possible solution for all or authoritarian by deciding through power and interest; participative in engaging numerous different voices or exclusively limited to a selected group of people
- and take place on different levels – local, regional, national, international, global.

These embedded tensions sketched out above suggest that the concept cultural governance functions not only as a reduction of complexity, but also as a „neutralizing mystification" (Žižek 2011, 22) of hierarchical power relations. Therefore, it is not sufficient to analyse cultural governance merely from a theoretical perspective.

The theory-method package Situational Analysis (SA) developed by Adele Clarke (Clarke 2005), is ontologically and epistemologically rooted in symbolic interactionism (Mead 1938; Blumer 1969; Strauss 1991; Strauss 1993; Goffmann 1994; Becker 2008). Clarke understands SA as a development of grounded theory tradition (Glaser und Strauss 1967; Strauss und Corbin 1996) after the postmodern turn. Instead of generating a basic social process and a formal grounded theory, Clarke argues for "grounded theorizing" as an "ongoing process" (Clarke 2012, 35). This is connected with the request to go "beyond" set a priori constructs, striving to take the situation – here, specific cultural policy decision-making situations in the two cities – as unit of analysis.

My analysis is based on qualitative data collected through semi-structured long interviews (McCracken 1988) with politicians, administrators and people working in cultural and creative professions in the two Austrian cities Linz and Graz as well as related policy and media documents. SA, which relies largely on processes of drawing maps and memo-writing, allows me to enter into a dialogue with the data that I experience as both reflective and creative.

SA provides a thick analysis of decision-making processes, interactions and interrelations. This opens up new perspectives on actor constellations and deliberative spaces for politicians, administrators, cultural and creative professionals and citizens – thus enhancing a grounded cultural governance moving beyond a mystifying normative ideal, without ignoring power hierarchies.

Keywords: local cultural governance, Situational Analysis (SA), operationalizing complexity.

A question of order: the self-referentiality of fashion as ordering mechanism

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Abstract

The fashion industry's ability to develop a continuous flow of new products that people want to buy is axiomatic to its very existence. Womenswear is the largest and most lucrative segment of the fashion industry, yet at the same time its level of fashion sensitivity, i.e. the impact of seasonal fluctuations and demand uncertainty that manufacturers and retailers face, makes it the most volatile one (Fine and Leopold, 1993). Like other industries operating in markets faced by high demand uncertainty, the womenswear industry has adopted an organisational structure that is conducive to minimising risk (Crane, 1992) and to manage fashionability (Braham, 1997). Based on an empirical study of UK high street womenswear retailers the author seeks to show how the organisational structures of the womenswear industry and the timing of the fashion cycle impose a certain level of orderliness and stability to the fashion system, which helps companies operating within that market to limit the effects of demand uncertainty.

The author argues that womenswear retailers are torn between the need to differentiate themselves from the competition and the need to gain a sense of security by following the examples set by significant others within the world of fashion, for example top designers, celebrities, forecasting services and competitors. By applying and developing Blumer's (1973) notion of 'collective taste' the author argues that the self-referentiality of fashion that is largely responsible for the limited cultural innovation and sameness amongst high-street womenswear retailers in the UK can be seen as a strategy employed by high street womenswear manufacturers and retailers to control demand uncertainty and to impose orderliness on the fashion system.

Artistic practices between knowing and seeing – working on artistic works

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Abstract

Working practices of artists have been described as processes of production, in which art works are developed based on artistic knowledge or tacit knowing. Inspired by the *practice turn* artistic practices could be analyzed concerning their epistemological dimensions and idiosyncrasies (Zembylas 2012). Following this perspective, the artist's body is a trained one with special skills in dealing with tools, materials, media, forms, and techniques. In short: focusing on artistic practices usually means to question practices of knowing. During the last five years I have investigated artistic practices in the field of visual art from a sociological-ethnographic perspective. In this context I visited different professional artistic studios, art academies, and exhibition settings. From this ethnographic point of view, I have analyzed how artists work on their art works and how they work on materials, media and forms. Artists know how to handle different tools and special materials and media. But working on *artistic* works also means to *work on special ways of seeing* things, materials, media and forms – or in other words: it means to work on professional vision (Goodwin, 1994). In my lecture I would like to qualify and specify artistic practices *between knowing and seeing*. Relating to my ethnographic data I could identify three ways of seeing, which are constitutive for artistic working processes. (1) One way of seeing can be described as *seeing in doing*. Here artists handle things, techniques and materials – they even seem to see through the handled tools and materials, which are transformed at the same time. (2) During the working process artists often step back and look at their unfinished artistic works from distance. The object is usually addressed with an *inquiring and searching way of seeing*, in which questions arise and further considerations develop. (3) I characterize the third way of seeing as a *critical way of seeing*. The work is confronted with a critical view, which can be doubtful and enriched with questions concerning the quality of the work and its particular dynamics. Following the actors or, respectively, the artists, means to follow their (practical) knowing but also their different ways of seeing. Relating to the openness, the questions and the doubt, which are part of the artist's view, the lecture emphasizes that seeing in the arts is more than a sensory instrument of (practical) knowing (Merleau-Ponty, 1968). The challenge of seeing in the artistic field lies in the necessity to generate possibilities at the frontier of knowledge to work on differences and to construct identifiable works of art.

Keywords: artistic practices, artistic works, artistic field, artistic knowledge.

The competitive State as a practitioner of cultural politics

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Abstract

Today, the role of the state as a provider of welfare and democracy for its citizens has weakened, hence states today function more as competitive units. In this new role, they aim to support domestic enterprises in a severe economic competition and to improve their conditions for success in global markets. Simultaneously, states transform their own domestic markets or surroundings of action in order to make them attractive for foreign capital, enterprises and investors. This phenomenon is called economic nationalism or economic patriotism. The entire politics practised by states is increasingly determined by their aim to promote "our economic competitiveness". Likewise, today supranational political units also, like the European Union as well as capitals and metropolises, have their own strategies by which they aim to increase their attractiveness and to defeat their competitors. In the current neoliberal world order, states have adjusted different sub-areas of their societies to serve the promotion of national competitiveness. Economic nationalism is firmly anchored in the sub-politics of science, technology and innovation, i.e. in the sub-politics that governments, universities, research institutions and economic life began to develop in the 1980s and 1990s. In addition, it is present in public art policy, media policy, urban planning and popular culture. As Jim McGuigan remarks in his Cool Capitalism (2009), politicians in the UK, particularly, have thought that the sub-area of culture should not only produce positive images of domestic economic life and its "dynamics"; it also has more demanding tasks, for as a branch of the 'creative economy', it is itself also an important source of innovation, economic growth and national competitiveness. This presentation considers how far the states within the EU have adjusted their cultural politics to serve the imperatives of national economic competitiveness. Moreover, the presentation asks what sort of opportunities and risks this politics causes for the sphere of culture. In the Nordic countries, it has been thought that an expansive welfare state and a wide network of public cultural services are, instead of being obstacles to competitiveness, competitive advantages. In contrast, a short-sighted competitive politics might lead to the internal impoverishment of sub-areas of society, including culture. In this case, competitive politics also weakens culture's ability to function as a spiritual resource for social actors.

Keywords: competitive state, economic nationalism/patriotism, national competitiveness, creative economy, cultural politics.

Strange Bedfellows: art and finance or the monetization of contemporary art

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Abstract

It appears as a foregone conclusion that finance has invaded irreversibly the realm of art. In the mass media contemporary art is presented as increasingly subjected to the whims of powerful collectors and to the vicissitudes of business cycles. The paper examines the preconditions and social mechanisms of the rapprochement between art and finance, drawing on historical evidence and on contemporary data. An analysis of original quantitative data on the composition and preferences of top collectors in the world from the early 1990s shows rapidly increasing presence of the financial sector, accounting for 40% in 2015. This is accompanied by concentration of collecting preferences on contemporary art. The confluence of these trends is determined by the systematic preference of financial elites for art of unproven quality and the opportunity to create market categories, rather than capitalize on existing ones. This process has led to increased liquidity, higher valuations and to the importation of financial techniques, serving a dual purpose of diversification of the risk and broadening of the investor base. The process of commercialization of art is typically reduced to judgments of artistic quality being dominated by auction prices. But the process is not one- directional in nature - the increasing overlap between finance and art results in spontaneous forms of interaction that affect both sides. In this interaction constitutive relationships are redesigned and new feedback loops are added. A loop of this kind is formed when art attracts a particular kind of investor, who invests in a particular kind of art, thus reinforcing the growth of a heretofore niche market category into a dominant artistic idiom. To differentiate between the directions of this process, the established term 'monetization' is applied to the traditional mechanism, where artistic value is expressed in terms of money or converted into source of income. The term 'Monet-ization' is introduced in reference to the reverse mechanism, where monetary resources are overlaid with artistic value and purpose, and art of unproven quality is imbued with artistic attributes and content. The latter process is discussed in terms of its implications for our understanding of the stability and forces of change in artistic regimes of valuation.

Keywords: contemporary art, finance, art collectors, valuation.

Trials and tribulations of a breakdancer

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Abstract

This paper describes the careers of hip-hop dancers in France over the past twenty years. We have reconstituted the trajectories of some thirty breakdancers, based on the analysis of two major corpus: interviews and published material. By crossing these results with the history of two important dance festivals, a popular hip-hop competition, and the changing role of brokers, we see how career-paths change over the years. In the 1980s and 90s breakdancing in France was performed for the most part on stage as a ballet-like spectacle in serious dance establishments (theatres and festivals). Only after 2000 did it start to develop in the entertainment industry, as competition. Career-paths for hip-hop dancers evolved in connection with transformations that took place in these fields, as the balance tipped between amateurs and professionals, and the artification and legitimacy of hip-hop grew. While the dance has always been amateur, masculine, self-taught and collective, there has been a growing trend toward professionalization, formal training, and individualization of the activity. A minority of women are also gradually fending their way. Although more persons now engage in individual careers than twenty years ago, French hip-hop dancers retain relatively strong collective cohesion: France is the only country where dancers are organized in scores of specialized hip-hop dance companies, both amateur and professional. Also, interaction with the established, professional dance world has been longstanding (classical and modern dance). A large proportion of hip-hop dancers are of working-class descent, and this heritage bears on their opportunities, their choices and their artistic and political discourse. The life paths of French breakdancers have changed since the 1990s, as well as their sense of their place in society. They provide a compelling illustration of how individual biographies contribute cumulatively to an artifying process that is neither linear, nor undisputed.

Keywords: amateurs, artification, breakdancers, career-paths, dance world, hip-hop dance, professionals.

The instrumentalization of the arts: Congressional aesthetics and the national endowment for the arts in the 1990s

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Abstract

The struggles of the National Endowment for Arts (NEA) in the 1990s can be traced to the failed implementation of "congressional aesthetics," or a particular brand of arts-instrumentalization adopted and preferred by the U.S. Congress for post-WWII federal projects involving art. Failed congressional aesthetics results largely from postmodernist cultural production of the 1980s. The cultural production of American art in the 1950s lent itself to instrumentalization for government purposes, such as the utilization of Abstract Expressionism in Cold War cultural diplomacy. By contrast, the "subversive complicity" of 1980s art threatened mainstream culture, preferred new media like photography, and invoked social activism, identity politics, homosexuality, and AIDS – all of which defied government instrumentalization of the arts. The controversial works of Serrano and Mapplethorpe reveal the problem posed by postmodernist cultural production to congressional aesthetics. Coinciding with the cultural production in the 1980s, the NEA controversies of the 1990s can be traced to the agency's failure to implement congressional aesthetics.

Keywords: culture wars, cultural diplomacy, Cold War, abstract expressionism, postmodern art.

Silence in the arts organization

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Abstract

When defining silence, organizational theorists privilege the negative qualities of silence listed in the dictionaries: the absence of sound, prohibition of speech, and the refusal to communicate (Schafer 1977; Losseff and Doctor 2007). Researchers of 'organizational silence' go even further and view silence as one of the main threats to healthy organizational life (Kolarska and Aldrich 1980; Morrison og Milliken 2000; Slade 2008; Yıldız 2013). Yet in arts and cultural organizations, such as museums, theaters and concert halls, silence is often the paradoxical premises of communication and interpretation, or even teleological purpose (Sontag 1969). This important element of cultural organizations has not been thoroughly researched and there is a lack of empirically grounded work on the uses and abuses of situated silences. Silence is managed and sometimes enforced, and this contradictory nature of silence within the context of the organization gives background to this study of four different cultural institutions. Data was gathered through interviews and field visits, and an organizational aesthetics perspective is adopted to open up some of the paradoxes and problematic connected with silence in different organizational contexts. The unit of analysis is the temporal organization where producers and audiences come together, rather than the immediate work context of the interviewee. By expanding the parameters to include a broader group of 'meaning-mediators' the research both questions the given limits of the organization and allow the research to escape the entrapment of the functional, normative, context of silence in organizational theory.

Keywords: silence; arts institutions; organizational aesthetics; organizational silence.

Arts & Business: reflections on the role of creative incubators – a case study in Porto, Portugal

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Abstract
It is widely acknowledged that the cultural and creative industries are able to generate positive externalities (social, artistic and economic ones) and play an important role in building and disseminating the association of the local/regional/national territory with innovation and creativity, and symbolic assets. This acknowledgement applies to Portugal, in line with the European Union and the contemporary development issues under globalisation and the actual financial crisis. One important subject under these circumstances is that some issues within cultural policies are driving from culture to economy, presupposing that the alliance between arts and business (a&b) must be encouraged: on the one hand in order to achieve economic efficiency through the arts; and on the other hand artistic viability through the market. Business incubators are investments supported predominantly by public funds and sometimes very high ones (both material and symbolically), with the aim of promoting the emergence and sustainability of new business ideas, innovators and entrepreneurs. Their premise is to help nurture and grow businesses in early stages of development by providing a set of recourses and services. Yet another goal, not of minor importance, is the exploitation of the potential synergies towards the institutions that deliver them and invest in them. Arts and artists perform quite a crucial factor for the latter goal. Despite these credits and correlative policy tensions, it is difficult to find systematic information, in order to describe, understand and compare the emergence, development and outcomes of specific a&b contexts, such as creative incubators and creative centres. The Science and Technology Park of University of Porto (UPTEC) is one of the major experiences in Portugal. The project has great expectations (one of them is becoming a world-class science and technology park), particularly with regard to its Creative Industries Centre (PInC). UPTEC main goal concerns the dynamics of knowledge transfer between the academia and the market by promoting the creation of technology and creative based companies, and also attracting innovation centres for their environment. The arts being the core of the cultural and creative sector (following Throsby, 2008) it is very important to understand their place and their role within this kind of projects. Our research developed an in-depth description and a thorough analysis of the PInC. Under the scope of the study, we intend to present and discuss the relationships between arts and business throughout the mission and practices of PInC, focusing the analysis on the organisation, the stakeholders involved (the companies allocated in PInC; their creative

start-ups managers; and the UPTEC's management team (since its creation), and the network-embedded dynamics concerning both the artistic and the economic fields.

Keywords: arts *vs.* business, cultural sociology and economy, creative and cultural industries, business incubators.

Festivalization and cultural identity of a historic European city, Avignon

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Abstract

Avignon is the rare city that possesses assets both historic and cultural, assets that help the city stand apart from so many others. The city's cultural dynamism, in particular, influences not only the ambiance of the city but also the behaviors of its residents. The Festival d'Avignon, a large cultural event held annually throughout the month of July, transforms the city and attracts a large number of visitors from different backgrounds. But surprisingly, certain categories of visitors — notably Asians — are less numerous during this period, a contrast impossible to ignore when compared to their considerable presence during the rest of the year. Why such a disparity? We can hypothesize that the Festival d'Avignon's positive reputation and its strong economic impact determine the city's cultural identity throughout France and Europe, yet these factors little affect the identity that is circulated throughout the rest of the world, notably in Asia. The relationship between the Festival d'Avignon's contribution to the city's identity and the influence of this identity on Asian visitors begs the following questions: Does a festivalization contribute to improve the cultural identity of a city like Avignon and this identity provoke in return a desire to discover a city with such a festival? The identity of Avignon circulating in China, Japan and South Korea lies very largely with the city's historic aspects, even though the Festival d'Avignon has taken place for 70 years. Moreover, few Asian visitors discover the cultural ambiance of the city during their visit. These observations show that even if we can say that, theoretically, Avignon is a city where a festivalization is well anchored, concretely local behaviors and the ambiance of the city demonstrate that there is a certain distance with the festival and the cultural activities of the city. The questions surrounding Avignon's festivalization concern not only the festival's importance for the evolution of the city's identity by its festival but also the internationalization of the festival itself. The dynamism of its festivalization helps distinguish Avignon from other European cities with comparable historic assets. Using an auto-ethnographic approach, I will cull from my own experience in order to describe Avignon's cultural activities throughout the year and the perceptions among Asian visitors. This open approach will allow the presentation of different conceptions of the city's allure that are generated according to the theory of "experience frames".

Keywords: festivalization, cultural identity, cultural allure, perception frames.

The 18th Sao Paulo Biennial and the 'return to painting' in South America (1980s): art criticism and the dispute for ideological control of a new avant-garde

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Abstract

In this article, I trace the contours of the debate about the emergence of a potential new avant-garde in the South American artistic field during the decade of 1980. The analysis focuses on the repercussion of the curatorial project titled "Great Canvas" ("*Grande Tela*" in Portuguese), designed by the Brazilian art critic Sheila Leirner (São Paulo, 1948), for the 18th edition of the *Bienal Internacional de São Paulo*, held in Brazil, 1985. This large-scale art exhibition had a strong impact on the consolidation of the curator's role, as well as on the international and local dynamics of cultural organizations and art markets. Build on the textual material produced by specific art critics from Argentina, Brazil, Chile, Colombia, Paraguay and Uruguay; I aim to identify their positions amid negotiations with exhibition curators, art historians, art dealers and artists. Considering their participation, as mediators, in the process of recognition and legitimation of certain art works, artists and artistic ideas and values, I put in dialogue their discourses and practices in cultural institutions. With this approach, I seek pointing out these art critics' versions about the constitution of a new avant-garde or a new generation at that moment. How had they seen the relationship between the local artistic field and the international one? How had they conceived the idea of contemporary art globalization, enthusiastically, resistant to it, or more complex assessments? How had they understood and appropriated the notion of "postmodern art"? These questions have guided my reading of their critical texts and curatorial discourses. The texts and exhibitions contemplated during this research also motivated me to look for how these actors answered (both writing essays and catalogs and/or curating art exhibitions) the question of "what is Latin American art?", claiming its specificities, shared aspects, conditions of production and visibility. In 1985 this problem received a different approach, after the first (and unique) edition of the *Bienal Latino-americana de São Paulo*, in 1978, and the first edition of *Bienal de La Habana*, in Cuba, 1984, for example, that promoted a new context of display.

Keywords: legitimacy, art criticism, contemporary painting, South American art; Bienal de São Paulo.

Recalibrating cultural labour: Practice, geography, identity

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Abstract

The structure of cultural labour has changed considerably in recent years, with many contemporary artists and creative workers now working in ways that transcend disciplinary and institutional boundaries. Collaborative work has also become increasingly common, although usually this form of practice complements individualised work, with artists operating flexibly across modes and spaces. The distinction between work and leisure has also become blurred and, in Australia at least, the number of people identifying as artists and cultural workers has increased. Shifts have also occurred in the way in which creativity is understood, and it is clear that it cannot be explained as somehow the expression of individual genius, but as the outcome of a complex of factors and intersections including those that are social, cultural, and creative. Drawing on the research findings of a study of artists and cultural practitioners in Australia's most dynamic urban area, Greater Western Sydney, this paper examines the spatial, social and cultural conditions of creative practice and their implications. It highlights that many artists and creative practitioners engage with multiple sectors and practices, including working in more than one discipline and often in ways that are 'cross-cultural' and/or interdisciplinary. At the same time, the income that they earn from their practice is generally very low and they commonly lack the resources and levels of support that they require effectively to undertake and/or distribute their work. The paper concludes by reflecting on the role of local government and its approach to supporting creativity (often as part of a cultural planning agenda). It argues that although cultural practitioners are often isolated and lack resources, they value their local networks and connections with local government-run cultural institutions, which they identify as key sites of work and volunteerism. Such findings have implications also for the place marketing and city imaging strategies of local governments that seek status as a cultural centre or 'capital'.

Keywords: creative practice, identity, space, local government.

Contemporary art market in Rio de Janeiro and Sao Paulo: democracy x exclusivity

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Abstract

During my research on the contemporary art market in the two richest cities in Brazil from 2010 to 2013, it was possible to identify similarities and differences compared to other art markets abroad. Among some singularities in the Brazilian market raised by the research, an interesting one was the contradiction between the actions undertaken to "democratize" access to art (a term used by the actors studied) and the taste for exclusivity and distinct treatment, valued by collectors. The democratization of the access to art was highlighted by the appearance, between 2011 and 2012, of 3 art fairs: ArtRio, Feira Parte (in Sao Paulo) and Artigo Rio. These art fairs were created, among other reasons, in opposition to the first Brazilian art fair: SP Arte, in Sao Paulo. It was the first initiative to promote a contemporary art fair in the country, in the same lines as other international fairs such as Art Basel. It was launched to consolidate the art market and to gather the actors that already participated in the visual arts circuit and, besides the art lovers. The organizers of the other three fairs announced them not only as commercial events, but, most importantly, as facilitators of "democratization and access to contemporary art." Those fairs proposed to attract a wider public, showing that anyone could appreciate and buy artworks. Although ArtRio, also influenced by fairs as ArtBasel, succeeded in attracting a broad audience, the gallerists were not satisfied. They expected a more "qualified" public, as one art dealer claimed. The crowded stands also drove off some collectors, which prize the exclusive character of those events. In addition, Feira Parte and Artigo Rio, which applied the Affordable Fair model, enhanced the merchandise character of artworks, claiming that with reasonable prices, arts would be part of anyone's shopping list, even though this proximity is a taboo in the art world. Therefore, his article aims to explain how the art fairs were promoted as events capable of democratizing the access to contemporary arts, how contradictions have risen from this proposal and how the fairs, gallerists, collectors and wider audience adapted to deal with these contradictions, causing an impact at the art circuit in Rio de Janeiro and Sao Paulo.

Keywords: contemporary art market, Brazil, Rio se Janeiro and Sao Paulo, democratization of art, access to art.

The sociology of art as the production of the actors

Emanuele STOCHINO, Freelancer, Italy

Abstract

Saint Martin's Church in Riparotta, Rimini (Italy) is the first church in the world to have commissioned an internal fresco which has made use of Street Art techniques. This work, whose title is "Forever and Ever... Nei Secoli dei Secoli", was painted by Eron and depicts a 50-metre-square sky. At a later date, Mabel Morri was commissioned to paint a series of 60 pictures which represent two episodes from the life of Saint Martin; the Division of the Cloak with the Poor, and his Baptism. Morri did this, using cartoon techniques but without using the written word. The aforementioned artistic works, combined with all the other works of art within the church, all of which are contemporary, constitute the configuration which allows one to convey an ancient understanding of the figurative works present in churches and explains catechism through a series of images.

Street Art techniques and Cartoon Art techniques have rarely been considered so relevant in the history of art. Currently, the techniques mentioned above, are seen as forms of minor art. The example of Saint Martin's Church is relevant not for the work itself but due to its being a showcase for the skill of street artists and cartoonists, conveying complex concepts to those who are less gifted in terms of "capital".

Street Art is usually combined with social issues or the redevelopment of slums, events and places which are both problematic. Not only is this technique a means of social protest but it is also a means of communication. Sometimes the simple iconographic language of both Street Art and Cartoon Art has been considered complex, analytical, and as being made up of superstructures. At times, the complexity of the Street Art language is more often created due to a necessity of the intellectual elite or merchants rather than due to the art itself. Following the ideas of Nathalie Heinich "the Sociology of Art itself as Production of the Actors" may indicate the difference in representative capacity or effectiveness between one street artist and another with regards to ability in immediacy, so that a work can express its message without a need for "professional"mediators.

Keywords: creativity, minor art, preconception, spread concept, street art.

Topos of the aesthetic in contemporary social realm

Oleksandra SUSHCHENKO, Aalto University, Finland

Abstract

The aim of this work is to outline the position and specific characteristics of aesthetic phenomena in the contemporary social realm by combining two different theoretical approaches to their understanding, developed in the fields of social science (Niklas Luhmann) and in philosophical theory (I. Kant, J. Derrida and M. Heidegger). Communication and perception are the two main concepts to be analyzed and compared here. The outcomes of this work might be useful in better understanding the specifics and role of contemporary art and culture in society, and may be used as a supportive material in the discourse concerning current cultural regulations.

The process of defining a concept of *the aesthetic* is one of the most controversial in contemporary liberal arts. Definitions tend to be a derived from determinative factors reducible to either descriptions of emotional aspects of communication—referred to by definition as psychological aspects—or to historically framed factors, which keep the definition isolated within the field of theoretical aesthetics, known as the philosophy of art. Such a situation makes it quite difficult to combine the findings from different research fields due to the varying ways in which the terminology is used. These outcomes are thus difficult to apply in analyzing the complexity of aesthetic phenomena in contemporary sociocultural situations, thereby broadly wiping away or underestimating their relevance.

In this work the aesthetic is viewed as a spatiotemporal phenomenon (Kant). In a sense that it appears at the intersection of two epistemological axes (Continental philosophy): 1.Participative: being included to the process of knowledge construction (Heidegger), and 2.Determinative: distinguishing between different phenomena as a process of their demarcation and logical localization (Derrida). As those axes exist at the same time, a contradiction constantly happens between them (cultural decadence, political crises, social conflicts) and this is the exact moment when aesthetic perception has an advantage over the rational, which in turn becomes non-functional. In the other words, it appears when communication within a set system of relations (objective norms) changes to the perception of new challenges (subjective visions). The perceptive, or sensual, is a specific feature of communication established by the Art Social System (Luhmann). Analyzing such systems by way of a philosophical discourse approach, we can produce a stronger polemic stressing the role of Art Social Systems, which may be visualized in contemporary art, as well as the importance of self-reflection and constant renovation for the productive functioning of Social Institutes.

Keywords: the aesthetic, the political, communication, perception

T

The amateur art world and the balance between work and musical activities for amateur orchestra musicians

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Abstract

This presentation focuses on amateur orchestra musicians and analyzes their art world and economy, which are unique. Snowball sampling was used to recruit informants living around Tokyo, Japan. Although previous research studies have considered amateurs as outsiders or people simply enjoying a hobby—in other words, they have discussed professionals and amateurs separately—, these characterizations do not apply in all cases. Stebbins (1992) refers to "serious amateurs" who, though not paid as professionals, devote themselves enthusiastically to their musical activities. Informants were involved in playing musical instruments, but most of them had resignation experiences that made it difficult to become professional musicians; therefore, they decided positively to become amateurs. Their reasons for assuming the status of amateur were not necessarily because they had inferior skills or techniques; rather, various life course events or family and work demands took priority. To become a professional would require entering the art world on a full-time basis; thus, they regarded matters in their daily lives as important factors in becoming amateurs.

Keywords: musician, amateur, career, art world.

The presence of you: representing relationships between self and place in marginalised neighbourhoods

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Deborah WARR, McCaughey Community Wellbeing Unit, Centre for Health Equity, University of Melbourne, Australia

Abstract
In this presentation we discuss a community-based project that sought to use art as both a method for sociological research and as a strategy for challenging place-based stigma, by generating nuanced and subjective representations of local places by the people that live there. The project responds to issues of stigma in which low-income neighbourhoods are vulnerable to being perceived as places to be mocked, demeaned and avoided. Using an approach blending practices of site-specific art and Community Cultural Development (CCD), we (an artist/ researcher and a sociologist) facilitated arts processes for groups of residents in four neighbourhood sites in Victoria and Tasmania (Australia). The neighbourhoods are situated on the suburban fringes of capital cites where there are overlapping experiences of social, economic and cultural exclusion. Participants were encouraged to use creative processes to interrogate and problematize aspects of their neighbourhoods, rather than only celebrate positive aspects. A significant context was that many residents had limited contact with or opportunities to create art, and lacked confidence and skills. An important aspect of the project was therefore to support participants to develop their own curiosity, aesthetic taste and enjoyment of art via visits to galleries and workshops experimenting with photography, conceptual craft, installation, text and walking-as-art. This educative approach enabled participants to engage with familiar environments in new ways and explore emerging insights in artistic outcomes that had a transgressive or transformative potency. In their photographs and text responses to walking activities inspired by the Situationists' *dérive* and Richard Long's 'textworks', participants were encouraged to include themselves: to incorporate 'the presence of you' (as shadows, glimpses, mementos, embodied and sensory observations) in relation to the place. [In a sociological vernacular, the residents were representing a sense of belonging or relationship to a place.] We argue that these processes draw upon and give value to residents' phenomenological site-specific knowledge, and that the artistic outcomes, rather than 'give voice' to participants, offer possibilities of vision and visibility to the participant/artists, as they simultaneously invite audiences to consider their own modes of perceiving these places. We infer also, that the artistic processes allowed an inclusively derived and nuanced sense of the complex social fabric of these places to be revealed, which may not have emerged via more conventional sociological methods.

Keywords: community art, site specific practice, place and neighbourhood, community cultural development.

Permeable boundaries: Cognitive experiences in art

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Abstract

As a context to the concept of social and cognitive effects of the arts and their impact on identity-formation, my paper will discuss the works of selected contemporary artists in order to develop input for analyzing my own work. The works of Alfredo Jaar from Chile, the British-Nigerian artist Yinka Shonibare, and the German artist Anselm Kiefer, will be discussed. While analyzing the works of these artists including mine without comparison in terms of caliber, I juxtapose the influence of histories and the cognitive societal factors that shaped their identities, which transcend boundaries. Either for the sake of rational classification or quantifiable categorization, despite the fact that peoples' experiences impact their evolving identities affected by the plurality of the society they live in, the tendency to categorize and label artworks based on ethnicity and geographical location still exists. This classification has an impact on the business of art, on the practitioners in terms of how they would like to be perceived, and on the viewers' comprehension of the artwork. My paper will inquire whether the analysis of identity formation and categorization depends widely on the form or the content of art, or whether the classification is inclusive of the opinions of the practitioners. Or if the criteria for the category is flexible to accommodate the evolvement of the artist. It will argue that cultural boundaries are permeable and not confined. Socio-economic and political situations in a given society could shape both individuality and universality. The concept of identity is evolving and not fixed. As an African artist living in the USA, I deal with the issue of categorization finding myself in-between the expectations of some viewers for my work to bear a marker of my origin and the indifference of my work to the topic of identity. For the artists whose work is included in the paper, societal issues that are both specific and universal have shaped the aesthetics of their work, which could not be classified based only on where they come from. My work also has the same truth. The global humanitarian issues and my experience as a survival of 10 years of concentration camp in Somalia as well as my exposure to contemporary cultures inform my visual-vocabulary and evolving identity. The research aspires to acknowledge shared common attributes and universal ties of content that affects aesthetics beyond the limited definition of identity.

Keywords: art, identity, society, Tekleab, Jaar, Kiefer, Shonibare.

War crimes committed in Italy by German occupation forces during World War II and Italian resistance movements: Spike Lee's "Miracle at St. Anna" (2008) and Giorgio Diritti's "The Man Who Will Come" (2009)

Anna Lisa TOTA, University Rome III, Italy

Abstract

The public narration of the end of World War II in Italy is very controversial. There is a persisting gap between its national version (stressing the role of the Italian resistance movements against Fascism and the German occupation forces) and the international public knowledge of what happened in Italy during that period. The international public discourse minimizes the role played by the Italian resistance movements and it ignores the high numbers of Italian victims. The documents providing the atrocities committed by the German soldiers against Italian civilians during the last months of the war were discovered only in 1994. They were discovered in a wooden cabinet ('the armoire of shame') discovered inside a large storage room in Palazzo Cesi-Gaddi, in Rome which, at the time, housed the chancellery of the military attorney's office. The cabinet contained an archive of 695 files documenting war crimes perpetrated on Italian soil under fascist rule and during Nazi occupation after the September 8, 1943 armistice between Italy and Allied armed forces. The actions described in the records spanned several years and took place in various areas of the country. This paper will focus on two of these massacres: Marzabotto and St. Anna di Stazzema. They were Nazi German war crimes committed in Centre Italy, in the course of two operations against the Italian resistance movement during the World War II. In St. Anna di Stazzema on 12 August 1944, about 560 (130 children) local villagers and refugees were murdered by the German occupation forces of the Waffen- SS. In Marzabotto the official report by Sturmbannführer Reder reported the "execution of 728 bandits". Among the very dangerous 'bandits', 45 were less than 2 years old, 110 were less than 10 years old, 95 were less than 16 years old, 142 were over 60 years old, 316 were females and five were Catholic priests. These war crimes have been recalled and inscribed in the public discourse also thanks to two films: 'Miracle at St. Anna', a 2008 American–Italian epic war film directed by Spike Lee on the Sant'Anna di Stazzema massacre and "The Man Who Will Come" by Giorgio Diritti (2009), an Italian film about Marzabotto. This paper analyses the ways in which this controversial period of Italian recent past has been inscribed in the Italian and European public discourse also through these movies.

Keywords: World War II, public discourse, social representations, arts, German, Italy.

Art criticism and gender inequalities: a socio-historical comparison

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Abstract

Analyzing success in the field of visual arts implies, amongst others, to explore what is the mode in which the symbolic meaning of the work of art is formulated. That is to say, how the dominant positions in the field of visual arts consecrate an artistic practice as 'high art' while simultaneously category of non-art is constituted. It is in this regard that art criticism is of our concern. Until the 1960s the majority of Israeli art critics in main newspapers and journals were male, between the 1930s and 1960s female art critics were relegated to 'women's magazines'. Nevertheless, the last 30 years have witnessed an increasing access of females to art critique published in mainstream press and more recently in the web. This research assesses the extent to which the gender modification has influenced the way the reviews are articulated. The present work focuses on the role Israeli women's art criticism has taken in the process of consecrating women visual artists. The research is based in my previous work. Two past researches made separately about visual art critic in Israel between the 1920's and 1960's, one about male critics, the other about female critics. The findings of these two researches were compared to a corpus of reviews published in Hebrew by female critics during 5 years: between 2010 and 2014. Over the time the voices of women critics have changed. First, they are no longer relegated to 'women's magazines'. They gained access not only to the general press, but also to other platforms such as electronic art journals and websites. Secondly, they moved from a uniform 'moving voice' to a variety of voices. The analysis of Israeli female's art critic, published during the last decade, have revealed two salient types of writing: One is defined as the sympathetic voice, the other as the fostering voice. Both of them are sensitive to women artists. The fostering voice openly echoes feminist claims. Along with it, the sympathetic critic seems to advance a tendency to focus exclusively on the works of art without any sort of social or gender framing. This decontextualized way of writing art critic, which may probably tend to achieve a more 'objective' writing, neutralizes the effort to change the gender relations of power in the field of visual arts.

Keywords: visual art critics, women, consecration.

Art affinity influences art reception (in the 'Eye of the Beholder')

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Abstract

It is widely assumed that one does only experience and appreciate what one knows. This becomes evident when overviewing studies on the interplay of art expertise and art reception. Many authors may state that art is only experienced through knowledge, yet several other authors did not find such links. All in all, many questions concerning the influence of art expertise on art reception and appreciation have remained unanswered, although this is a major topic in empirical aesthetics and art sociology. We therefore empirically tested the significance of art affinity in a large population of common museum visitors, based on the newly developed scale Art Affinity Index. Using different types of data (entrance surveys, exit surveys, physiological and locomotion recordings), we firstly found that art affinity influences visitors' aesthetic expectations prior to the museum visit, but is clearly less predictive of their actual experiences, physiological reactions and spatial behavior in the museum. Secondly, in visitors with high art affinity we found marked discrepancies between self-assessments before and actual experiences during the museum visits. We may conclude that art affinity does have an influence on art reception at large, yet this linkage is not as close as assumed in the literature. The impact of art affinity on the experience and appreciation of art is more in the eye of the beholder because art affinity affects more visitors' attitudes towards art than their actual experiences or behavior.

Keywords: aesthetics, expertise, museum, novice and experts.

U

Sociogenesis of the creative vocation: the study of art between dispositions and aspirations

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Abstract

This research explores the development of creative and artistic dispositions 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 visual 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, the educational representations 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 intend to consider how the educational and professional projects are linked to class identity and to neoliberal order. I want to 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 schools to reproduce the social differences in terms of educational and professional aspirations.

Keywords: cultural capital, aspiration, disposition, learner identity, art school.

V

Artistic labour and precarity: Lessons from the Brussels contemporary dance scene

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Rudi LAERMANS, Centre for Sociological Research (CeSo), KULeuven, Belgium

Abstract

At the intersection of sociology of art, culture and labor, research has been conducted into artistic careers and working conditions, yet the field of contemporary dance remains understudied. Even a superficial acquaintance with this field suggests that most contemporary dance artists are in a precarious professional situation. They are job-hoppers who mostly have only temporary contracts, are not well paid, perform many hours of unpaid labor... In this presentation we try to analyze this multi-dimensional situation of precarity on the basis of data obtained within the thriving Brussels' contemporary dance scene, which is highly internationalized from the point of view of both its internal composition and professional networks. We will combine quantitative and qualitative data. The first stem from an e-survey conducted among members of the Brussels' contemporary dance scene in Spring 2015 on their average income and its eventual fluctuations, general working conditions (including social benefits), and other relevant topics. One of our main findings regards the outspoken difference between those who do not and those who do have the so-called artist-status that exists within the context of the Belgian social security system. After totaling a number of working days, this status offers artists in principle unlimited unemployment benefits when not working. On the basis of our survey, we selected a limited number of Brussels' dance artists for the on-going qualitative phase, which includes in-depth interviews and on the site observations of the work process. The combination of the interim-results of this field work with the results of the e-survey allow us to discuss in a more empirical way the notion of precarious labor. Precarity has become a much invoked concept in the contemporary discussions of the nature of artistic labor. Thus, Bojana Kunst contends that the actual working conditions and the present aesthetics within contemporary dance cannot be separated. Since the origins of the word 'precarious' refer to Roman law, in which the adverb 'precario' indicates that the right to live in a certain place may be withdrawn at any time, we want to focus particularly on the link between precarity and temporality. According to Guy Standing, the lack of control over time is a key a feature of the alleged 'precariat', which he depicts as an emerging class-in-the-making. In our view, dance artists' precarity implies that they are in a constant state of temporality, perhaps to the extent that one may speak of temporary rather than *con*temporary dance artists.

Keywords: contemporary dance, artistic careers, precarity.

How pop music critics understood 'creative music' in Italy: re-theorizing cultural globalization

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Abstract

This paper explores the rise of popular music criticism as a new cultural institution in Italy. It combines socio-historical reconstruction – one that covers the years 1955-1977 – and analysis of critics' discourses about rock, jazz and soul; particularly during the years when the pop music press became a diversified and hierarchical cultural field (1969-1977). Drawing on this case study, the paper discusses the issue of creativity vis-à-vis questions of cultural globalization. In what ways did Italian critics understand good or 'creative' music? How did they make sense of musics which had been introduced only recently within Italian cultural life? In what ways did they establish distinctions between (and within) different music genres? The paper argues that critics' evaluations were shaped by their biography as a highly educated, urban and male sub-set of the Italian youth. However, these dispositions (Bourdieu 1996) had to be sensitized to the properties of new music styles. Critics had to engage with the sounds, images and narratives of different music genres, such as disco music's 'computerised' sounds, the 'aggressive' guitar riffs of hard rock, and the 'blackness' of free jazz. Focusing on issues of musical evaluation and meaning, the paper proposes a more general theory of cultural globalization, one that combines Pierre Bourdieu's sociology of culture with the so-called 'material turn' in cultural research (particularly the works of Antoine Hennion and Tia DeNora). It thus expands recent debates on transnational cultural fields, aesthetic cosmopolitanism and cosmopolitan cultural capital. Furthermore, focusing on the Italian context, the paper contributes to a growing literature on non-Anglophone music criticism, further elucidating the socio-cultural processes which made the pop music press a transnational cultural institution. Methodologically, the paper is based on historical research and archival work: it combines analysis of magazine articles – music features (297), editorials (192) and readers' letters (487) – with analysis of critics' public biographies (34) and various secondary sources, both qualitative and quantitative.

Keywords: globalization, cosmopolitanism, cultural capital, field theory, popular music.

Exphrasis: Verbalizing unexisting objects in the world of design

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Gal VENTURA, Department of Art History, Hebrew University, Israel

Abstract

Ekphrasis is a well-known term among art historians and visual culture researchers, alluding to the process of verbalizing a visual representation. A classic example would be the description of an art piece as a critique or a written paper. Curiously, while this concept has been debated at length throughout the years, its contribution and attention in other disciplines, mainly, design research, design theory, design practice and design anthropology, has been minor at best. However, its contribution to these disciplines could be highly important, regarding both theory and practice. Interestingly, during the design process, the classic shift would be not from the visual to the textual (as in art history), but rather from the textual to the material. Indeed, as part of the design process, industrial designers conduct what we wish to call "exphrasis" – a process by which a written account (a 'brief', in designers' 'lingua') is converted into a designed material object. As designers receive a very short textual description (sometimes barely a paragraph), they have to translate it into a functional object. We wish to introduce this concept as applied theoretical knowledge in the work of designers and visual researchers alike, claiming that it may enhance creativity stemming from a conscious process of reflection. Through a comprehensive analysis of the differences between the two terms, we will demonstrate the applicability of the term "exphrasis" as a creative and resourceful industrial tool. Furthermore, as a combination of theoretical and practical concept, this way of thinking will influence current possibilities of research presented to design anthropologists and sociologists of the art and visual culture alike.

Keywords: ekphrasis, design anthropology, art history, visual culture.

The legitimacy of cultural critics in the digital age: testing a multi-actor explanatory model

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Abstract

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. 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). Previous studies have emphasized the importance of socialization by the parents for the culture and media that individuals use and value. Other studies point at the growing importance of peers. Yet little attention has been paid to how these forms of cultural reproduction work in a time when online opinions compete with traditional institutionalized media. It appears no longer self-evident that cultural and media orientations (e.g. reading a newspaper, appreciating high-brow culture) of the parents are transmitted to their children.

Keywords: cultural journalism, legitimacy, media institutions, media audiences, cultural socialization.

Strategies on audience development at the National Centre for Creativity in Malta

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Abstract

Measures on audience development have become central to cultural debates in Malta. Such interest stems partly from Malta's current low rate of participation in cultural events. This article refers to a recent qualitative study on audiences for the national Centre for Creativity in Valletta, Malta. The contribution of this study lies in the fact that it provides an epistemological understanding of Maltese cultural audiences and their meanings and ontological experiences for engagement, or lack of it, in cultural participation at the national Centre for Creativity. These empirical results that are presented here were part of a social research commissioned by the Centre for Creativity with the aim to outreach to different audiences and establish an inclusive identity. Emphasis is made on the interconnection of structure-agency. Here, cultural audiences are treated not simply as epiphenomena of political and economic structures. Their perceptions cannot be reduced as the outcome of one aspect (social and economical income/ age/gender) but sought through understanding of the specifically functioning symbolic structure of normative expectations in their lived experiences. Empirical findings demonstrate two categories of research participants, what I call for simplification and clarify purposes, the insiders, referring to those participants who said that they were directly active in the Centre, such as regular audience members, and the outsiders, those who felt out of place at the Centre for Creativity. This study has endeavoured to present an epistemological understanding of the way these two types of individuals make sense of cultural participation in this creative space. Empirical evidence in this research points out to two strands of arguments. Firstly, such creative space is considered by audiences as exclusive and a mechanism of class-based attendance. Secondly, this particular Centre has been acting more of a showcase of the arts rather than a space for developing creative projects that encourages active participation. Results presented in this study were used as guiding frame in the process of rebranding for this national centre as a creative space in the capital city of Malta.

Keywords: St James Cavalier Centre for Creativity, audience, cultural participation, omnivore, Malta.

Are the identities of indigenous communities truly safeguarded by the Schools of Living Traditions (SLTs)? An evaluation on the intangible heritage conservation of the SLTs in Northern Philippines

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Abstract

The principles of the Faro Convention claims that the heritage-led approach is a vector for improving the living environment and quality of life of inhabitants by enabling citizen commitment in support of public action. One criterion that guides the initiatives of the Convention is the "capacity, through the group, to produce territorial narratives and stimulate life narratives." However, according to Matarasso and Landry, cultural policies that mandate such initiatives are difficult to develop and manage in modern governance. Compounding this is the difficulty of identifying *intangible cultural heritage (ICH)* and lack of agreement on how ICH should be conserved. Over the past decade, a plethora of ICH conservation projects have been implemented in the Philippines, which are initiated, supported or funded by the National Commission for Culture and the Arts, which is mandated to formulate policies, coordinate cultural and artistic programming, and administer public support for the preservation and promotion of Philippine culture and arts. In 2002, the Medium Term Philippine Development Plan for Culture and the Arts was formulated to create policies and initiatives to address certain needs in the cultural sector such as: (1) culture and education, (2) culture and development, and (3) conservation of cultural heritage. In order to conserve traditional forms of creative expressions and knowledge, and ensure its transmission to the next generation, Schools of Living Traditions (SLTs) were built. This study aims to investigate the model and initiatives of the Schools of Living Traditions (SLTs). It will describe what has been done in the preservation and development of ICH. Does the SLT use an 'integrated approach' to ICH conservation as proposed by the Convention for the Safeguarding of the Intangible Cultural Heritage adopted in 2003 by the UNESCO General Conference? What is the impact of the SLT on the development of the indigenous community and the construction of its identity? A number of interviews and focus group discussions, as well as a critical discourse analysis will be used to evaluate the value of the SLT to the community, and gauge the effectiveness of NCCA's mediation and formulated policies.

Keywords: cultural policy, intangible cultural heritage preservation, evaluation of the Schools of Living Traditions, cultural pluralism.

W

Socialization as artistic practice. The resemblance of artistic strategies of Joseph Beuys and Krzysztof Wodiczko

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Abstract

By comparing artistic practices of Joseph Beuys and Krzysztof Wodiczko I explore how public artists utilize various modes of socialization to bring about social change and to reframe the configuration of the art world. Instead of focusing on Wodiczko's and Beuys' particular works (or on their general, artistic philosophy) I investigate five central practices which structure their respective interventions. Firstly, both Wodiczko and Beuys wrote extensively on theory of art and have developed a certain language, which greatly influenced future critical interpretation of their works. Secondly, by inviting various human and non-human actors to participate in their projects, Wodiczko and Beuys expanded networks of collaboration which form the art world. Thirdly, they both tried to reframe social interactions and rearrange social composition through their artistic action. What is more, they both put considerable efforts into educating the public and promoting social engagement, since they both believed that in order to bring about social change, we must transform our own subjectivity. Finally, they both wanted to institutionalize their efforts and thus put forward plans for transnational, multidisciplinary organizations, which aimed to construct more equal social relations, through the alliance of arts, politics, activism, and social sciences. I argue that this resemblance of methods is not incidental. Wodiczko's and Beuys' artistic strategies drew heavily on the legacy of early avant-garde art movements. Moreover, they were created in similar historical circumstances. Finally, they were both crafted on similar principals and they set a similar goal: to transgress aesthetic and commodified value of art in order to establish it as a valid tool for restructuration of society. Should Wodiczko's and Beuys' art be therefore considered, as suggested by polish sociologist Jerzy Kaczmarek, as social utopias? Borrowing from Bourdieu, Becker, Latour, Goffman, and polish anthropologist Tomasz Rakowski, I consider this question and examine whether Wodiczko's and Beuys' projects can be considered as agents of socialization.

Keywords: Joseph Beuys, Krzysztof Wodiczko, public art, socialization.

Art and creativity in urban development: Can art solve the problems of urban society?

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Abstract
This paper deals with the potential political role of art in the current urban development which is dominated by a neoliberal and unsustainable paradigm, and the consequential artistic critique of urban, local politics and policies, as well as offering sustainable alternatives to urban development, in particular, fostering social participation, bottom-up processes and emergence of spaces of possibilities by creative intervention (cf. Bain & McLean 2013, Kirchberg & Kagan 2013). The most widely known – and contested – theory about the role of artists in contemporary cities is Richard Florida's discussion of the creative city (Florida 2002). Florida argues that the creative class, artists being part of the core of it, is a key driving force for economic development in contemporary cities. However, under current urban conditions art and culture are not only exploited as means of economical valorization but also have the potential to develop new social perspectives through artistic agency and criticism, as well as to recognize, phrase and implement artistic practices which oppose processes of, e.g., commodification and segregation in cities (Miles 2005, Scott & Swenson 2015). Our empirical focus is directed towards artistic projects that are located in Hannover, the state capital of Lower-Saxony in Germany. A special characteristic of Hannover is its legacy as the "Expo 2000" city. This world fair had the main motto of environmental protection (McDonough and Braungart 1992). The overall idea of sustainable development has permeated this city's administration and politics since then. This emphasis on sustainability issues has impacts on the administrative recognition and the self-esteem of artists involved in recent urban changes of that city. This paper is part of our interdisciplinary research project, "The City as Space of Possibility", in this city, describing and analyzing artistic initiatives for sustainable urban development in Hannover (http://www.leuphana.de/sam). Exemplarily for an artistic intervention (cf. Borland 2014) under the perspective of a sustainable and participative urban development is the photographic project "Draußen/ Drinnen", initiated by the cultural center "Faust" in the neighborhood of Hannover-Linden. By artistic (i.e., photographic) means this project intends to offer the opportunity for the residents of the "Ihme-Zentrum" to develop their own narratives and to set in motion self-empowerment processes for the place where they live or work (cf. the method of 'photovoice', Wang & Burris 1997). The "Ihme-Zentrum" is an immense high-rise 1970s residential and office complex, built in the architectural style of post-war

brutalism, and centrally located in Hannover-Linden, encompassing dimensions unique in Europe with a total of 860 residential units.

Keywords: sustainable cities, critical art, spaces of possibilities, social participation.

Ritxoko – The Karajá figurative ceramics

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Abstract

This paper presents the main results from a research study conducted on the Karajá figurative ceramics. Based on contextual research, the study integrated bibliographic and museum collection research with field work among the Karajá indigenous people, inhabitants of the state of Tocantins, in central Brazil. The *ritxoko*, as the ceramics figurines are named by the Karajá women, are examined in their material, formal, semiotic, and social aspects from a historical perspective, as advocated by the Practice Theory (Bourdieu, Giddens), which considers that changes observed in those various domains derive from continuous and dynamic interactions among multiple agencies, which can be internal (the women artisans and the Karajá culture system) and external (traders and the surrounding Brazilian national culture), human (conscious intentions) and non-human (material contingencies), structural (predictable) and circumstantial (unpredictable). From such a perspective, the establishment of a peculiar morphological feature, the "belly fold", by the women potters, as a sign mark of the female gender on the *ritxoko*, is examined, and analyzed as resulting from an "exaptation" process, according to by S. J. Gould's postulation (1979, 1991). The *ritxoko*'s belly fold can be considered as an example of cultural "spandrel". Based on data crossing of bibliographic sources, evidence from ethnographic collections from The National Museum of Rio de Janeiro, and field work data, the hypothesis that the origins of the modern Karajá figurative ceramics go back to the common practice of modeling miniature figurines with bee's wax, *tybora* is presented. The study also traces how the *ritxoko*, from its origin as occasionally made playing toys for children, developed into the nowadays manufactured items mostly aimed at commercial trade, targeting at a growing market of indigenous art and crafts. In the process, and in this new context, the *ritxoko* can be regarded as the artistic expressions of the silent, but eloquent, Karajá women's voice. Through the *ritxoko* the women potters have been visually and affirmatively speaking out to their own people, the *Iny*, as well as to the outside *tori* world.

Keywords: Karajá, material culture, figurative ceramics, arts in communities.

Sources of innovation in the cultural and creative industries: a practitioners' view

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Abstract
In the cultural and creative industries, innovation has been considered a characteristic that is both tightly interwoven with creative practices, as well as a 'fuzzy' concept that is, in its general more technology oriented form, only applicable to this sector to a limited extent. However, a large amount of work has been published on what makes creative workers creative, and what brings them their inspiration for new sculptures, websites, films, stories or fashion designs. While some see innovativeness as an individual trait (often strongly influenced by the work of Schumpeter on entrepreneurship), others see innovation more as a result of a social process of collaboration and informal knowledge, and finally, other research points at the importance of extensive ecosystems for innovation. The cultural and creative industries are a broad group including various very different sectors, including a small number of mega-corporations and a myriad of freelancers and SMEs. Could and should we treat them as homogeneous when we are assessing the sources of innovation in this sector? In this paper, we aim to connect and weigh these several approaches to innovation by taking the perspective of the creative laborers and entrepreneurs in a variety of creative industries. In order to do this, we build upon 43 interviews with creative laborers located in creative clusters and spaces in The Netherlands, as well as a survey (n=170) within the same population. Preliminary results suggest that four groups of sources emerge: innovation as caused by 1] individual traits and education, 2] the proximity of and collaboration with other creatives, 3] the (symbolic) atmosphere of the workplace and 4] external partners such as clients and customers. Moreover, variation in sources mentioned are dependent on several variables, such as age, self-reported creativity of their work and discipline within the creative industries.

Keywords: cultural production, innovation, creative industries, entrepreneurship.

Amateur and semi-amateur musical practices. Empirical evidence from Poland

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Abstract

The last few decades are a remarkable period in the music history. As David J. Hargreaves and Adrian C. North (1997) pointed out in their book '*The Social Psychology of Music*', three processes occurring in music culture (ie. digital revolution, transformation of cultural practices built around the music and the blurring of boundaries between genres and musical styles) make that we are witnessing exceptional transformations. Looking at the music history as a whole, the currently observed changes are happening rapidly and their impacts are visible far beyond music culture. Therefore, it seems necessary to investigate how in the context of the processes mentioned above, social actors shape their individual musical practices. We present the results of the empirical research conducted within a comprehensive project '*Musicking in Poland: study of elementary musical activities of Poles*', carried out in years 2014-2015 and financed by Polish Ministry of Culture and National Heritage. The quantitative module consisted of two parts: 1) Nationwide sample: n=1200, CATI & CAWI, representative sampling. 2) Specific groups (ie. people who were assumed to be more active in musical practices, but music wasn't their profession): n=745, CAWI, purposive sampling. The qualitative module encompasses the findings obtained from 50 In-Depth Interviews. The respondents were recruited from people, who engage in (semi-)amateur music activities (purposive case selection). The empirical material is analysed from a perspective of interpretative sociology. The main goal of this presentation is to trace specific features of Poles musical practices and an attempt to illustrate the differentiation of these activities regarding age, gender, education level and respondents overall commitment to the music. We focus on musical practices such as informal and non-professional playing musical instruments and singing, because they are core activities of (semi-)amateur musical practices. In order to show variety of strategies of music usage, empirical material is introduced in form of typology. The empirical data is presented in the context of the following topics: 1) musical practices against the other forms of leisure activities; 2) characteristics of playing instruments; 3) characteristics of singing; 4) (semi-)amateur practices as a social phenomenon; 5) education and family as determinants of music activities.

Keywords: sociology of music, musical practices, (semi-)amateur, triangulation, comparative study.

Y

Film criticism in Turkey: Dynamics of popular, aesthetic and political recognition

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Abstract

This research explores the field of film criticism and the current dynamics of aesthetic validation in Turkey. It's been argued that the dichotomy between artistic vs. popular forms of appreciation has been dissolved and this process specifically has had repercussions on the field of film critics. In addition to the referred processes, one may expect to find nation-specific dynamics in Turkey due to the interrelatedness of film field and political field. Inspired by Kersten & Bielby (2012) and Kersten and Verboord (2013), we examine film reviews published in a Turkish elite newspaper (2015) with middle to highbrow readership. Selected reviews cover films that are validated by popular (measured by box office figures), professional (measured by prestigious national and international awards) and critical (measured by film critics' suggestions) recognition. We then qualitatively identify common criteria/themes used in these critiques and evaluate the ways in which these different review components relate to films validated by different forms of recognition. Our initial findings suggest that differently recognized films' critiques share more review components than one might expect, supporting the hypothesis that the boundaries between aesthetic vs popular or highbrow vs lowbrow are getting more permeable in the field of film. Preliminary analysis also shows that aesthetically acclaimed films tend to have more political and social content. Drawing on this initial finding, we argue that the field of film is not fully autonomous from the field of politics, and there is a strong association between aesthetic recognition and critical political content in Turkey.

Keywords: film criticisms, aesthetic appreciation, cultural classification, Turkey.

Z

Heteronomy of aesthetic value

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Abstract

Aesthetic axiology and cultural sociology constitute separate discourses and in terms of interdisciplinary collaboration and constructive criticism they rarely cross paths. One could defend the separation of these two areas of inquiry by pointing out that these disciplines deal with completely different sets of problems and adhere to completely different methodological principles. While research in cultural sociology is empirical in nature, aesthetic axiology struggles with normative non-empirical questions of aesthetic judgement. Although it is not appropriate in sociology to adopt a position on the question of what is a correct (i.e. generally valid) aesthetic evaluation, it could be argued that aesthetic axiology should be compatible with the empirical evidence, i.e. it should provide an explanation for sociological findings concerning aesthetic evaluations. On the other hand, some sociologists draw conclusions explicitly challenging certain axiological positions in aesthetics, or they criticize aesthetics as a refined theoretical tool for legitimizing cultural differences, which are in fact reproductions of social differences. In my paper, I will focus on sociological knowledge concerning the contamination of aesthetic value by non-aesthetic factors. I will call this knowledge the thesis of the heteronomy of aesthetic value. My goal will be to demonstrate that the heteronomy of aesthetic evaluation belongs to fundamental linguistic intuitions that should be respected when explicating the concept of aesthetic values, despite the fact that aesthetic axiology has suppressed this intuition for a variety of theoretical reasons. First, the methodological nature of the definition of aesthetic value will be explained as the explication, i.e. as the transformation of a given more or less inexact concept into an exact one. Subsequently, a critical reconstruction of selected traditional attempts at defining the aesthetic value will be carried on (I. Kant, M. C. Beardsley), which violate due to their theoretical or epistemological assumptions one of the requirements of the explication, i.e. the condition of similarity to ordinary language by normative exclusion of certain aesthetic language games, including the heteronomy of aesthetic value. In the final part of the paper an attempt will be made at defining the aesthetic value, respectively the aesthetic property that could serve as the theoretical basis for a sociological research on aesthetic evaluation.

Keywords: aesthetic value, language game, explication, reflective equilibrium.

Be creative and do it creatively. Music production in an Italian provincial world

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Giolo FELE, Department of Sociology and Social Research, University of Trento, Italy
Marco RUSSO, Department of Humanities and Philosophy, University of Trento, Italy
Federica ROTTARIS, Department of Sociology and Social Research, University of Trento, Italy

Abstract
The contribution focuses on the professional realm of Italian music composers considering their work as a diverse combination of creative practices, daily duties, and technical skills. The findings are part of an ongoing project carried out in the Trentino region by an interdisciplinary team of sociologists, musicologists and musicians. In general, creativity carries a "consistently positive reference", as Raymond Williams claims, but it is also a sensitive "issue" in the art field. It is shared by different types of creative workers, from the "primary" creative personnel (musicians, directors, actors, writers, etc.) to the creative management (producers, publishers, artistic directors, etc.). For this reason, creativity can entail hierarchical splits, tensions and constraints, a (somehow counter-productive) dispersal of authorship as well as a recurring redefinition of roles (for instance, in our case, the role of the composer and the performer). Therefore, we seek to combine different approaches on creativity, considered as a social endeavour actively negotiated by individuals and groups, in order to investigate the creative work ('to do' creative things) and the creative identity ('to be' a creative person) of a music community. Hence, two dimensions of investigation will be outlined. First, the "creative process" as part of the music composer's (daily) life: we will underline how music makers do their job and in which ways they manage to balance different tasks (teaching, composing, playing, promoting, etc.). Second, the 'creative status' as a means of self-distinction from other workers in the same field: in particular, we will analyze how the tension is managed between creative pulse and (niche or mass) market requests. Needless to say, technology plays an important role in this scenario: on the one hand, music tools and musical creativity are, always more, inextricably bound together and, on the other hand, the artistic reputation of a music composer may be related to his/her ability in using electronic or digital technology. The analysis is based on qualitatative data, namely forty in-depth interviews with music composers who graduated at the 'Conservatorio', the Italian institution for music education, during the last decade; we have also collected working material (notes, musical sketches, scores, etc.).

Keywords: creativity, music composition, production process, artistic skills.

OTHER ACTIVITIES

WORKSHOP AMSRS

Arts Management Studies Research Stream

Socio-cultural entrepreneurship – what it is and how it changes the perception of arts and culture in society and in economy

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Abstract

Social entrepreneurship is a trend from the past 10 years, which is still getting more and more important in defining a new 3rd sector and also a new for profit view on social issues. The same can be said for arts entrepreneurship, a development that has been more and more discussed in the past 10 years. After nearly every arts management program in Europe included a course about entrepreneurship, now for a couple of years the first master courses solely focused on arts entrepreneurship were created. The research piece focuses now on the meeting point of social entrepreneurship, cultural entrepreneurship and creative industries. It explores first of all the different definitions of social entrepreneurship, arts entrepreneurship and socio-cultural entrepreneurship. The question is posed, if as a socio-cultural entrepreneur the arts and culture are used for the solution of social issues or if the arts and culture is the core that can change certain social issues. And how does a socio-cultural entrepreneur define himself – where are the meeting points between a for profit market, arts management and artists in this field? These questions will be explored through literature review, semi-standardised interviews and field research. In addition to that several projects and enterprises will be researched to see what their connection with the identity of arts management within the society is.

Keywords: entrepreneurship, education, changemaker, social entrepreneurship, arts entrepreneurship.

The play as experience: A cross-generational analysis of traditional theatre

Emelie BORELLO, LEAP Institute for the Arts, Colorado State University, United States of America

Abstract

The purpose of this research is to develop a stronger understanding of the audience member's experience of theatrical stage productions to inform the programming choices made by artistic directors in theatre companies.

Within the performing arts sector the question of how to create and retain audiences is of constant concern. Artistic directors spend countless hours attempting to develop a season of programming that will attract new audience members as well as satisfy the current ticket holders. Marketing efforts continue to hold primary concern in the minds of management as they attempt to draw audience members through a variety of advertising campaigns and social media endeavors. This research has chosen to narrow the field into the realm of theatre, as one aspect of the performing arts, and attempts to gain an understanding of whether the audience member is, in fact, engaging in traditional works or is seeking another type of experience altogether.

Through in-depth interviews with individuals from a range of ages over a cross-section of theatrical companies, these results will demonstrate the similarities and differences within the experience of theatre as exhibited through meaning, identity, relationship, and community (Blumer, 1969; Turner, 1966). Using a generational analysis will further exhibit an understanding of how individuals experience theatre similarly across time, while showing how the differences could be accounted for during programming selection. By enhancing their understanding of what the audience member experiences throughout the play, and what may be lacking, artistic directors will be empowered to develop more dynamic programming that can meet the needs of the audience member across a broad spectrum of generations.

Keywords: audience engagement, performing arts, theatrical experience, theater audiences.

Where's the art?

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Abstract

'In an art museum the key function, the greatest and most valuable thing it can do, is give individual visitors a profound experience of works of art'
(Cuno et. al., 2004, p78).

This paper will examine the approach of Irish museum and gallery staff to the evaluation process. It will focus on the cleft that exist between the enthusiasm and understanding around the art on display and the standardisation of the process of evaluation within many institutions. Within this frame of standardised evaluation the artworks themselves rarely appear and the aspects of the arts experience can only be generalised as an unchanging experience unaffected by the actual work under consideration by the visitor. Often the audience, rather than the experience, become the subject of evaluation, the collection of demographic information and counting footfall being common practice. Researchers such as John Holden have argued that visitor profiles offer 'an impoverished picture of how culture enriches us' (2004, p21).

Through in-depth interviews with staff of museums and galleries data has been collected concerning the experience of carrying out, or in some cases the lack of ability to carry out, audience evaluation. This paper will look at the pressures on institutions to produce evaluation: the current policy environment and an increasing need to prove the instrumental value of programming. It will examine the realities of galleries and museums in terms of resources, looking at how the lack of staff, budget and training create the need for a 'ready-made' solution. It will consider the benefits and drawbacks to this standard approach, and consider alternative options for a more creative evaluation process.

Excellence as an aesthetic concept for arts management and policy

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Abstract

This paper looks at the concept of excellence as it is used in arts management and arts policy, particularly in the 20th and 21st centuries. Arts policies in a number of countries (UK, US, South Africa, Scotland, to name a few) seek to support 'excellence' in the arts, with very little definition of the term, or criteria for identifying just what excellence means, or how to implement policies based on it. The political scientist, Wilson Carey McWilliams comments on the term determining that excellence demands 'its own kind of nobility'. Rather than an outward attribute, it "is in the first instance a matter of soul." Such language clearly evokes the ancient Greek concept of καλός, the notion of nobility, or virtue located, for example, in Plato's concept of soul. The word excellence also crops up, contemporaneously, among leadership and business management gurus who often describe excellence—and achieving it—in terms of a bullet list of characteristics. Tom Peters 7S Framework is one of these. Past work by this author has looked at 'excellence' as it is used in arts management and policy documents as a problem of language; often appearing as an unrecognized category mistake; i.e. you can't fund excellence, you can only fund people who do work that someone might determine is excellent through a set list of criteria. Rather than approach this as a language problem, the focus of this paper is on "excellence" as an aesthetic concept. The aim is to examine how aesthetic concepts, such as excellence, can serve a practical purpose in management and policy, but one that demands a rather different approach than might be supposed. It uses frameworks of everyday aesthetics as a lens for analysis. Everyday aesthetics, as approached by this author, rejects the narrowed scope of aesthetics understood as philosophy of art. A widened scope includes everyday objects, events, and actions—and in this paper, terminology—considered through an aesthetic lens. This frame for analysis provides an added dimension for understanding how the terms we use, and their aesthetic dimension, informs arts policy and arts management action.

Keywords: arts management, aesthetics, arts policy, excellence.

Exploring arts and cultural managers as intercultural brokers

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Ina ROß, National School of Drama, New Delhi, India

Abstract

This paper argues that arts and cultural managers have a critical role in mediating intercultural understanding through their work with creative and aesthetic expressions (Durrer and O'Brien, 2014; Hesmondalgh and Saha, 2013, p187; see also Singh, 2010). Understood as the ability to appreciate, acknowledge, and value alternative perspectives and perceptions of the world (Marginson and Sawir, 2011), the potential for intercultural understanding is increased by the international exchanges that take place in the arts and cultural sector. Within our current context of internationalisation, globalisation and the increasing global migration of people, these exchanges are found in the interaction of international students and teachers in higher arts and cultural management education. They are also found through activities taking place *between* nations by way of cultural diplomacy initiatives and EU cultural cooperation projects, as well as *within* nations by way of intercultural strategies and programming by arts and cultural institutions (Rowntree, et al., 2010).

Yet despite these opportunities, debates taking place in the fields of higher education teaching, academic research and practice in arts and cultural management in both in the UK and the continent of Europe reveal how little progress has been made in building a more culturally diverse sector in terms of audiences and support for creative expression (Henze and Wolfram, 2014; O'Brien and Oakley, 2015; Warwick Commission, 2015). There is thus an urgent need for greater critical discourse regarding the historical, institutional and social assumptions about interculturalism, cultural diversity and cultural inclusion on which the sector is grounded (Devereaux, 2009; Bennett, 2001). By bringing research from global, cultural, post colonial, and higher education studies together with research from arts and cultural management and cultural policy (Murji and Solomos, 2015; Rösler, 2015; Hesmondalgh and Saha, 2013; Singh, 2011; Brockington, 2008; Bennett, 1995), the paper will pose new research questions about the possible position and interpretative power of arts and cultural managers as intercultural brokers.

Keywords: interculturalism, arts and cultural management, globalisation

Professionalization of arts management in the United States: Are we there yet?

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Abstract

This paper uses critical discourse analysis as a methodology to investigate professionalization of the field of arts management in the United States. The significant increase in the number of academic programs in arts management at both the undergraduate and graduate levels, coupled with requirements for increased credentialing for field entry and career advancement suggest that the field is professionalizing, and continues to do so. But how far has the field of arts management come since the creation of most graduate-level academic programs in the 1960s? Through a discursive analysis of scholarly literature, arts service organization publications, and conference proceedings, this paper evaluates the relative professionalization of the field of arts management. This paper aims to provide a snapshot of the field while also identifying the role discourses of professionalization play in the process of professionalization, specifically in the socialization of arts managers.

Keywords: professionalization, discourse of professionalization, critical discourse analysis, workplace socialization.

Managing Utopia - Artistic visions of sustainable lifestyles and their realization

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Abstract

This paper will focus – theoretically and by empirical illustration – on the management of urban 'spaces of possibility', and is part of an interdisciplinary research project, "The City as Space of Possibility", describing and analyzing artistic initiatives for the sustainable urban development in Hannover, Germany (http://www.leuphana.de/sam). For this paper, I translate these 'spaces of possibility' into 'real utopias'. I adopt this wording from Erik Olin Wright's book 'Envisioning Real Utopias' (Wright 2011) where a theory of utopian possibility is outlined, based on a critique of our current living conditions, desirable alternatives, their possible viability and their practical achievability. In addition, I have consulted Jamison (2012) on 'utopian practices', Bauman's (2002, 2012) treatment of utopia in his 'liquid modernity' (cf. Jacobsen 2004), Bloch's (1959) 'concrete utopia' in his magnum opus 'principle of hope' (cf. Thompson 2012), and Foucault's (1993) 'heterotopia', as a radical different place to the social and cultural mainstream but not unreal as 'fantastic utopia' but real as an 'intentional community' that might offer possibilities for a future sustainable development. These are the theoretical foundations. Issues of the implementation and management of 'real utopias' can be found in the concept of 'prefigurative politics'; here, Sitrin (2007) emphasizes that every practice of utopian transformation of liveable urban spaces needs realistic considerations about future macro-societal developments. This obligation of utopian development, to materialize in spatial and institutional processes and structures, has been also stressed by David Harvey (2000) in his book 'Spaces of Hope'. Putting the 'real' in the 'real utopia' means (1) to manage visions as objectives for a better sustainable future, (2) to deploy concepts of 'utopia' in a realistic way, (3) to balance the demands of society's structural constraints without losing track of the visionary parts, and (4) to maintain 'creativity spaces' in an imaginative sense, as images of spaces for experiments, mediation, and communication of sustainable and innovative lifestyles and values (Welzer and Rammler 2012) and social and cultural innovation (Duxbury und Murray 2010). Based on the interpretation of the above theoretical texts (first paragraph) and on processes that try to accomplish 'real utopias' (second paragraph) a group of master students – with my assistance – will choose concrete (artistic) projects of 'spaces of possibility' in the city of Hannover, and will then explore the transformation of these spaces into 'real utopias', including the motives, incentives, barriers and constraints of realizing 'utopias'. The results of this seminar will illustrate and test the significance of the above theoretical considerations.

Keywords: real utopias, transformation, management, artistic visions, sustainable urban development.

The entwinement of reception and production

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Abstract

Current Arts Management research focuses on reception of art. This becomes particularly obvious in reference to audience development and enhancement of distribution processes and could be understood as a result of the legitimacy discourse of the 1980s. The absolutizing of a reception perspective invisibilizes the side of production and obscures one's view of the antecedence of art as a material object produced by material activity. The existence of art implies inevitably also a process of production. In this regard art could not be understand as a product of a single artistic genius, but rather as complementary production processes: "the artistic commodity not only contains the abstraction of the artist's living labor, together with all of the labor previously invested in art school, nightlife, and Bohemian existence. It also contains the additional, non-artistic living labor of the artist's employees and assistants as well as that of subsidiary firms such as printers, foundries, etc. In addition however, it further — and above all — contains the spiritual management of all these subordinate types of labor by a director, a person in charge." Therefore, the unilateral focus on reception of art ignores the inscription of production processes and the dialectic relation between production and reception. Furthermore, the inscription of meaning in the artwork beyond its reception and its specific material character clearly illustrates that a conceptual definition of art could not be developed from the side of reception: From this point of view the "mediated presence [Vermitteltheit] of the artist's traces" gets invisibilized. But the artwork's mimetic surplus that is not identical with the concept of the artwork bars its linguistic determination. In this regard the absolutizing of a reception perspective does not just invisibilize the side of production and its absorption in the artwork, it also makes it impossible to have an adequate understanding of art and remains in substantial deficit.

The presentation should discuss methods and assumptions for a research program in reference to production processes and production conditions of art.

Keywords: production, research program, methods, artistic commodity.

Cultural Management and Creative Working Lives in Ireland: a diverse assemblage of working practices

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Abstract

The Creative and Cultural Industries feature widely on local and national policy agendas (Garnham, 2005) and creative work has fast become the 'fixer of the service and culture-based economy' (Banks, 2006, p.457). However, the nature of work in these industries has increasingly become a 'subject of concern' (McRobbie, 2002). Not least because it anticipates 'the model figure of the new worker' in flexible and portfolio working practices but also because the 'hidden costs' are many (Menger, 2002, p.10). Precarity of employment is widespread and 'unpaid work, long hours and absence of standard work benefits' are routine (Oakley 2014). Scholars believe 'a different set of personal motivations – autonomy, creativity – than in other allegedly more commercial sectors' are present (Oakley, cited in Bilton and Cummings, 2014, p. 149). With workers in the creative industries considered as accruing symbolic benefits, a sense of 'being in the zone' and in their chosen profession, for 'the love of it' (Banks, 2014; Hesmondhalgh and Baker, 2011). This presentation explores the personal motivations and working practices of 10 managers in the creative and cultural industries in Ireland. Through purposeful storytelling, this research throws some much needed light on the nature of cultural management practice:- how cultural managers define what they do, their management styles, philosophies and priorities. Making explicit what their working practice means to them and how they articulate the benefits and concerns of their management practice. Spanning a range of creative forms, from design to craft making, theatre to sculpture, film making to photography, snap-shot profiles are presented of creative working lives. Overarchingly, a stark gulf becomes apparent between the language of policy discourse and the nature of creative working. This presentation draws on a 3mth research study entitled 'CULTURAL MANAGEMENT AND CREATIVE WORKING LIVES', conducted by researchers at the Quinn School of Business, University College, Dublin.

Keywords: creative work, cultural management, precarity, flow, policy.

Evaluation in the field of cultural policy: Underlying problems and challenges

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Abstract

Evaluation studies are goal-directed, time-limited, specialist and objective investigations/tests /assessments of ongoing or completed projects or measures. They lead to intended evaluative judgements that are to be carried out in a methodologically guided and evidence-based way. Accordingly, I differentiate evaluation studies from other surveys that are primarily aimed at gaining fresh knowledge or testing pre-formulated hypotheses. There are different kinds of evaluation in the public-sector field, for example the evaluation of a grant application by administrative staff or a specialist jury, an assessment of the financial situation of a grant recipient and the evaluation of the effects of an announced or implemented support programme, among others. Here the evaluation contexts, the objectives, the evaluators themselves and those affected are different. Evaluations in the public sector – unlike evaluations in the private sector – are subject to higher level regulations (with reference to Austrian legal system to constitutional and administrative laws) and should not follow any particular, for example simple party-political, interests. Power-theory understandings of politics, however, emphasise that political action is always characterised by interwoven interests. This gives rise to the question of legitimacy for all evaluation results. In other words, evaluation results are controversial, because they can never be politically "neutral". Consequently there is a research-practice theme that accompanies every evaluation study: what should one pay attention to in order to ensure the quality of the evaluation study? It would be too general to say that evaluations must fulfil three criteria: a) a scientific character (methodology and systematics of data collection and evaluation); b) clarity (founded conclusions on the basis of empirical evidence and arguments); c) transparency (disclosure of the evaluation procedure and underlying motives). In my experience, however, the way one proceeds in an evaluation study is more similar to a winding path in the rain forest rather than an open, asphalted motorway! Consequently, I will talk more about the difficulties involved in a careful approach to the ambivalences and uncertainties. Thus the focus is on questions of (1) the often implicitly underlying governance concept of a specific cultural authority; (2) the directionality and assessment constellation of evaluation tasks; (3) the position or attitude of evaluators to the subject matter; (4) further contingent factors (e.g. valuation uncertainties) that often influence evaluation results. The aim of my presentation is to achieve a greater degree of reflexivity concerning the inherent ambiguity and fragility of evaluation processes.

Keywords: field of cultural policy, governance, evaluation processes.

ROUNDTABLES

Community engaged cultural research: An emerging agenda of practice

Coordinators:
Claudia Pato CARVALHO, Centre for Social Studies, University of Coimbra, Portugal
Lorena Sancho QUEROL, Centre for Social Studies, University of Coimbra, Portugal

Abstract
Within the general theme of the multidirectional relationships between arts and pluralist societies, we propose a parallel session focusing on the ways in which innovative participatory practices can positively influence active citizenship and nurture social transformation in both rural and urban areas.
With this objective, we would like to open the session to conference visitors who wish to share examples of good practices of bottom-up, participatory experiences in the cultural field, reframing the relation of complementarity and bi-directional inspiration between the Social Sciences and the communities' transformation. Taking into account our recent research experiences and findings, we realise that such experiential methodologies bring to the forefront of discussion and reflection on the social sciences field, the urgent need to develop a specific agenda for community-engaged cultural research.
Further, the fields of arts and cultural research methodologies are shifting, with practice-led and creative research bringing relatively recent methodological terms and tools that have been acquiring greater importance. These methodologies contribute to the emergence of other kinds of knowledge, involving and eliciting changes to modes of reflection, practice and transformation, such as inter-knowledge, collaborative knowledge and experiential knowledge. These pathways can consequently lead to the enlargement of alternatives and possibilities of development, characterised by its inclusive, transcale and biocentric nature.
A paradigm shift is happening, and we want to celebrate it by contributing to this reflection, providing a step forward and venue for discussion about the necessary process of looking forward, decodifying, and systematizing these polyphonic practices that our societies are urgently needing.

Keywords: community-engaged research, participatory practices, cultural activity, social creativity

Presentations

The Art of Organising: A study of the role of art in mobilising migrant domestic workers in London

Joyce JIANG, University of Roehampton, United Kingdom

In recent years, there has been debated on whether art processes a force to achieve complexity in its resistance or abandon themselves to meaningless, decoration and superficiality The arts have been being called upon to address social problems and facilitate social transformations. A number of literatures on community art have confirmed the power of art to compel positive changes in individual identities, to develop and foster collective identities and to address community problems. It is suggested that collective art is capable of transforming a community that is atomistic to one that is communitarian. However, the role of art in facilitating social transformation is challenged by Schwarzman (1993) who argues that in order to promote social transformation, we have to differentiate 'art that is political an art that is about politics'. It is not enough for art to represent a political event for others to observe. It should also create a context in which people can take social actions. My research examines the use of participatory art in the organising process of a self-help migrant group, which has a strong focus upon labour consciousness. The group is J4DW, which organised migrant domestic workers in London. We show that art was constructed as a safe space for participation, in which both individual and collective identities of workers were articulated, and in which a form of cognitive questioning took place. By attending the art workshops, migrant domestic workers have successfully developed political efficacy and labour activism.

Imaging Landskrona as a multicultural, postindustrial cultural centre via photography

Christopher MATHIEU, Department of Sociology, Lund University, Sweden

Facilitating representation of stigmatized populations: an art-sociology project in low-income neighbourhoods in Victoria and Tasmania, Australia

Gretel TAYLOR, McCaughey Community Wellbeing Unit, Centre for Health Equity, University of Melbourne, Australia

Referring to my work in low-income neighbourhoods with sociologist Deborah Warr, I will elucidate an art-sociology process using site-specific artistic practices with groups of residents from diverse cultural, age, gender and socio-economic statuses. A focus on 'place' rather than particular 'communities', and gathering participants via an open invitation (and multiple targeted invitations), can derive a breadth of perspectives and elicit creative outcomes and research insights which represent the pluralist nature of the population and reflect complex, nuanced understandings of place.

The interaction between participants that ensues during the artistic processes, as well as the resultant artwork's 'communication' with its audiences, can be powerful means of

catalysing inter-cultural, inter-class (etc) understanding, and thereby, social cohesion. Placing value in participants' subjective, experiential knowledge and exploring ways to creatively represent that specificity, can enhance individual and collective belonging, whilst developing art and social research that engages audiences in more inclusive views of low-income neighbourhoods.

Resistance through music and urban gardening in Paris: Studying mobilizations against destruction plans

Monika SALZBRUNN, Institut de Sciences Sociales des Religions Contemporaines, University of Lausanne, Switzerland

During the last thirty years, several urban destruction plans were fought by the inhabitants who invented creative means of political expression. Music, festive events and urban gardening were successful activities which helped to save ancient industrial and worker's districts in the North-Eastern parts of Paris. A long-term participatory-oriented research, conducted by immersion during 10 years, has shown how a feeling of belonging to a common territory has lead to the invention of a territory, "Sainte Marthe", accompanied by artistic actions and oeuvres: paintings, chansons and rap music, festivals, books, fashion shows etc. The creation of this neighbourhood went across ethnic or religious belongings, followed however by new conflicts once the battle for the territory was won. During the presentation, photos and extracts of a film about Sainte Marthe can be shown.

Fantastic beasts and where to find them: a travel companion into the contested territory of creative and cultural work

Coordinators:
Boukje CNOSSEN, Tilburg School of Economics and Management, Tilburg University, Netherlands
Ellen LOOTS, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands
Yosha WIJNGAARDEN, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands

Abstract
The individuals doing creative work in a professional capacity have variously been labeled *creative* or *cultural entrepreneurs*, *creative* or *cultural labourers*, and *creative workers*, depending on the field and perspective of study. During the previous decades this attractive population has received much interest from sociologists (e.g. McRobbie 2015; Hesmondhalgh & Baker 2010; Gielen 2013; Scott 2012; Bourdieu, 1993) as well as from scholars in fields as diverse as cultural studies (Ross 2009), cultural economics (Throsby 2007), organisation studies (Hargadon & Bechky 2006; Hirsch 2000), and social geography (Scott 1999; Boix et al. 2013). Research paradigms involve, rather pessimistically, the precariousness of the viability of this enlarging group (Hesmondhalgh & Baker, 2010), and, more optimistically, the roles of creatives as (potential) frontrunners of the "new economy" and contributors to innovation (e.g. Florida 2002, Scott 2006), amongst others.

The present panel is concerned with the methodological challenges and implications of researching those who execute creative work and develop a career in the broad creative industries. Moving beyond discussions on definitions (of the creative industries, of entrepreneurship and of labour), the attention will be directed toward the methodological approaches and toolkit(s) necessary to study this heterogeneous and dynamic population in its setting alike. What should a researcher carry with her when seeking to meet and study those doing creative and cultural work? The following questions will be addressed:

1. The homogeneity/heterogeneity of creative workers:
    - Can and should we treat creative workers as one group?
    - Based on which (measurable and other) features can a differentiation be made?
    - Is there a difference between how to treat creative workers inside and outside the creative industries?
    - What can be learned from the more established research on "artists"?
    - How do the creative industries relate to other industries and fields of work?
2. The "creativity" label:

- To what extent is "creativity" a label of identity?
- Should we study creative workers in their natural habitat or are they always "creative"?

3. Creative researchers:
   - To what extent does academic work resemble creative work and can personal experiences be brought into ways of conducting (qualitative) research?
   - How are we, as researchers, influenced by policy discourses and other hypes around the creative industries?

Drawing on a variety of experiences as researchers in this area, applying different research methods (from ethnography over qualitative comparative analysis (QCA) and quasi-controlled experiments to large-scale surveys), we would like to initiate a dialogue with colleagues experiencing similar challenges in order to reinforce and further align the study of creatives.

Keywords: creative professionals, methodological challenges.

Presentations

Art as the new public sector: making sense of a hybrid set of practices

Boukje CNOSSEN, Tilburg School of Economics and Management, Tilburg University, Netherlands

This contribution is inspired by the following empirical setting: an organization which existed between 2009 – 2015 in northern boroughs of Amsterdam, aimed at improving cultural infrastructure and funded by city government (year to year basis), housing corporations (who saw interest for increase in value of their property) and incidentally by culture and art schemes. Following the practices contributing to a final artistic event marking the end of their existence, it became clear how heterogeneous this texture was. People placed their own and each other's practice within: art, social art, community art, design, social design, activism, civil servant 2.0, (cultural) education, activism, active citizenship, social entrepreneurship, consultancy for public sector, and volunteering. There were shared initiatives with art institutions but also with a church, activist groups and unemployment centers. In order to understand the practices of this organization, I propose to 'bring' a pair of hiking boots. Drawing on the work of Bruno Latour and Davide Nicolini, I will suggest strategies to travel between seemingly disjoint spheres and move from micro to macro.

The case of "girlboss": a handful of reflections on the self-actualization promises and sustainability of working as a creative entrepreneur

Ellen LOOTS, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands

Usually in research, we determine our subject and/or object(s) of inquiry, define a population, and identify relevant observations. The lack of a consensus definition of

entrepreneurship complicates the tasks of identifying entrepreneurs and delineating the nature of entrepreneurship, also in the creative industries. In the present contribution, we explore the nature of the creative entrepreneurship of fourteen young women, to whom a series of articles has been devoted by a local Belgian newspaper, hashtagged "girlboss" (after the bestseller by Sophia Amoruso). This strategy allows us to overcoming the selection problem for the sake of in-depth exploring the nature of the creative entrepreneurship and the motivations, values and ambitions of these women that recently started a business to pursue their creative dreams. By means of a qualitative and quantitative content analysis, we reflect on findings that we relate to concepts such as autonomy, relatedness, self-actualization and eudemonic wellbeing from positive-psychology theories (i.e. Ryan & Deci, 2001), and to the sustainability of such presumed precarious work as it has been outlined within cultural studies (i.e. McRobbie (2015) and Oakley (2014)). Our best companion is a "Lonely Planet" guide.

Determining the species: policy discourses and the conflation of creative industries and start-ups

Yosha WIJNGAARDEN, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands

Since the 1990s, the creative industries have been heralded as the quintessential industries for innovation and economic progress, believing that the sector's innovative capacities should spill over to the economy as a whole. Recently, we have witnessed a strikingly similar development when a group of labourers received a vast amount of attention from especially policy makers (but also academics) as they increasingly became considered the forerunner of the new economy: the start-up. Many in policy and academia seem to take both groups, the creative industries and the start-up community, as one, homogeneous population. This conflation of the creative industries and the start-up community takes, in my experience, two forms: either they are considered to be one and the same group, or start-ups are considered to be the next step in creative industries research. I argue that this conflation is not supported by the actual work and experiences of both start-ups and creative workers, and that it indicates a deficiency in our knowledge of the practices and underlying premises of labour in both groups. I therefore suggest to bring a magnifying glass to look beyond the broad similarities, and to focus on the smaller, less tangible differences between the two species instead.

Creative skills and careers: education, knowledge and new opportunities

Coordinator:
Roberta COMUNIAN, King's College London, United Kingdom

Abstract

We propose a roundtable that looks at issues surrounding career development, knowledge and skills, particularly in the context of policies related to higher education and cultural development. Many public policies in Europe and beyond have been actively promoting the creative and cultural economy. They have also spent much resource on reflecting on the careers developments and opportunities for arts graduates and practitioners. Comunian et al. (2015) examine higher education interactions with creative economic development and highlight the tensions faced by graduates in the arts as well as new creative producers working at the boundaries between academia and the creative economy. In the roundtable we hope to present different perspectives from graduates (Ashton, 2013; Comunian and Faggian 2014) who might not develop into professional but simply amateurs, to professional development opportunities and cross-overs between arts and science within education. By doing so, we aim to explore what role higher education can play in shaping both individual careers as well as labour market dynamics. We also considered the role that this can have in relation to the development of the creative economy. Economic sustainability has become a primary tenet in preparing and developing a professional career in the arts. Many art school teachers take on nuanced positions on balancing between economic viability of one's art career and maintaining one's artistic integrity. Regardless, creative higher education policy has inculcated tendencies for art graduates to pursue recognition at the market, artistic and international levels. Similarly, Universities also pursue an increase agenda for engagement and collaboration, which often sees them breaking boundaries between its core teaching and research activities and broader agendas of local skills development and community empowerment. The contradictions that emerge pose important questions for lecturers, the academic sector and policy (NESTA, 2013).

The roundtable will offer an opportunity to hear from different approaches and research in this area and offer an opportunity for discussion and international knowledge sharing.

Keywords: creative careers; creative industries; arts education; creative skills; academic engagement.

Presentations

To a professional standard? HE, creative education and the amateur

Dan ASHTON, Winchester School of Art, University of Southampton, United Kingdom
Paul LONG, Birmingham Centre for Media and Cultural Research Birmingham School of Media, Birmingham City University, United Kingdom

This paper emerges from a dialogue between us concerning on our separate research on HE, creative education and student enterprise. It explores the way in which students engaged in courses in the practical arts, media, music and so in are placed in relation to the cultural ecology. While practice-based coursework often aims explicitly to judge student production against 'professional standards' with programmes focussed on future work in the industries, it is clear that not everyone is able, willing or likely to achieve such outcomes - however they are measured. Here, we wish to ponder the nature of the student in particular in relation to concepts of the amateur in order to explore questions about the orientation and results of creative education at HE level and indeed debates about the value and purpose of such education. As the filmmaker Maya Deren noted in her essay 'Amateur Versus Professional' (1965) for instance, amateur 'means one who does something for the love of the thing rather than for economic reasons or necessity'. In spite of this, the word has an apologetic and often pejorative ring to it. As Broderick Fox (2004) suggests of the negative connotations of the term, it is 'not sophisticated, not technically adept, not pretty or polished, not of popular interest, or perhaps most frequently and opaquely, not professional.' It is possible that the parameters of this description capture both a sense of failure and success in creative education.

Translating skills between higher education and creative professions

Gauti SIGTHORSSON, Departmant of Creative Professions and Digital Arts, University of Greenwich, United Kingdom
Rosamund DAVIES, Departmant of Creative Professions and Digital Arts, University of Greenwich, United Kingdom

Drawing on research into the skills-demands of employers, particularly SMEs/startups, we note that creative businesses say they value qualities such as autonomy, problem-solving and "savvy" in entry-level applicants. What, then, is the value of an undergraduate degree as preparation for a professional environment ("employability")? Many companies regard it as essential, yet might the current university environment actually be cultivating attitudes directly opposed to what they want from graduates? Using examples from student-industry collaborations ('live projects') and ongoing work with creative businesses in SE London, we propose strategies for translating skills and abilities from education into employment in the creative economy.

Festivals and Higher Education: careers, engagement and new professions

Laura AGER, Centre for Sustainable Urban & Regional Futures University of Salford, United Kingdom

My PhD research has looked at festivals presented by universities in the United Kingdom. Often these are produced as part of institutional strategies, conditioned by contemporary political agendas such as demonstrating research 'impact' and public engagement with research. Other festivals have been the result of academic praxis and participation in existing local networks for production, distribution and circulation of cultural products and texts, particularly in arts, media and humanities disciplines. In the course of producing these festivals, a large number of people from inside and outside the university act together, often these are non-tenured academics, ECRs or artists working with curators, part-time administrators and students. I have used qualitative methods to interpret the events at three annual festivals and interviewed people involved about their backgrounds, knowledge and values. I will present findings from these studies, which reveal a range of opportunities and motivations and also point to some practical ways forward for anyone who might want to do the same.

Mapping skills dynamics in the creative economy

George WINDSOR, Creative and Digital Economy, NESTA, United Kingdom

The UK's creative economy is undoubtedly a shining light. Making up almost a tenth of value added, it is deeply rooted in national history and accounts for 2.8 million jobs, making it bigger than sectors like Advanced Manufacturing, Financial Services and Construction. 1.8 million of these jobs are in creative occupations - including design professionals, computer programmers, and video games developers - who are highly educated, skilled and drivers of innovation. In order to ensure that the creative economy thrives in the future, we need an education system that delivers the right skills – matching demand with supply and training the next generation of creative talent. But recent policy changes reveal worrying trends that could compromise growth of the creative economy in coming decades. When addressing talent and the creative economy, traditionally the research focus has been on jobs. This paper will evaluate the ways in which researchers can tap into new data sources to better understand supply of, and demand for skills in the creative economy. We define the arts to include fine arts, design, drama, dance, music and fashion. Crucially, we aim to examine how the take-up of STEAM varies by student characteristics, such as gender, ethnicity and level of deprivation. Secondly, we will look at the geography of creative jobs. Creatives are defined as those who work in one of 30 creative occupations chosen by the Department of Culture, Media and Sport (DCMS). This data visualisation will explore where these creative people live in the UK. We conclude with a discussion of creative skills in schools, and skills demand in the labour market, developing a roadmap for future research on creative skills development in Higher Education.

Growing talent? Planning and 'exceptions' in Singapore creative economy

Roberta COMUNIAN, King's College London, United Kingdom

With the broader landscape of an increasingly globalised developed of the creative economy, and the translation of creative policies internationally the paper focuses on the role of higher education development and policy changes in Singapore cultural policy in the last decade. Using qualitative interviews with key players in policy and higher education institutions, the paper aims to explain the push and pull factors being this investment in creative higher education. It considers the emerging original dynamics and diverse patterns - embedded in a society where higher education interactions with economic development have a long history and pragmatic rationale. While still in the early days of these investments, the paper argues that there are some global policy lessons to be learnt from the case of Singapore and what role higher education can play in the developing a creative economy, while striving to overcome issues of over-supply and vulnerability of creative careers.

European cultural policies: historicity, specificities and differences

Coordinator:
Paula GUERRA, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, Portugal

Abstract

Cultural policy has European roots. Its original configuration and its evolution since then result from a permanent dialectic between homogeneity and diversity. It is the outcome of differential historical legacies and, at the same time, of multiple transfers and horizontal policy influences, enhanced by international organizations such as the Council of Europe or the EU. The objective of this round table is to compare the cultural policies of different European countries. From the historical point of view, different European countries have taken different approaches and operationalization of cultural policy. In addition, the economic, cultural, social and political differences also have dictated different settings and modeling of cultural policy. Thus, as is increasingly on the agenda the discussion of the multiple European identities - particularly in times of crisis - it is also important to present and reflect the different approaches, instruments, legislation and actors in the different European cultural policies in late modernity times.

Keywords: cultural policies, Europe, sociology, differences, historicity, development.

Presentations

The Europeanization of cultural policy: the case of Spain

Arturo Rodríguez MORATÓ, Department of Sociology, University of Barcelona, Spain

Cultural policy has European roots. Its original configuration and its evolution since then result from a permanent dialectic between homogeneity and diversity. It is the outcome of differential historical legacies and, at the same time, of multiple transfers and horizontal policy influences, enhanced by international organizations such as the Council of Europe or the EU. Overall, however, it can be said that over the years cultural policies of European countries have experienced a relative convergence, both substantive and structural. This evolution can be described as a kind of Europeanization of cultural policy, even if the convergence in this case is not a top-down policy process. It is an evolution, anyway, that does not seem to favour the emergence of any strong and substantive European cultural identity (Sassatelli, 2009). Does it foster at least the articulation and cohesion of the own cultural policy field? The transformation of the national cultural policy systems, which has gone in the direction of a progressive strengthening of the local pole at the expense of the national one, and at the same time, the change of the cultural policy agenda, which has lately gravitated on creativity and creative industries, pushes in

the opposite direction: towards fragmentation and widespread competition (Menger, 2010). The Spanish case (Rodríguez Morató and Rius Ulldemolins, 2012) serves to reveal the development of this logic and illustrates its contradictory consequences.

Local cultural policies in Portugal: contributes to an analysis model

Paula GUERRA, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, Griffith Centre for Social and Cultural Research, Portugal

This intervention suggests a framework for the analysis of local cultural policies. Its basic assumption is the idea that the articulation of the sociological and the economic approaches – geographically enriched – provides the best perspective and method for research. The paper considers the scientific knowledge that is being accumulated, in Portugal, on cultural policies. It can be conceived of, and used, as a methodological development, oriented towards future research. Its aim is to offer a roadmap, to be specified and adapted to each case, both to the academic studies and to political institutions and agents.

Cultural policies in German-speaking countries

Tasos ZEMBYLAS, Institute for Music Sociology, University of Music and Performing Arts Vienna, Austria

The Nordic Model - on five strategical themes for the Nordic cultural co-operation

Maria HIRVI-IJAS, Cupore - Foundation of Cultural Policy Research in Helsinki, Finland

The Nordic Council of Ministers in Copenhagen is the official body for Nordic intergovernmental co-operation. In 2012 the Nordic Ministers of Culture adopted a new strategy for Nordic cultural co-operation between Sweden, Denmark, Norway, Finland and Iceland, and the regions of Greenland, the Faroe Islands and Åland for the period of 2013-2020. The strategical themes - the Sustainable Nordic Region, the Creative Nordic Region, the Inter-cultural Nordic Region, the Young Nordic Region and the Digital Nordic Region - functions in practice as a cultural policy framework and reflects thus the implicit values of the Nordic Cultural Model. In my talk I will point out some issues that has raised discussion and concerns on the cultural field.

Community *vs* difference: Network analyses of interpersonal relations and culture sharing in art groups

Coordinators:
Aleksandra NENKO, Centre for German and European Studies, St. Petersburg State University, Institute for Design and Urbanistics, ITMO University, Russia.
Nikita BASOV, Centre for German and European Studies, St. Petersburg State University, Russia

Abstract
Creativity benefits from diversity of perspectives, knowledge and identities. So it is not surprising that in artistic settings individuals with different backgrounds often come together to collaborate. Continuous engagement into interactions and living through joint practice implies developing strong social ties, similar languages, and sharing tools as well as working and/or living spaces what eventually can constitute a "collaborative circle" (Farrell, 2003). Facing each other in an intimate atmosphere of a group of artists can have a better look into each other style and way of thinking. Thus (sub)fields they represent "meet" and the cultural capitals immanent for them overlap. Through discussion and empathy members of a group probe the boundaries of their fields, styles, categories of perception and evaluation (Bourdieu, 1993) - and also gain new insights. Interaction and joint practice in art groups can be expected to enhance emergent meanings changed and self-ascribed, transformed by reflections of experiences, by overlapping relations to diverse individuals, by multiple positions and contradictory, often ambiguous, activities in various projects, in constant flux of work experiences and contexts. Those meanings can later become elements of cultural constructs that bear change of existing prescriptions and tastes. However, it is not an easy enterprise to benefit from difference in a community: the collectives often fail to combine distinction with cooperation, different categories of perception with empathy and trust, individual tastes with making collective projects. This problem is what the round table revolves around. We focus five highly interconnected talks and the subsequent discussion on the relations of interpersonal ties and joint practice to sharing of cultural patterns - use of meanings and things - in artistic groups. In particular, we question if interaction, emotional attachments, joint creative practices and collective leisure, as well as sharing of studio space can result in shared cultural patterns when individuals with diverse backgrounds, normative orientations, and occupations are brought together in one group. We also ask how in different contexts cultural patterns representing diversity are balanced with those representing common identity reflecting on the conditions of a successful balance. The round table draws on the profound methodological and empirical grounds: the talks base their arguments on results of elaborate social, semantic, socio-semantic and socio-material network analyses techniques developed in and applied to rich empirical data of the international project "Co-evolution of Knowledge and

Communication Networks: Structural Dynamics of Creative Collectives in Europe" (http://www.zdes.spbu.ru/en/research/research-projects/knocomm).

Keywords: art group, network analysis, relations, meanings, objects, ethnography.

Presentations

Socio-Semantic Network Analysis Perspective to Study Fields Mediation in Practice of Artistic Collectives

Aleksandra NENKO, Centre for German and European Studies, St. Petersburg State University, Institute for Design and Urbanistics, ITMO University, Russia.
Nikita BASOV, Centre for German and European Studies, St. Petersburg State University, Russia

This paper sets up a socio-semantic approach to studying how meanings in art come into being based on the idea of duality between the logic of community practice and the logic of fields. While meanings are imposed by fields, actual joint practice of agents often follows the necessities of the 'matters at hand' rather than corresponds to prescriptions of fields, which can mediate differences imposed by fields and result in emergent meanings transforming fields and mediating them. To get an insight on how fields-imposed and emerging in practice meanings intervene we extend two-mode network-analytical approach to meanings with two-level socio-semantic approach and develop an application to artistic collectives. We argue that in accordance with field logic shared meanings in the collectives mostly differ between individuals representing different (sub)fields. This division often corresponds subgroups in social networks of the collectives. At the same time, joint artistic practice still bringing individuals who represent different (sub)fields to interact and sustain intersubjective relations corresponds emergent meaning structures shared across the boundaries of (sub)fields and blending objective categories of those. This may be indicative of different (sub)fields' mediation by practice.

Not only for art's sake: Semantic network analysis of meanings in expanded artistic collectives

Margarita KULEVA, National Research University, Higher School of Economics, St. Petersburg, Russia

Nowadays, a model of autonomized art for the art's sake (Bourdieu 1993) can hardly be imaginable. First, policies of cultural and creative industries in general have turned art into a tool for economic, urban and social change (Florida 2005; Caves 2000). Second, contemporary art itself implies greater involvement in social processes: artworks have to be actual not only aesthetically, but also in terms of social and political messages they mediate (Roberts 2015; Groys 2002). These changes bring to art new types of agents from other fields: critical theory and philosophy, social work and entrepreneurship, and civil society. The paper examines the expansion of art field from a microsociological perspective. In particular, it investigates how during joint creative practice in artistic

communities that include non-artists the artistic field blends and competes with other fields shaping shared artistic and social visions of the members. To do this we apply semantic network contrasts analysis approach (Basov et. al, 2016) to data collected during ethnographic studies of socially-engaged art groups located in London and St. Petersburg.

Distinctions of materiality in two art groups: Socio-material network analysis mixing ERGMS and ethnographies

Anisya KHOKHLOVA, Centre for German and European Studies, St. Petersburg State University, Russia
Nikita BASOV, Centre for German and European Studies, St. Petersburg State University, Russia

This paper examines relations between social structure and structure of material context in two art groups located in Hamburg and Barcelona. Based on Bourdieu's ideas on relatedness between social and physical spaces, we inquire how the structures of collaborations and friendships between individuals are related to their usage of shared material objects. Following Bourdieusian logic, we expected the members to use similar configurations of objects in the common spaces work and/or living and leisure. To test this we combine ethnographic and survey data mapping multilevel networks of relations between individuals and between objects as well as of bipartite relations between the two. Further estimation of exponential random graph models including within- and between- level configurations reveals rather low sharing of objects in the networks of both organizations, which seems to undermine the theory. Yet, consideration of cross-level configurations including both within- and between- level lines shows that patterns of shared objects use are related to ties between friends and collaborators. Ethnographic data allows to understand the reasons for the inhomogeneity of the effects across networks: in both groups artists belong to different (sub)fields and lacking joint creative practices they reproduce the split in interactions and objects usage.

Inferring the mediative role of practice: Joint activities, common spaces, objects and meaning sharing in three art groups

Lubov CHERNYSHOVA, Centre for German and European Studies, St. Petersburg State University, Russia
Anastasia GOLOVNEVA, Centre for German and European Studies, St. Petersburg State University, Russia

This study investigates the ability of practice to mediate social fields and subfields (De Nooy, 2003). The authors question the ways "matters at hand" - shared space, usage of objects, collective creative and everyday activities of artistic groups' members, - correspond (sub)fields mediation. Two-level socio-semantic approach to meanings (Basov et. al, 2016) is combined here with socio-material network analysis (Basov and Khokhlova, 2016) and applied to such data as interviews, ethnographies and sociometric surveys on three artistic communities - two in St. Petersburg and one in Madrid - differing in their practice. The Madrid and one of the St Petersburg groups, which members share

spaces and objects while the collective creative activities are scarce, demonstrate very limited (sub)fields mediation. Even joint leisure spending and intense interaction on everyday matters do not facilitate mediation but rather correspond (sub)fields' boundaries creating distinct social subgroups. By contrast, the second St Petersburg group, which members are deeply involved in joint artistic activities, demonstrates blending of meanings even though they have no common space, regular casual interactions or shared objects. A considerable role in (sub)field(s) mediation by practice may therefore be played by collective creative activities rather than by everyday activities or objects/spaces sharing.

Professional Networks of Artists in Barcelona: The Inequality of Networking in a Contemporary Art Community

Dafne Muntanyola SAURA, Faculty of Political Science and Sociology, Autonomous University of Barcelona, Spain

We propose a social network analysis of a community of artists in Barcelona. Drawing on sociology of the arts (Becker, 1983; Heinich, 2014) and social capital (Bourdieu, 1998; Portes, 2014) we claim that the mobilization of contacts shapes the social organization of art. Social capital is based on weak and strong contacts, and mobilization follows patterns of class and cultural capital. A double bet within the artistic community (Moulin, 1967) makes trust the base of social capital. Our specific conjecture is that the shape and structure of the artists' networks explains how the artists build trust. Our mixed methods case study included 24 interviews to the community EART in 2014. In the ethnography we asked artists to reconstruct their trajectories with Egonet software. We found evidence for meaningful differences in the composition of networks, in terms of intermediation, strong and weak contacts and homophily. Intermediation seems to be more important than the number and density of contacts for all artists. Strong ties outside the community, namely family and school, are the key mechanism for trust-making. Gender homophily draws male artists to mobilize community ties, while female artists rely on intermediary market contacts.

Literature and sociological knowledge

Coordinator:
Ana Lúcia TEIXEIRA, Department of Social Sciences, Federal University of São Paulo, São Paulo, Brazil

Abstract

Even being considered as part of the wider field called Sociology of Art or Sociology of Culture, the very delimitation of the subarea Sociology of Literature in the history of the discipline has involved considering literature as a specific object in the set of aesthetic expressions.

It is important to highlight that the relation between sociology and literature was established a considerable time before the latter was taken as object of the former. Its history as an object of sociological interest was drawn in a unique way: as a dimension concerned for the social world, "the idea of a sociology of literature may be said to be already completely contained in the title of Madame de Staël's *De la Littérature considérée dans ses rapports avec les Institutions Sociales* (1810)".

However, the relationship between these two forms of questioning social world has been mostly confrontational, which has historical and methodological causes. On the one hand, it is grounded on the difficulty to grasp literature as a sociological object. On the other, it is due to the need of Sociology to face literature as a detainer of the primacy to question social world in XIX century, as pointed out by Wolf Lepenies.

If we follow the path paved by Jacques Leenhardt, we may considerer that Sociology of Literature precedes Sociology itself and, of course, the Sociology of Art, field within which it was subsequently placed due to its status as an artistic object. Even there, the recognition of some specificities in this wider field has imposed the need to define several conceptual and methodological approaches to draw literature as a sociological object.

Considering the deep transformation of artistic expressions in the XXI century, transformation where the uses of image have gained a remarkable prominence, which is the place of literature, or art of writing, as a sociological object? She stays endowed with specificity, allowing us to distinguish it from other art objects? Can we epistemologically formulate literature as a specific sociological object in the field of Sociology of Art? Considering the fact that literature shares with Sociology the written language, is it possible to say that literature occupies a distinguished position in Sociology?

Seeking to explore these issues, this round-table proposes, in a diversified way, a discussion of the relation between sociology and literature, taking it not only as its object of reflection, but as an active pole in knowledge production, which sociology had to take in its stride, and still does, either in combination or confrontationally.

The result of these reflections involves, thus, to reasses not only the position of literature in the set of sociological objects, but the position of literature as a producer of knowledge about the social world.

Keywords: literature, sociological knowledge, sociology of literature, contemporary diagnostics, literary representations, discourses, critique of society.

Presentations

Knowing society through literature

Erkki SEVÄNEN, Department of Cultural Research, University of Eastern Finland, Finland

It was in the 19th century that novelists such as Honoré de Balzac and Émile Zola, two leading figures in French and European realistic-naturalistic literature, saw their own literary creation as an imaginative or 'experimental' way of studying society. At this stage, sociology - literature's competitor in the field of societal knowledge - was a dawning discipline whose position in the academic world was insecure. At the beginning of the 20th century it became a legitimate discipline, still it would not gain a monopoly in relation to questions regarding societal knowledge. In addition, literature offers insights into society. In his *Temps et Récit* (1983), Paul Ricoeur speaks about triple mimesis. In their social interaction people create institutions, rules, common meanings, myths, and representations of the world (mimesis 1). At the next level (mimesis 2), popular stories, literature and other arts describe the first level and take material from it when creating fictional or alternative worlds. Thus, these cultural products give us representations of society and a more or less critical sense of alternative worlds, whose order differs from the normal societal order. Finally, readers or receivers (mimesis 3) recognize that these products function simultaneously as representations of the real world and as critical deviations from it. Literature's cognitive function does not, however, limit itself to representational knowledge and alternative or utopian world models. Literature is not a mere description of society; it also shows how people experience their lives in society - or how they experience society's economic and political structures that cannot, as such, entirely be an object of literary description. Consequently, literature is a fruitful research object for the sociology of knowledge and the study of ideologies. Likewise, it can be utilized as a documentary material in social-historical research.

Formal capacities and relational understandings: Greed in literature, art, and sociology

Wendy GRISWOLD, Department of Sociology and Department of English, Northwestern University, United States of America

In considering the uses of literature for the sociologist, we begin with the recognition that literature, art, and sociology all depict relationships. Producers (authors, artists, sociologists) craft relationships into cultural objects (novels, paintings, monographs); thereupon, receivers (readers, viewers) draw or infer relationships from these objects. The three types of cultural objects have different formal properties, however, and these different capacities shape how the receivers infer relationships from them. This article takes the example of greed to analyze sociological, artistic, and literary objectifications

and to illuminate how the three genres' distinctive formal properties influence their specific capacities to engender relational understanding. This analysis indicates why sociologists should view none of these genres as a subset of another.

Franz Kafka, Mário de Andrade e Fernando Pessoa: on the meanings of a minor literatura

Ana Lúcia TEIXEIRA, Department of Social Sciences, Federal University of São Paulo, São Paulo, Brazil

Seeking to give conceptual consistency to the term coined by Franz Kafka in his diaries, Gilles Deleuze and Félix Guattari support the notion of *minor literature* on three basic pillars: 1) production of a strong effect of deterritorialisation of the languages in which it is written; 2) its intrinsic political effect, which comes from the exceptionality of its manifestation, and 3) the necessarily collective value of what is produced by it, so that individual enunciation is able to produce active solidarity. The intrinsic power for the political action of a literature which meets these conditions obviously goes beyond Kafkaesque literature. With regard to Kafka's literary works, this notion enables us to understand the meanings of a Jewish author writing in German in Prague, texts able to crystallise the feeling of "irreducible distance from primitive Czech territoriality". This condition was able to give a collective dimension to the individual statement, expressing through it a kind of national sentiment (of a nationality at once Jewish and Czech) through which a minority nationality is expressed in the context of a dominant nation. This statement will be, therefore, imbued with a political dimension from which it does not separate. The notion of minor literature is equally pertinent to think other forms of literature outside the centres of modern culture. The aim of this paper is to use the term coined by Kafka to discuss the works of three authors: Kafka himself, Fernando Pessoa and Mário de Andrade, writers who produced, besides literature, an analytical grid which made it possible to give legibility to the political and cultural scene in which they belonged. In the three cases what took place was not only a literary production which gives visibility to a national sentiment imbued with a political vocation, but the constitution of fundamentally literary structures of thought appropriate to its context of production. In this way, it is towards literature that we turn in order to understand the way in which a culture takes place. Thus, it will be possible to formulate some possibilities the notion of minor literature was able to take on. For this, it will be proposed, for each of the cases in question, an analytical triangulation between aesthetic form – political action – production of knowledge to allow us to visualise a literarily readable culture. At the end of the path, we might ask ourselves: is it possible to sociologically consider the existence of major literatures?

Archives and contemporary arts: fields, methods, canons and mnemonic battles

Coordinator:
Maria Antonietta TRASFORINI, Department of Humanities, University of Ferrara, Italy

Abstract

The roundtable will offer a critical reflection on the relationship between archives and contemporary arts, a practice which takes today articulated forms, often crossing the field of *post-colonial studies*. The central issue is the definition of *archive*, its uses and meanings, and it concerns the so-called *Archival turn* (Derrida 1995, Cook 2001) which, since the late 90s of the 20th century, invested contemporary arts with a real *Archival Impulse/Fever* (Foster 2002, 2004; Enwezor 2008). Archives are used by artists as historians (Godfrey 2007) as forms/documents of reflection about time, collective memory, public information, trauma, gender and identity, in a polysemic way that often leads to the production of new (cultural) archives. The *archive*, however, is not only interrogated for/about its content; it's also (or especially) investigated by historians of different artistic fields as an active semiotic system, as a producer of field's canons, as a discursive organiser (Foucault 1969) of inclusion/exclusion rules in the mnemonic battles for the posterity and/or for economic and market values. It's clear the relevance of this action on/about *Archives*, especially today when the cultural studies, the feminist studies and the postcolonial studies are re-writing entire pages of history of arts.

The contributors will focus the above topics reporting (also) some specific case-study:

1) *Archival Art:* how contemporary artists use archives? Many contemporary artists, with a significant post-production actions, work on images, objects, found texts using various linguistic registers, trying to make physically present historical information often lost or dis-missed, to rethink the meaning of identity, gender, history, memory, and loss, and to produce new cultural archives (Contributor: Maria Antonietta Trasforini).
2) *Archives, national art identity and 'future' art markets:* a case study of removal/ suspension of a 'national art history' exemplified by the construction/establishment of archives in the United States of modern and contemporary Brazilian art (Contributor: Maria Lucia Bueno).
3) *Archives and the artist's posterity*: What is the artist's archive? What's its relevance especially in case of installation and performative arts? Which is the archive's role in the posterity after the artist's death: the case of Brazilian artist Hèlio Oiticica (Contributor: Renata Bernardes Proença).
4) *Archives and Cinema*: what's the role, in the film archives, of recovering the documentary sources? The issue is analysed by a compared investigation of both film archives in Brazil at the Biblioteca Nacional and Cinemateca Brasileira, and in

France at the Bibliothèque Nationale Française and Cinemathèque Française. (Contributors: Alessandra Brum and Sergio Puccini Soares).

Keywords: archives, 'art worlds' classifications and canons, collective memory, histories of artistic fields.

Presentations

Archival Art as cultural practice

Maria Antonietta TRASFORINI, Department of Humanities, University of Ferrara, Italy

More and more frequently in the international contemporary art scene, artists use archival documents not as aesthetic medium but as a tool of recovering erased history or rethinking the meaning of identity, memory and loss. Those artistic practices range from re-visitation of (re)found material archives to their re-organization through new peculiar methods, from the construction of imaginary biographies to the collections of anonymous photographs and found by chance, and so on. Inspired by an *Archival Impulse* (Foster 2004) and crossing the *Archive fever* (Derrida 1995; Enwezor 2008), the *Archival Art* try to make physically present events or information lost or displaced, reworking images (photos, films and video), material objects or texts found, often exploring the archive's 'labyrinthine potential'(Van Alphen 2014) to produce new interpretations. In fact some artists play the documents as 'canvasses' to be reinterpreted or as new fictional stories to be staged, producing a sort of cultural performances (Turner 1986), which is both critical about what already exists, and producer of new statements and new reflexive points of view on consolidated canons and classifications.

Archives, national art identity and 'future' art markets. The case of modern Brazilian art

Maria Lucia Bueno RAMOS, Postgraduate Program in Art, Culture and Languages, ARGO: Studies in Art and Humanities, Culture and Visual Arts: History and Society, Juiz de Fora Federal University, Minas Gerais, Brazil

The organization, conservation and institutionalization of art documents, as well as collections, are directly related to the construction of artistic and cultural value in the long duration. The first modern art documents, along with the collections, were constituted in the first half of the twentieth century, often resulting from private initiatives and joint efforts of artists, their families, collectors and intellectuals. The institutionalization of these documentation in art museums and libraries between 1930 and 1960, justified the construction of a certain history of modern art, with a national cut, highlighting the art production of Western Europe. In this process, relevant productions of international art scene of the twentieth century, were both undervalued (is the case of Russian artists) or left outside (is the case of Brazilian artists and Latin American countries). In the late twentieth century, with the exhaustion of the European modernists in the art market, a rediscovery of these productions until then marginalized has been promoted. It coincided

with the creation of archives about Russian and Latin American modern art (including Brazil), organized outside the country of origin, mainly by some US institutions. Having the modern Brazilian art documentation as case study, my propose is to analyze this process, which involves a rewriting of art history, as well as the perspective of new market niche for modern art.

Hélio Oiticica's archives and the construction of the artist's posterity

Renata Bernardes PROENÇA, Nucleus of Studies in Sociology of Culture, Federal University of Rio de Janeiro, Brazil

What is the artwork, and what is the document? Ever since art projects became a form for the artist to present the artwork, the art document became a very important question in the art field. This proposal presents and analyses the role of the artist archives, in the context of site specific and Installation phenomena and the relationship between document and art production. The case of the Brazilian artist, Hélio Oiticica will be presented and analysed, beginning from his first environment installation "Magic Square nº5 De Luxe" (2000) realized twenty years after the artist death (1980), in the space of Permanent Installation at the Museu do Açude located at the Tijuca Forest in Rio de Janeiro, to the new Installations projects of a second "Magic Square nº5 De Luxe" and "Cosmococas", bought and constructed at Inhotim Contemporary Art Center in Minas Gerais. In the context of ephemeral and installative works of art, the art documentation produced by the artist has many aspects, forms and intentions that have to be investigated. In the case of Hélio Oiticica, it is important to analyse the particularity of his archives to understand more about his artistic process and art production, since his "work" became increasingly ephemeral and installative, as can be seen in the *Parangolés* and *Penetrables* installations. Nevertheless, it gives the opportunity to understand more about the "construction" of the artist's posterity, which includes not only new exhibitions and publications, but new issues and problems for all the "post-mortem" production of Oiticica's projects.

Film Archives: new issues for new approaches in research

Alessandra BRUM, Postgraduate Program in Art, Culture and Languages, Juiz de Fora Federal University, Minas Gerais, Brazil
Sergio PUCCINI, Postgraduate Program in Art, Culture and Languages, Juiz de Fora Federal University, Minas Gerais, Brazil

The cinema history has been revised in recent years by an approach that involves new frames, subjects and research sources, in direct contact with public and private archives, expanding the field of film studies. These new frames bring specific issues for both the researcher and the archives. From our experience as researchers in film archives in Brazil (Biblioteca Nacional and Cinemateca Brasileira) and in France (Bibliothèque Nationale Française and Cinemathèque Française), we tried to question the importance in the treatment of documentary sources for the construction of a new history of the cinema.

Deviations from the official canons of classical historiography brought an expansion of documentary sources, focusing on new features and objects until now marginalized. For example, while the classical approach was entirely centred on the figure of the director, the new approach seeks to embrace all functions involved in film production, such as sound technicians, directors of photography, writers and others.

Museums: origins, collections and policies

Coordinators:
Glaucia VILLAS BÔAS, Federal University of Rio de Janeiro, Brazil
Sabrina Parracho SANT'ANNA, Federal University of Rio de Janeiro, Brazil

Abstract
Museums have been focus of heated debates in the areas of criticism, history, anthropology and sociology of art. From modern criticism when museums were seen as keeping spaces, expression still used nowadays, to the policies of construction and maintenance only of expositive spaces (galeries and cultural centers) - one of the axis of recent discussion being the collections of the Art museums -, much has been said about the theme. The recent difficulties of these collections could be explained by the transition of modern art to contemporary art that caused great change in the artistic field, starting by the uncertainty to define the artistic object and the enhancement of the international art market proliferation of fairs, collectors etc).
However, this roundtable intends to discuss the relations between the origins of museums, the formation of their collections and the politics of maintenance and acquisition of oeuvres under the guard of museal institutions. The establishment of liberal policies in countries in Europe and Latin America was characterized by the limitation of governmental resources for the acquisition of oeuvres and their maintenance, giving space to the growth not only of the mixed activities (public and private) and the collections supported by deposits on loan as the Museum de Modern Art in Rio de Janeiro MAM/ RJ and the Museum of Contemporary Art in Niterói -, but also to other efforts such as the acquisition of oeuvres of rewarded artists in prizes, the encouragement to young artists production or even the donation of oeuvres upon acceptance.
Besides approaching the museums and the governmental politics of promotion of the acquisition of oeuvres and their maintenance (see the case of Fond National d'Art Contemporaine (FNAC) and Lei Rouanet in Brazil) the proposal of a roundtable intends to give a glance at the diversity of museum formation and bring up the question to understand in what extent the different origins of museums impose fate to their collections. In this sense, it is enough to give a quick glimpse at museums such as Gemaelde Galerie in Berlin, MALBA in Buenos Aires MAR in Rio de Janeiro Museo Salvador Allende in Santiago do Chile to see the diversity of reasons that led to its creation, just as well as the reasons that explain the constitution of its collections and its recente maintenance policies.
We intend to proceed on this discussion about the museal institutions, questioning an almost invisible face of its daily routine that, however, maintains alive the memory of visual art.

Keywords: museums, collections, memory, policies.

Presentations

Science or Art? The Museum of Images of the Unconscious in Rio de Janeiro

Glaucia VILLAS BÔAS, Federal University of Rio de Janeiro, Brazil

The creation of the Museum of Images of the Unconscious in a psychiatric public hospital of Rio de Janeiro, in 1952, was a successful Project of the Psychiatrist Doctor Nise da Silveira (1905-1999). The collection of the Museum keeps oeuvres of psychiatrist patients that until nowadays are object of dispute among doctors, curators, artists and critics. This work discusses the ambivalent formation of the museum between art and science and its consequences until nowadays, investigating the narrative structure of the discourses that compose the catalogues of expositions and the audio visual documentaries about the Museum.

The Museum of Art in Rio: collection as trading zone

Sabrina Parracho SANT'ANNA, Federal University of Rio de Janeiro, Brazil

This paper aims to discuss the possibility of building an art institution, from the point of view of the formation of social networks that gather different social actors and negociations for the emergence of a shared project. To think about these issues I intend, therefore, to investigate how the dissolution of controversies and consensus-building around the modern, the contemporary and the global city model could emerge, being also challenged by disputes and dissensus. Built on a decade of disputes, the MAR seems to be much revealing both of the place destined for museums in contemporary times, and of the negociations between different sectors of society in Rio creating a collectyion based in donations and a negociated policy of acquisition.

Visitor research and cultural organization management. A case study about French and Spanish contemporary art institutions

Gloria ROMANELLO, Center for the Study of Culture, Politics and Society, Faculty of Economy and Business – University of Barcelona, Spain

Today more than ever questions on visitors and institutions' social responsibilities are crucial (Caillet, 2007; Eidelman, Rustan, 2007; Donnat, 2010; Tobelem, 2013). Audience research as a systematic gathering of information about visitors' experience was born in response to a request for cultural planning improvement and learning experience enhancement. This demand has therefore given a significant boost to the modernisation of visitorinstitution relationship, with an eye both on publicly supported cultural democratisation and on specific profit-driven cultural marketing strategies. In order to keep consistent with the present debate, we've developed our research project as a contribution to raise awareness about visitor studies in modern and contemporary art museums. We conducted a comparative study between French and Spanish national contexts. Our research is based on a solid empirical approach, with a mixed methodological approach, which includes both qualitative and quantitative methods. Our research aims to contribute to the sociological discussion about consequences and

limits of visitor studies, not as neutral managerial instruments, but also analysing the influence these studies could have on cultural organizations and their social dynamics.

How to manage public art museums? Challenges for cultural policies under the crisis

Helena SANTOS, Faculty of Economics, University of Porto, Portugal

Under the title *Dynamics and Challenges of Public Museums*, a full report about a seven years' research (2008-2014) on a Portuguese public art museum was released (Santos & Varejão, 2015). Soares dos Reis National Museum was the first Portuguese museum to get a public statute, and is located in Porto. It remains the only national museum in the Northern Region, and has a long and strong relationship with the Region and the city (Porto). We analysed the multiple functionalities of the museum, in order to understand the contemporary challenges faced by the public museums under the constraints of the contemporary cultural policies. During the period under study, the general economic and cultural background has been deteriorating, not only in Portugal, through the persistency of the economic and financial crisis. Art museums, their status and role, have been at the heart of the questions raised by broad changes, especially in the domain of the European cultural policies. The complexity of the structural and accelerating changes in the museums field requires also complex efforts for innovative solutions and commitments, in order to balance out the public domain and the possibility of private participation and adjustments.Based on the results of our research, that combined sociological and economic approaches, we hope to contribute to the discussion about the challenges involved in these issues.

Emerging hybrid spaces and expanded professionalism in the arts and arts education in Finland

Coordinator:
Heidi WESTERLUND, Sibelius Academy, University of the Arts Helsinki, Finland

Abstract

This panel addresses the need to rethink professionalism in the arts and the role of art in society. We discuss multi-professional collaboration and hybrid boundary-crossing as a way to increase equality and wellbeing in society. The idea is based on the recognition of the plural needs of society and individuals and the potential of the arts in their service. To succeed we need to pave way for new types of artistic practices. The discipline-based 'silo thinking', common also in artistic fields, has come to an end. The creation of hybrid spaces and expanded professionalism in the field of arts promises to combine institutional expertise, build bridges between institutions and renew structures. Our hypothesis is that it is particularly the efforts towards wider participation and inclusion that require expanded professionalism and bestow a key role for the arts in society. The panel will for instance explore how multiprofessional 'third spaces' have potential for providing co-constructed knowledge for the field of the arts and arts education and how the earlier institutional structures will be challenged by the emerging expanded professionalism. As a whole, ArtsEqual project recognizes the arts as a 'game changer' and explores how the arts can generate cutting-edge social and service innovations for the society.

The presentations are based on the work of the six research groups in the ArtsEqual (The Arts as Public Service: Strategic Steps towards Equality) project. Over 50 researchers are working in this research project funded by the Strategic Research Council of the Academy of Finland (2015-2020). The project has already received a nearly 4 million euros funding for the years 2015-17. Each speaker represents one research group of the ArtsEqual consortium, and each research group is dealing with different art forms ranging from music, dance, theatre to visual arts including the educational perspectives. Each panelist will bring an angle to the urgent need to redefine professionalism in the arts.

Keywords: artists as facilitators, development processes, arts-based initiatives in elderly care, hybrid professionalist, arts education, teaching artfully.

Presentations

Artists as facilitators in societal discourses and development processes: the case of community art

Sari KARTTUNEN, Finnish Foundation for Cultural Policy Research, Finland

Many artists today serve as facilitators in discussions and development processes that concern their own professional field or quite different sectors in society. Some artists even function as expert facilitators and earn a living from the job. The presentation will explore the methods and resources that artists use in facilitation and their views on the activity. The presentation draws upon interviews with community artists who represent visual art, theatre and dance. They apply a variety of participatory methods in their artistic work and make use of similar methods in facilitation. Some of them even define their role as artist to be a facilitator of social processes: they make themselves available for the community in need. The presentation will look into such questions as: Do the community artists see facilitation as based on their artistic practice or something totally disconnected from it? On what grounds may they define facilitation as part of their art making?

Hybrid professionals: How do artists talk about their identity in postfordist work?

Pia HOUNI, University of Tampere, Department of Literature and the Arts, Finland

How are concepts of equality and social capital related to constructions of identity? How do artists construct their identity in relation to such concepts? What does professional identity mean for artists in present-day Finland? In this presentation, the focus is on hybrid, work-related identities of artists. The work of artists and many other professionals has radically changed in the 21st century society. Artists often hold multiple jobs. Numbers of artists are not merely working narrowly within their particular art form but also as teachers, lecturers, or even without any reference to art. Such complex shift also challenges the meaning of art in contemporary society. In general, some artists sees hybridity as a great opportunity for artists to build a versatile career while others subscribe to the idea that art is authentic and the artist is an independent subject. For these reasons, the concept of hybridity has become central to discussions on work-related identity of the artist. The presentation will introduce the research by illuminating excerpts from interviews of Finnish artists, and linking them to the concept of identity to see how themes from the mid-1990s identity discussions such as gender, ethnicity, race, queer, and other political pointers are relevant for artists in present day Finland.

Arts-based initiatives in elderly care: New competencies for hybrid contexts

Kai LEHIKOINEN, University of the Arts Helsinki, Finland

This presentation will focus on the growing niche market for artists and arts pedagogues on the interface between arts and elderly care. A growing life expectancy together with low birth rates will mark a shift towards a significantly older population structure, an

increase of the very old people, and a growing sustainability gap in many Member States of the European Union in the next decades. Such social change calls for new means to take care of the elderly – to keep them socially active, healthy, and sharp. Research has shown that engaging with the arts can have many significant benefits for the physical and emotional health and cognitive functioning of the elderly. Consequently, new arts-based initiatives (ABIs) have been introduced in elderly care, for example, to enhance social engagement and fight memory loss. In ArtsEqual research project special focus has been placed on ABIs in health, welfare, and care to understand the hybrid practice and its relation to inclusion, participation, well-being and equality in society. Drawing from a number of case examples and practitioner focus groups in Finland and elsewhere in Europe, the paper will address some of the opportunities and challenges of the hybrid practice, and map out new competencies that such work demands from professionals in the arts.

Arts Education for All? Contesting the narrow ethos of professionalism in Finnish extra-curricular arts education

Lauri VÄKEVÄ, Faculty of Music Education, Jazz and Folk Music, University of Arts Helsinki, Finland

In light of the current theme of expanded professionalism in the arts, this presentation will focus on challenges and possibilities of extracurricular arts education for advancing equality, social justice, inclusion, and wellbeing in the Finnish society. The cases considered cover a variety of perspectives on Basic Education in the Arts in Finland, a publicly funded system that is targeted to provide possibilities for children and young people to study the arts outside the school day. While the system is nationwide and its access is in principle made open to all, recent reports indicate that there are social mechanisms at work that influence its equal distribution. For instance, gender, regional possibilities, the economic background of the students' families, cultural rights of the minority groups, possibilities of life-long learning, and recognition of special support needs of the disabled and marginalized students have been suggested as perspectives that may help us to detect such mechanisms. Moreover, it seems that public regulation of content and subsidy function as a filtering mechanisms between supply and demand, as a significant part of the public support directed to the system is enjoyed by institutions that provide arts education along with the so-called advanced syllabus, highlighting the goal-directed and systematic nature of the studies as leading to professional arts programs. Despite the effectivity of such study programs in training professionals, it can be asked, whether the system neglects the needs of students that would benefit from more flexible and general-interest study opportunities. The present emphasis of funding seems to be more a matter of value than legalization. However, as it does not seem that the policy of public funding and the two-partite structure of the studies is changing in near future, reaching over the institutional silos has been suggested as an efficient way to find new possibilities of resourcing for mode general approach arts programs that serve students from more diverse backgrounds and different ambitions. Signs that such

programs may have empowering effects within the system can already been detected in the projects covered by the second research team of the ArtsEqual project: for instance, the Flora project has opened doors to music schools to students selected on a social basis, and the pioneering work at special education service Resonaari has introduced new ways to bridge music therapy and education, in addition to providing an advanced study program for students with special support needs.

Teaching artfully: The possibilities of professional collaboration between teachers and artists in the context of public school

Eeva ANTTILA, Theatre Academy of University of the Arts Helsinki, Finland.

This presentation will focus on the need to rethink how professionals who work in schools in the context of arts education could collaborate in more diverse ways, and learn from each other. This need arises for example, from the newly revised national curriculum of Finland which emphasizes multidisciplinary learning by combining school subjects into larger units. Also, artists may find new and meaningful working opportunities in public schools, if and when schools and teachers welcome artists and see possibilities in developing new, "artful" pedagogical approaches through collaboration with artists. However, it is evident that multiprofessional collaboration requires new professional skills and more flexible, or hybrid professional identities. In the ArtsEqual research project a special focus is placed on examining the collaboration between school teachers and art teachers, or teaching artists, who initially, may experience the school culture as a very challenging context for fostering artistic processes. We will initiate interventions where teaching artists/art teachers collaborate with school teachers, and seek for deeper understanding about the challenges and possibilities about this collaboration.

CREATIVE WORKSHOPS

'Woman's Outlook', Past Present Future: Rip, Mark, Stick, Create, Multi-Vocal Image Making

Jo DARNLEY, Manchester Metropolitan University, United Kingdom
Gemma MEEK, Manchester Metropolitan University, United Kingdom

Abstract

This hands-on, interactive workshop intends to explore ways in which the arts are intertwining with processes of identity making. It will examine material and symbolic reframing of social, economic and cultural differences in contemporary societies, looking at a historical resource. Jo Darnley's research into *Woman's Outlook* magazine (1919 – 67) maps the complexity of gender ideology in the interwar co-operative movement. This magazine enables entry into women only, political, broadly non-party and regional perspective, published by the National Cooperative Publishing Society (est. 1871). The magazine, edited by Annie Bamford-Tomlinson, presents a window into women's everyday lived experience through co-operative movement visual and material culture, transforming the individual into the collective. A feminist perspective suggested by *Woman's Outlook* (WO) to the historical and contemporary reader, challenges visual representations of the gendered body. Darnley's research presents an opportunity to investigate the processes of historical and contemporary identity making through engagement with the magazine. As co-moderator, Gemma Meek investigates the creation of book art as socially engaged practice. This involves research into the creation of books in an artistic manner with social groups outside of artistic roles (homeless groups, communities around place, mental health participants). The book presents a space for the collaborative production of ideas and identities, to explore aesthetic experiences and the potential of art for social transformation as part of urban culture. Jo Darnley and Gemma Meek collaborate on a multi-vocal approach to critique, which offers dynamic opportunities for reading images and texts in *Woman's Outlook* not considered by the single researcher. This collaborative workshop proposal will expand this multi-vocal approach by encouraging participants' to select, map and transform imagery from *Woman's Outlook* magazine, opening possible readings and relevance to an international audience. By remoulding a century of feminist practices and methods of dialogue and discussion, we continue a legacy through multi-vocal critiques of visual representations of gender. This variation of subjective, critical readings fosters everyday awareness of gender representations, and can influence individual's everyday lived experience. An experiential workshop, participants will be encouraged to investigate the cognitive effects of imagery through an embodied experience. Participants are invited to engage with pages from *Woman's Outlook*, through an open discussion on what themes and imagery speak to individuals, via a method of decoding and deconstructing. This subjective approach aims to reflect the transformation of imagery through participants' readings, highlighting both the challenge and freedom that underpin the critical enquiry

of the historian and arts practitioner. Furthermore, this multi-vocal approach to artistic research can be seen as a move towards transforming society through the fostering of critical and creative everyday reading and awareness. Therefore, challenging the singular voice of the practitioner through disrupting perceptions and encouraging research communities. Participants are invited to 'play' and investigate through ripping, marking, sticking and creating a page in response to the discussions and readings of *Woman's Outlook*. These pages will be collated towards the end of the session into a book as a space to map connections, disrupt the singular reading of the authoritative historian, and fragment the gendered representations within *Woman's Outlook.*

Keywords: Arts, identity, gender, images and materiality

Description of Methods and Distribution of Facilitator Roles

The workshop will have a duration of 45 minutes, distributed by the following moments:

(1) 5 minutes: Introduction to Darnley's research;

(2) 5 minutes: Introduction to Meek's research. Both Darnley and Meek will collaboratively facilitate discussions and creation of book.

(3) 10 minutes: Conversation about workshop materials and first impressions of Woman's Outlook magazine.

(4) 15 minutes: Touch, rip, mark, stick, explore WO with found and brought materials. Participants will also be involved in stitching their pages together into a collective book;

(5) 10 minutes: Discuss/reflect as group on both the processes of collaborative production and artistic research, working both as an individual and collective. Once completed, the book can remain on display for the entirety of the conference.

Artistic and other Creative Practices in the City: Urban Resilience between a Future II Simple and a future too simple?

Sacha KAGAN, Faculty of Humanities and Social Sciences, Institute of Sociology and Cultural Organisation, Leuphana University Lueneburg, Germany
Nancy DUXBURY, Centre for Social Studies, University of Coimbra, Portugal
David HALEY, Manchester Metropolitan University, MIRIAD, United Kingdom
Verena HOLZ, Faculty Sustainability Science, Education for Sustainable Development, Leuphana University Lueneburg, Germany
Nathalie BLANC, Laboratoire LADYSS UMR 7533 CNRS, Université Paris Diderot -Paris 7, France
Hans DIELEMAN, Autonomous University of Mexico City, Centre for Interdisciplinary Research on Environment and Development of the Mexican National Polytechnic Institute, Mexico

Abstract
The workshop will open up a space to share from and reflect on a summer school organized in Espinho by the Centre for Social Studies (CES) at the University of Coimbra, in collaboration with the ESA Research Network Sociology of the Arts. The summer school will have been held just before (September 5-7) and in connection to the Porto ESA RN2 Midterm conference. The summer school will have looked into 'resilience' as a space for translocal bottom-up learning, emerging artistic-cultural-ecological approaches, or as a 'Space of Possibilities', not a 10-point governmental program to be implemented. Several key characteristics of resilience (redundancy, diversity, learning modes, and self-organization) may potentially be fostered in urban neighborhoods through creative practices entangling natural and cultural resources and processes such as 'ecological art' and 'social practice' interventions, 'urban gardening' projects, autonomous social-cultural centers fighting against gentrification, and artivist actions that question unsustainable city planning and societal behaviours. However, how far does the potential of such practices reach? When and how do they scale up to wider urban institutions as drivers of transformations, fostering systemic innovations? What limits and challenges do they encounter? How far do they foster urban resilience towards sustainability as a transformative search process of fundamental change, or are they coopted into neoliberal urban development?

Keywords: urban resilience, cultural dimension of sustainability, artistic practices, cultural policy.

Description of Methods and Distribution of Facilitator Roles
These questions will have been explored and discussed at the summer school, on the basis of cases being researched by the school organizers and participants. The summer school will have explored comparative insights across different urban initiatives and projects. Some of what we will have freshly learned at the school will be transported to

the workshop at the Porto Conference, and transposed into a new, shorter format: The workshop will perform the sharing of selected themes and cases from the summer school. It will take on a 'creative workshop' form insofar as it will aim to allow the unfolding of an interactive and creative examination of emerging insights from the summer school. This will involve forms of role-playing and will open interpretative spaces around selected media. (The exact workshop format will be finalized on the basis of the outcomes from the summer school.) The process will be performatively initiated by the workshop-moderation team (the summer school organizers), but will also depend on the responses of all workshop participants.
We therefore kindly ask everyone to please come on time at the start of the workshop, and refrain from entering it at a late point in time.
A short side-note on language and method: As you will have noticed by now, the workshop description you are reading makes ample use of 'Future II Simple', a tense that expresses an action that will be supposedly finished at a certain time in the future. Our frequent usage of such an unusual tense in this text is of course not just an accident: This workshop will constitute an invitation to open a space of futures-oriented imaginaries, questions, and maybe also social fictions, addressing possible futures and inviting you, fellow social scientists and interdisciplinary researchers, to exercise with us a "what if" speculative approach to research, in order not to think up a Future *too* Simple.

Insights generated at the summer school and at this workshop will inform two ongoing research projects:

- "Culturizing Sustainable Cities: Catalyzing Translocal Learning and Advancement of emerging Artistic-cultural Environmental Approaches" – Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal;
- "The City as Space of Possibility" – Volker Kirchberg, Ute Stoltenberg, Ursula Weisenfeld, and Sacha Kagan, Leuphana University Lüneburg, Germany.

Using wearables in museums – Why and how?

Ruth MATEUS-BERR, University of Applied Arts Vienna, Austria
Luise REITSTÄTTER, University of Applied Arts Vienna, Austria
Kasra SEIRAFI, Fluxguide, Austria

Abstract
The creative workshop draws on the current funded research project 'personal.curator' that is about co-designing a wearable museum tool through participatory engagement with the audience (University of Applied Arts Vienna) and high-tech solutions (Fluxguide). The research focuses on using smartwatches and indoor localisation systems for art education and exhibition interpretation. A main emphasis is put on new means of digital storytelling that are customized to the visitor, allowing the existence of differences in museum visiting patterns and aiming for a deeper individual interaction with the exhibition content. The sociological context of this new form of technology-based museum education is critically analysed and discussed along the following topics: (1) Using wearables in museum education: Status quo, institutional perspectives and technological possibilities. (2) Exhibition interpretation and storytelling: Encounters between analogue and digital content. (3) On-site and online, new forms of contextualisation. (4) Psychological and physical implications: Capturing the mind and the body through wearable technology and indoor localisation. (5) Visitor/user experience: Acceptance and technological awareness of digital natives versus late adopters. (6) Risks and opportunities for the use of wearables in museums: New distraction or new focus?

Keywords: art education, museums, co-designing, customizing, wearables.

Description of Methods and Distribution of Facilitator Roles
The workshop has a duration of 90 minutes: 20 min impulse lecture on approaches, methods and interim findings; 60 min 'Applied Design Thinking' workshop with testing of the prototype; 10 min discussion of results.
After a short impulse lecture to explain the theoretical and methodological background of the research project, the interactive part of the creative workshop is led by the method of 'Applied Design Thinking'. Originally developed by designers and later formalized by Stanford University, 'Applied Design Thinking' is now used by designers all over the world. As an open source method it was further developed by the University of Applied Arts Vienna (Mateus-Berr, 2013). Participants work in pairs, interview each other and the main objective is to cooperate, debate, iterate, test and prototype. In our workshop we will focus on the discussion of wearables and their museum use in conjunction with the hands-on test of the prototype that Fluxguide offers in an experimental setting. This allows the participants of the workshop to get to know each other and engage in user-

oriented design praxis with a high degree of repetition and iterations. The individual feedback, elaborated by the pairs, is later shared with the whole group to contrast diverse experiences and perspectives on the use of wearables in the museum. A wide participation of up to 60 persons is possible.

'The Method of National Constellations' – a workshop on participatory theatre

Katarzyna NIZIOŁEK, Social Art Workshop, Poland
Michał STANKIEWICZ, Social Art Workshop, Poland

Abstract
The workshop accompanies a presentation on "The Method of National Constellations" as a case of participatory theatre and embodied experience. It will provide participants with a 90-minutes sample of the mechanics of the project, based on the original script and documentation. As a sociologist and an artist we have been working on the project for over two years now. Taking the opportunity of delivering a creative workshop at the conference, we would like to present to the fellow researchers and creators some of the effects of this interdisciplinary cooperation, and invite them to a discussion. The "Method of National Constellations" is a theatre game, during which the audience set out on a journey to the Structure. The Structure translates history to personal relations, to the closest micro-world, to intimate intentions and choices, while intuition, dream and imagination all do well in there. In the game-journey, spectators become 'Users of the Situation': they make use of, perform, oppose, comprehend, familiarize, try out, and eventually, try on the situation. How would you look in a stranger's shoes, someone else's coat, in an abandoned flat, in another person's choice to rescue their son or daughter? What meaning does it bring to you? What is the relationship between you and the event/phenomenon/situation? We fancy the word 'experience', from the verb 'to experience, try out, explore, try on, practice'. Sociologists describe the social structure as a system of connections between social positions, places we occupy in the social space, and not between specific individuals. If we take the social world into such a perspective, our imagination will inevitably hint at the idea of taking someone else's place. Hence, let yourself experience. Let your imagination take you over. Become your own spectator. Discover.

Keywords: experience, participation, theatre.

Description of Methods and Distribution of Facilitator Roles
Within a documentary framework, the project refers to the issue of the memory of interethnic relations in the Polish-Belarusian borderland during World War II, among others, the case of Romuald Rajs, also known as Bury. The content of source materials concerning authentic events is translated into the language of drama in the form of documentary performances that engage the audience as the immediate participants. Each event assumes the convention of a game, allowing its players to take a closer look at their reactions in complex, contentious social situations. Authentic events make the

basis of the game. However, it is not aimed at reconstruction of those events, but rather at creating a new, present situation, a 'here and now'. Neither do we attempt to give participants an illusion of reality. Participants are not expected to pretend that the scenes happen for real. We want them to use their intuition, complete the situations, and search for hidden traces and meanings. We want to turn the spectator not only into a participant, but also into a co-author of the sketched scenes. There are no winners or losers to this game. There is neither any element of rivalry. The function of the game is to guide the participants through the narration. This also means that there is no single best way of playing. You can laugh, treat it as a war play, you can choose to be serious, focused, you can play as an actor, as a bad actor, you may not wish to play at all but to feel, experience, observe and discover yourself (with varied connotations of this word in mind).

Alternative solutions for an uncertain future

Jorge RODRÍGUEZ-AGUILAR, Independent Artist, Brazil
Renata Bernardes PROENÇA, Sociology Center of Culture, Graduate Program in Sociology and Anthropology, Institute of Philosophy and Social Sciences, Federal University of Rio de Janeiro, Brazil

Abstract
This workshop is being thought as an extension of Jorge Rodríguez-Aguilar's exhibition project called "Alternative solutions for an uncertain future", in conjunction with the art sociologist Renata Proença regarding art mediation through the art work and its creative process. In this project the artist presents the end result of two years of work in his studio located in a disabled factory at the dock area in Rio de Janeiro. The context of the studio space being 'magnetized' by the daily work of the artist, his universe, objects, materials and tools, serve to develop his artwork through the rescue of the hand crafted construction. Through his creative process, that implies research, fieldwork and gathering of materials and symbolic objects, he initiates the development of ideas, creation and materialization process. As the work evolves, large hanging elements begin to occupy the space. Individual, elongated semicircular collar steel rods carrying an array of hanging elements that have been collected and appropriated in different parts of Brazil are transformed into personal fetishes (amulets) containing their own symbolism. The proximity of the artist's work with the popular and esthetical repertoires of his native Colombia and Brazil (his country of residence) can be, by affinity, related to beliefs and realities common to Latin America as a whole, and even Africa. Throughout this 'survival of the fittest' environment, a 'bricolage' of elements is being produced such as 'fetishes' to be used for all purposes and rituals. These 'objects' with religious or power connotations, common through the history of humanity, were reinvented and adapted in Latin America. Jorge carries on with a research that questions the visual codes and contemporary criteria that were established by western art centers, from which we've had access throughout the history of art. Revaluating these criteria, he aims to work with references that are closer to an Afro-Latin magical realism. Taking this into consideration, the artist investigates and develops his own symbolic universe. In this sense, the studio space is fundamental for the creative and transforming process of the materials and forms, the 'subjective mechanism' which produces art. As Duchamp says: "In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle towards the realization is a series of efforts, pains, satisfactions, refusals, decisions, which also cannot and must not be fully self-conscious, at least on the esthetic plane". (Marcel Duchamp "The Creative Act", 1957).

Keywords: Studio (Atelier), creative process, appropriation, site specific, collective fetishes

Description of Methods and Distribution of Facilitator Roles

The workshop, consisting of 90 minutes, will be divided into three periods:

(1) First Period (20 minutes): The creative process - Presentation of the artists working process, the project for the exhibition "Alternative solutions for an uncertain future" and its development in the current workshop. This proposal wants to provoke a constructive process of a 'collective fetish', by the use of elements from the artist's studio and by those brought by each participant during his strolls throughout the city, one or more elements that has been appropriated for its meaning (playfulness, sonority, sacredness, etc.) It is important that the materials brought by the participants are organic.

(2) Second period (35 minutes): Interaction - The participants will be divided into subgroups. With the previously appropriated elements, each subgroup will be encouraged to discuss, exchange and construct a new symbolic element that will add to the final intervention.

(3) Third period (35 minutes): Intervention - The participants will receive a needle and rope of different sizes and thickness, which will allow them to participate in a special intervention in an outdoor location to be selected. Once in place, the group will be stimulated to find ways to adapt to the space (site specific) by making interconnections between the trees forming a 3-D like grid that will interwine the elements that were previously brought and transformed by them. This 'collective fetish' will make part of a ritual "offering this art exercise to nature" that will be temporary installed in an outdoors place were it can accomplish its natural cycle of disintegration. Therefore this process of disintegration of the "collective fetish" as well as the reaction of the public could be documented throughout a time lapse and shared by the group via social media.

MUSICAL JAM SESSIONS

Musical Café

Alfonso MONTUORI, Transformative Inquiry Department, California Institute of Integral Studies, United States of America

Abstract

Come join us for an evening of music and dialogue. Come talk about music—your favorite music, your experience as a performer, the way you integrate music in your work today, or anything like that—and also bring your instruments, and join in to play with whoever else is here. The idea is that we will be selforganizing, and simply enjoy our company and our music, like a café, without too many expectations, but an emphasis on conviviality, generosity of spirit and, improvisation!

Musical jam session for (supposedly) nonmusicians

Simon PROCTER, Nordoff Robbins Music Therapy, United Kingdom

Abstract

This is an opportunity for anyone and everyone, but especially those who consider themselves musically unskilled, to participate in musical improvisation. We will make use of the resources we find around us - please bring along anything that could be used as an instrument in some way (this might be something of your own or something you have borrowed in Porto), as well as your body and voice! We will try out ways of being part of an improvisation and allow an improvisation to develop. Above all it will be a safe and technically non-demanding experience - hopefully also an enjoyable one. Everyone is most welcome.

----- Simon Procter is a music therapist by profession and teaches musicians the particular improvisational skills required for improvising (or "jamming") with other people who may have little or no expertise, or who may equally be highly proficient musicians. Dr Simon Procter is Director of Music Services (Education, Research & Quality Assurance) at Nordoff Robbins, the largest independent music therapy charity in the UK (http://www.nordoff-robbins.org.uk/).

'Playing the Landscape': Collaborative sound work

Hilary RAMSDEN, School of Music & Performance, Faculty of Creative Industries, University of South Wales, United Kingdom

Abstract

Playing the Landscape, is an ongoing sound project conceived of by Dr. Hilary Ramsden and developed in collaboration with musician, Heather Summers and theatre-music company h2 (hSquared). *Playing the Landscape* seeks to detect, investigate, improvise and record sounds within a variety of 'scapes' in order to excavate meanings and notions of place, identity, belonging and memory. The project began in 2008 in Manchester, UK as a literal playing of outdoor sculptures using a variety of beaters (such as drumsticks and xylophone sticks) in order to add an audio dimension to what were considered to be visual art pieces. This work developed into a wider concept of 'playing' other elements within the environment, integrating ambient and found sounds. Since then we have 'played' a telephone exchange, and our local school.

For the 9th Mid-term conference we propose to offer conference participants opportunities to collaborate on the creation of soundworks emerging from 'playing the landscape' of the conference.

This jam session will be divided into three moments.

- **In the first session**, we will begin with an introduction to this experimental way of creating a sound work from the landscape. I'll show some of the work I've done in collaboration with musician Heather Summers and talk about the different methods we've used. We will play a few listening games and exercises as a warm up. This will be followed by a collective, improvisational 'jam' in a part of the city (near the conference location) to see what sounds and responses to the environment we can come up with. We will discuss and reflect together after this. Then I will suggest 2 or 3 other locations where we might play and we will discuss where we would like to focus our sound work. If we have time we may visit the locations.
- **In the second session**, we will meet and take some time to explore our chosen location and to work on individual and group sound responses to the environment. Building on our work in the first session will then improvise together sounds and responses to this environment. We will experiment and play before finally making decisions that will enable us to play a (partially orchestrated, yet improvised) live session at the final plenary.
- **In the third and final session**, we will create a live sound work in our chosen environment for conference participants and there will be a chance for workshop participants to talk briefly about the process and their parts within the work.

NOTE: Participants should be prepared to come to both sessions and the final presentation. I will provide various kinds of drumming sticks and we will find others were we play.

Voice and Rhythm: Voice and percussion jam session

Anni RAW, University of Leeds, School of Fine Art, History of Art & Cultural Studies, Faculty of Performance, Visual Arts and Communications; Durham University, School of Applied Social Studies, United Kingdom

Abstract

This jam session invites the participation of anyone who is interested in playing with sound as a group, working without instruments. Any level of experience welcome, from complete beginners to musicians with experience – the more mixed the better!

This is a playful session, that will respond to the potential and interest in the room. Different roles and challenges will suit different people. I will introduce a collection of activities that create vocal ensemble sounds, and/or songs, and we can build on these according to interest. We will work with rhythm and harmony, with some structure but with space for inspiration. We will not perform, there is no pressure to demonstrate your skills, or to sing alone etc: there will be safety in numbers!

Anni Raw has a background in an acapella vocal trio; a West African Dance Band (incl. small percussion), and a contemporary jazz ensemble. Creative voice work and voice as percussion are her interests as well as more structured music. She has experience of facilitating voice and percussion sessions, without other instruments.

ARTS AND CREATIVITY: WORKING ON IDENTITY AND DIFFERENCE

9th MIDTERM CONFERENCE OF THE ESA RN-SOCIOLOGY OF THE ARTS
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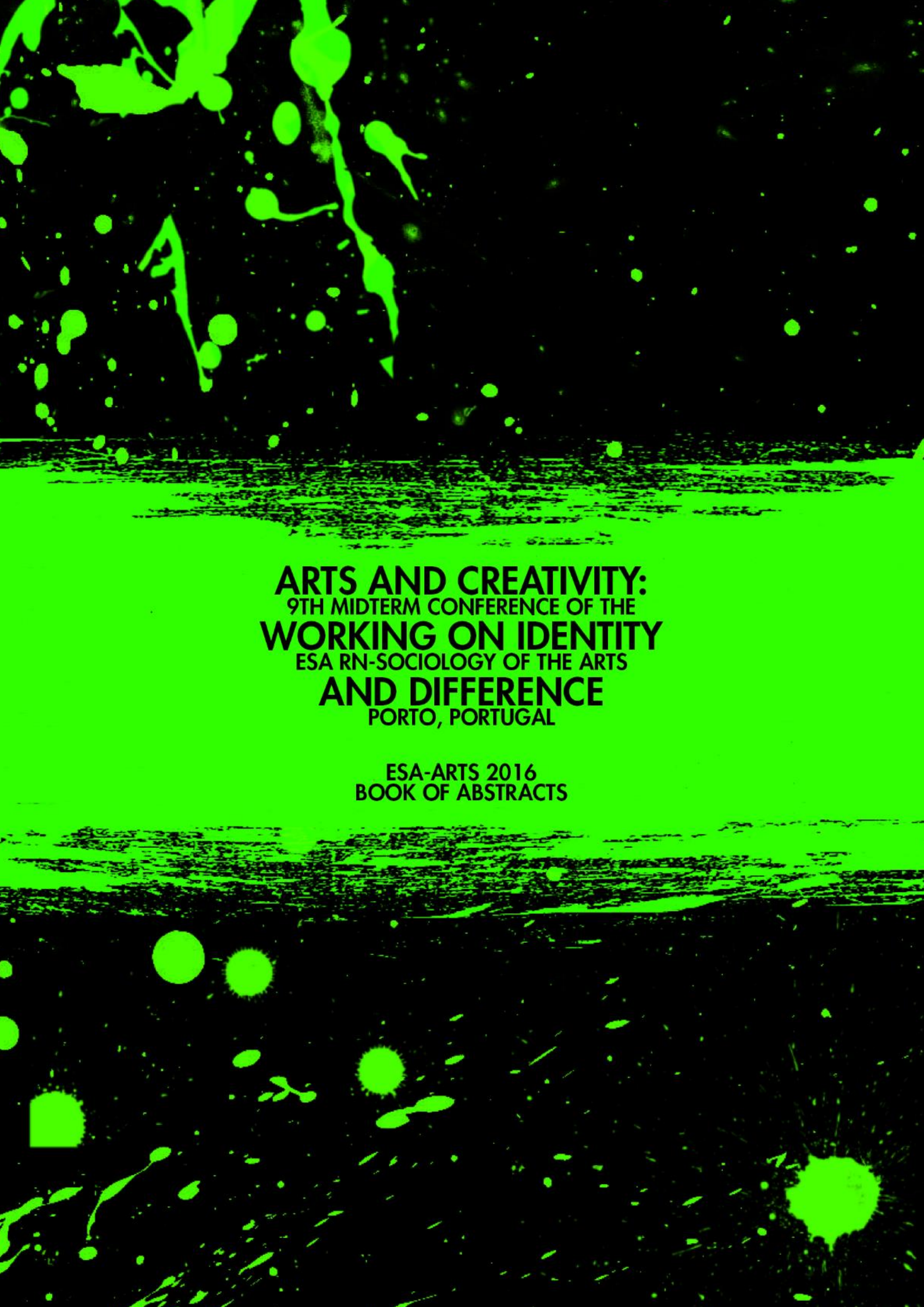

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