ARTS AND CREATIVITY: WORKING ON IDENTITY AND DIFFERENCE

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

8-10 SEPTEMBER 2016
FLUP | PORTO - PORTUGAL

HTTPS://ESA-ARTS2016.EVENTQUALIA.NET | ESA ARTS2016@GMAIL.COM

PROGRAMME
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PROGRAMME
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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.

For more information:
https://esa-arts2016.eventqualia.net
esa.arts2016@gmail.com
facebook.com/ESAarts2016
Venues
Information
ESA-Arts 2016 Conference will be held at Faculty of Arts and Humanities of the University of Porto (FLUP), between 8 and 10 September 2016. FLUP is a higher education institution (established in 1919), dedicated to teaching and research in the areas of the Human and Social Sciences, and is host to 12 Research and Development Units. FLUP is an institution renowned not only for its extensive, high-quality range of academic training but also for the volume and quality of its scientific production. Also worthy of note is its integration and interrelations with the surrounding environment, operating as a vector in the promotion and dissemination of knowledge and in the social, cultural and economic development of the region and the country itself.

With over 3000 students, FLUP offers 13 undergraduate courses (licenciatura), 28 Master's courses (mestrado) and 11 doctoral courses (doutoramento). Based on an exchange of knowledge and expertise, the courses are designed to encourage the production of scientific knowledge and provide students with the professional skills they will require to enter the labour market and to pursue endeavours in entrepreneurship. The Faculty's teaching staff is vastly prolific in scientific production and have significant international experience in their areas of research and teaching. The Faculty's Central Library holds close to 300,000 volumes, which are available in its digital catalogue, and is extensively used by the its students, as well as students from other faculties and universities. It also provides specialized international databases, and readers can consult a wide range of electronic publications and journals. Additionally, the Digital Library provides users with full text access to the Faculty's publications.

Address: Faculdade de Letras da Universidade do Porto, Via Panorâmica, s/n, 4150-564 - Porto, PORTUGAL
Phone number: (+351) 226 077 105
Website: www.letras.up.pt
Facebook: facebook.com/FaculdadeLetrasUniversidadePorto

How to get to FLUP?

BY METRO
The nearest Metro station to FLUP is Casa da Música and it’s approximately 20 minutes away on foot. Once up on the surface, you can get on bus 204, heading to Foz and stop at Junta de Massarelos in Campo Alegre. The Faculty of Arts is located in Via Panorâmica, near the motorway junction. For more information: http://www.metrodporto.pt

BY BUS
The Faculty of Arts of the University of Porto is served by the following bus lines: 200, 204, 207, 902, 903. Regardless of the departure point, the closest bus stop to FLUP is Junta de Massarelos in Campo Alegre. If you do not have a metro or bus ticket (‘Andante’ or ‘Passe’), you can purchase one on board. For more information: http://www.stcp.pt | http://www.itinerarium.net

BY CAR
FLUP is located in Pole 3 of the University of Porto, at the road junction of Campo Alegre. If coming from North or East, you should follow the main collector road of VCI, towards Lisbon (Ponte da Arrábida) and exit in Campo Alegre. If coming from South, follow the direction towards Ponte de Arrábida and exit in Campo Alegre (1st exit immediately after the bridge).
Taylor’s Port Cellars

The official Conference dinner will be held at Taylor’s Port Cellars, on 9 September 2016. For many, Taylor’s is the archetypal Port house and its wines the quintessential Ports. Established over three centuries ago in 1692, Taylor’s is one of the oldest of the founding Port houses. It is dedicated entirely to the production of Port wine and in particular to its finest styles. Above all, Taylor’s is regarded as the benchmark for Vintage Port. Noted for their elegance and poise as well as for their restrained power and longevity, Taylor’s Vintage Ports are blended from the finest wines of the firm’s own quintas or estates, Vargellas, Terra Feita and Junco. Taylor’s is also respected as a producer of wood aged ports and holds one of the largest reserves of rare cask aged wines from which its distinguished aged tawny Ports are drawn. The house is also known as the originator of Late Bottled Vintage, a style which the firm pioneered and of which it remains the leading producer. Based in Porto and the Douro Valley the company is closely involved in all stages of the production of its Ports, from the planting of the vineyard and the cultivation of the grapes to the making, ageing, blending and bottling of the wines. The family’s commitment to the future of Port is demonstrated in its single minded dedication to the highest standards in Port production, its continued investment in all aspects of the firm’s operations and its determination to preserve the unique environment of the Douro Valley through the promotion of sustainable and responsible viticulture.

Address: Rua do Choupelo, nº 250, 4400-088 - Vila Nova de Gaia, PORTUGAL
Phone number: (+351) 223 772 956
Website: www.taylor.pt/en
Facebook: facebook.com/taylors.port.wine

How to get to Taylor’s Port Cellars?

BY METRO
The nearest Metro stations to Taylor’s Port Cellars are the Metro stations with the name ‘General Torres’. To go to this Metro Station you should take the line D. For more information: http://www.metrodoporto.pt

BY BUS
Nearest to Taylor’s Port Cellars, there is a bus stop called ‘General Torres’. This bus stop is served by the following bus lines: 904 or 905. If you do not have a metro or bus ticket (‘Andante’ or ‘Passe’), you can purchase one on board. For more information: http://www.stcp.pt | http://www.itinerarium.net
Thursday, 8 September 2016

From 8:30 – Registration + coffee
Welcome Desk + Coffee-breaks & Lunches Area, FLUP
10:00-10:45 – Opening: Welcoming Speeches
Noble Amphitheater [Anfiteatro Nobre], FLUP
10:45-12:00 – Keynote ALFONSO MONTUORI
Noble Amphitheater [Anfiteatro Nobre], FLUP
12:10-13:30 – Lunch
Coffee-breaks & Lunches Area, FLUP
From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP
13:30-15:15 – Parallel Sessions - Section 1
Amphitheater 1 [Anfiteatro 1], Room 101, 102, 103, 104 & 106, FLUP
15:30-17:00 – Creative workshops & Roundtables
Amphitheater 1 [Anfiteatro 1], Rooms 101, 102, 103, 104 & 106, FLUP
17:00-17:30 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
17:00-17:30 – Exhibition ‘The Man Who Sold the World’: A (post-)grunge exhibition + Catalogue Launch
Library, FLUP
17:30-19:00 – Parallel Sessions - Section 2
Amphitheater 1 [Anfiteatro 1], Rooms 101, 102, 103, 104 & 106, FLUP
19:00-20:00 – Musical Jam Sessions and Roundtables
Rooms 102, 103, 104 & 106, FLUP
20:00-20:30 – Book Launch Tasos Zembylas ‘Artistic Practices’ + Port Wine Welcome Drink
Library, FLUP

Friday, 9 September 2016

From 8:00 – Registration + coffee
Welcome Desk + Coffee-breaks & Lunches Area, FLUP
From 09:00 – Exhibition ‘The Man Who Sold the World’: A (post-)grunge exhibition
Library, FLUP
09:00-10:15 – Keynote MICHAEL HUTTER
Noble Amphitheater [Anfiteatro Nobre], FLUP
10:15-11:15 – Musical Jam Sessions, Creative Workshops and Roundtables
Amphitheater 1 [Anfiteatro 1], Rooms 102, 103, 104 & 106, FLUP
11:15-13:00 – Parallel Sessions - Section 3
Amphitheater 1 [Anfiteatro 1], Rooms 102, 103, 104 & 106, FLUP
13:00-14:00 – Lunch
Coffee-breaks & Lunches Area, FLUP
From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP
14:00-15:45 – Parallel Sessions - Section 4
Amphitheater 1 [Anfiteatro 1], Rooms 101, 102, 103, 104 & 106, FLUP
14:00-17:30 – Workshop AMSRS - Arts Management Studies Research Stream
Rooms 105 & 111, FLUP
15:45-17:15 – Creative Workshops & Roundtables
Amphitheater 1 [Anfiteatro 1], Rooms 102, 103, 104 & 106, FLUP
17:15-17:45 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
17:45-19:15 – Parallel Sessions - Section 5
Amphitheater 1 [Anfiteatro 1], Rooms 101, 102, 103, 104 & 106, FLUP
19:30-20:00 – Book Launch Alain Quemin and Glaucia Villas Bôas ‘Arte e Vida Social’ + Port Wine Welcome Drink
Library, FLUP
21:00-23:30 – Conference Dinner
Taylor’s Port Cellars

Saturday, 10 September 2016

From 8:30 – Registration
Welcome Desk + Coffee-breaks & Lunches Area, FLUP
From 09:00 – Exhibition ‘The Man Who Sold the World’: A (post-)grunge exhibition
Library, FLUP
09:00-10:45 – Parallel Sessions - Section 6
Amphitheater 1 [Anfiteatro 1], Rooms 102, 103, 104 & 106, FLUP
09:00-12:40 – Workshop AMSRS - Arts Management Studies Research Stream
Rooms 105 & 111, FLUP
10:45-11:15 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
11:15-12:15 – Business Meeting RN2 - Sociology of the Arts
Room 103, FLUP
12:15-13:30 – Lunch
Coffee-breaks & Lunches Area, FLUP
From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP
13:30 14:00 – Network Launch ‘Todas as Artes [All the Arts]’
Noble Amphitheater [Anfiteatro Nobre], FLUP
14:00-15:45 – Parallel Sessions - Section 7
Amphitheater 1 [Anfiteatro 1], Rooms 102, 103, 104 & 106, FLUP
15:45-16:15 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
16:15-16:45 – ‘Playing the Landscape’ - collaborative sound work: results presentation (by Hilary Ramsden)
Amphitheater 1 [Anfiteatro 1], FLUP
16:45-17:45 – Résumé – Closing Meeting + Port Wine Farewell Drink
Noble Amphitheater [Anfiteatro Nobre], FLUP
18:00-18:30 – Book Launch Paula Guerra and Pedro Costa ‘Art Worlds, Creative Communities, Territorial Belongings’
Library, FLUP
Thursday, 8 September 2016

From 8:30 – Registration + coffee
Welcome Desk + Coffee-breaks & Lunches Area, FLUP

10:00-10:45 – Opening: Welcoming Speeches
Noble Amphitheater [Anfiteatro Nobre], FLUP

10:45-12:00 – Keynote ALFONSO MONTUORI: “The transformation of creativity and the creativity of transformation”
Noble Amphitheater [Anfiteatro Nobre], FLUP

12:10-13:30 – Lunch
Coffee-breaks & Lunches Area, FLUP

NOTE

Papers and sessions are organized accordingly the following areas:
- **01RN02**: Developments in particular domains in arts, including architecture, urban planning, applied arts, arts within the domain of popular culture (e.g. film, television, and popular music) as well as traditional ‘high’ arts (e.g. music, visual arts, literature, theatre, etc.).
- **02RN02**: The process of production, distribution, promotion and commercialisation of works of art, including artistic practices, the impact of technology, new means of production, forms of collaboration, the formation of art theory, the development of arts markets, the process of valuation, etc.
- **03RN02**: The process of presentation and mediation of arts, including art criticism and publicity in all domains of the arts, museums, theatres, concerts, audience studies, attitudes towards the audience, educational programs, etc.
- **04RN02**: Professional development, including amateurs and semi-amateurs, vocational education, art schools, professional differentiation, artistic income, artistic reputation, etc.
- **05RN02**: Arts organisations (not only museums and theatres, but also festivals and artists’ unions) – investigation of historical development, power relations, effects, managerial processes, program selection, processes within the organisations such as gate-keeping, leadership, etc.
- **06RN02**: Arts policy (especially the sociological aspects thereof), including legal issues, public and private funding, public discourse and debates (e.g. classification of art, arts and religious symbols, arts and sexuality, arts and racism), censorship, analysis of the impact of arts, sustainability, lobbying associations, cultural ministries or other government bodies.
- **07RN02**: Social and cognitive effects of the arts, including arts and identity formation, arts and bodies, aesthetic experience, arts and ethics, coding and decoding, ethnographic aspects, art for social transformation, arts in communities, and arts as a part of urban culture.
- **08RN02**: Arts from a macro-sociological perspective, including (de-)institutionalisation, economisation, globalisation vs. localism, digitalisation, mediamorphosis, arts and social cohesion, arts and ethics, arts and hegemony and arts and power.
- **09RN02**: Theoretical development in arts sociology, such as the production of culture approach, (post-)structuralism, field theory, system theory, praxeology as well as methodological issues.
- **10RN02**: Arts and everyday life, including relations between art worlds and day-to-day worlds, the experiential and the sensory, embodied and mediated elements of practice and places, the social and cultural significance of the senses, the aesthetics of everyday life, and sociological or interdisciplinary approaches to the everyday and to daily and organisational life.
- **11RN02**: Methodological developments in arts sociology and new forms of creative education
- **12RN02**: Transglobal sounds, migrations, fluxs and post colonialism: DIY, hybridisms and music scenes
- **13RN02**: Urban development processes, creative networks and cultural scenes: new approaches, new borders
- **14RN02**: Gender, Queer & Diversity in the Arts

Thursday, 8 September 2016

From 8:30 – Registration + coffee
Welcome Desk + Coffee-breaks & Lunches Area, FLUP

10:00-10:45 – Opening: Welcoming Speeches
Noble Amphitheater [Anfiteatro Nobre], FLUP

10:45-12:00 – Keynote ALFONSO MONTUORI: “The transformation of creativity and the creativity of transformation”
Noble Amphitheater [Anfiteatro Nobre], FLUP

12:10-13:30 – Lunch
Coffee-breaks & Lunches Area, FLUP
From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP

13:30-15:15 – Parallel Sessions - Section 1

Session 1.1.
[01RN02] Arts developments: between historicity, memory, technology and consumption
Chair: Vera Borges
Portuguese performance art and the colonial war: A common memory or a performative, reinvented and speculative History? Cláudia Madeira
Ceramics in face of the hierarchy of art Patricia Aguier and Lígia Dabul
Non-commercial film exhibition in Portugal – elements from an on-going research Luísa Barbosa and Helena Santos
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
Amphitheater 1 [Anfiteatro 1], FLUP

Session 1.2.
[02RN02] In-between processes of arts production and consumption: a sociology of mediation
Chair: Sari Karttunen
Steinway and Yamaha: A ‘Champion for a United America’: Aesthetic fields and the legitimation of outsider art Yoko Oki
Contemporary art market in Rio de Janeiro and Sao Paulo: democracy x exclusivity Daniela Stocco
Sources of innovation in the cultural and creative industries: a practitioners’ view Yoshia Wijngaarden, Pawan Bhasin and Erik Hitters
Self-representation: about the black art African cinema and their own (new) networks maintenance Maira Zenun de Oliveira
Opéra for the masses? Finnish data on first performances since 1990 Lisamaija Hautsalo and Sari Karttunen
Room 101, FLUP

Session 1.3.
[03RN02] Developments in artistic canon: Consensus and contradictions in the sociology of art
Chair: Ana Oliveira
A ‘Champion for a United America’: Aesthetic fields and the legitimation of outsider art Victoria D. Alexander and Anne E. Bowler
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 Tálisson Melo de Souza
The legitimacy of cultural critics in the digital age: testing a multi-actor explanatory model Marc Verboord
The Cases of Audience Education Project from Tate Fang Hua
How does art matter? Studying the press coverage of art beyond reviewing Samuel Coavoux
Room 102, FLUP

Session 1.4.
[04RN02] Labour, continuity and change in the cultural and creative scenes: Amateurs and DIY praxis
Chair: Tasos Zembylas
The amateur art world and the balance between work and musical activities: For amateur orchestra musicians Kaori Takahashi
The actor’s work on him or herself: memory, language, action and silence Andrea Copeliovitch
The role of the amateur musician in society Rebecca A. Sayles
Amateur and semi-amateur musical practices. Empirical evidence from Poland Katarzyna M. Wyrzykowska and Ziemowit Socha
Clash of aesthetic standards in government sustained amateur arts: The case of Latvian song and dance celebration Jānis Daugavietis and Agnese Treiman
Room 103, FLUP

Session 1.5.
[05RN02] Global and local in the arts policy: Cultural cosmopolitanism, glocalisation and diversities
Chair: Paula Guerra
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 Jason Vitorillo
Artist welfare policy and its categorization conflict as identity politics: New evolvement of collective identity of Korean artists Pil Joo Jung
Through boycott toward unity? The reactions of Israeli artists on international BDS movement, and the boycott’s impact on their national identity Jitka Panek Jurkova
How does ethnic diversity contribute to artistic creativity in Europe? Arturo Rodríguez Morató
Room 104, FLUP

Session 1.6.
[06RN02] Transdisciplinarity, art and social transformation
Chair: Claudino Ferreira
Future’s Venture Foundation: making the space for art to move onwards David Haley
The artistic domain of prefigurative politics: Social transformation through social creativity Marcos Tavares Prates
Socialization as artistic practice. The resemblance of artistic strategies of Joseph Beuys and Krzysztof Wodiczko Anna Wandzel
Spaces, connections and languages of artivism: Exploring the ‘potency and potential’ of transnational connections, for transformation and action Anni Raw, Hilary Ramsden and Kelly di Bertolli
Form, art and environment: Engaging in sustainability Nathalie Blanc
Room 105, FLUP

Room 106, FLUP

Thursday, 8 September 2016
15:30-17:00 – Creative workshops & Roundtables

Creative Workshop 1
Artistic and other creative practices in the city: Urban resilience between a future II Simple and a future too simple?
Sacha Kagan, Nancy Duxbury, David Haley, Verena Holz, Nathalie Blanc and Hans Dieleman
Room 106, FLUP

Roundtable 1
Emerging hybrid spaces and expanded professionalism in the arts and arts education in Finland
Coordinator: Heidi Westerlund
1. Artists as facilitators in societal discourses and development processes: the case of community art
Sari Karttunen
2. Arts-based initiatives in elderly care: New competencies for hybrid contexts
Kai Lehikoinen
3. Hybrid professionals: How do artists talk about their identity in postfordist work?
Pia Houni
4. Arts Education for All? Contesting the narrow ethos of professionalism in Finnish extra-curricular arts education
Lauri Väkevä
5. Teaching artfully: The possibilities of professional collaboration between teachers and artists in the context of public school
Eeva Anttila
Amphitheater 1 [Anfiteatro 1], FLUP

Roundtable 2
Archives and contemporary arts: Fields, methods, canons and mnemonic battles
Coordinators: Maria Antonietta Trasforini
1. Archival Art as cultural practice
Maria Antonietta Trasforini
2. Archives, national art identity and ‘future’ art markets. The case of modern Brazilian art
Maria Lucia Bueno Ramos
3. Hélio Oiticica’s archives and the construction of the artist’s posterity
Renata Bernardes Proença
4. Film Archives: new issues for new approaches in research
Alessandra Brum and Sergio Puccini
Room 104, FLUP

Roundtable 3
Literature and sociological knowledge
Coordinator: Ana Lúcia Teixeira
1. Knowing society through Literature
Erkki Sevänen
2. Formal capacities and relational understandings: Greed in literature, art, and sociology
Wendy Griswold
3. Franz Kafka, Mário de Andrade and Fernando Pessoa: On the meanings of a minor literature
Ana Lúcia Teixeira
Room 102, FLUP

Roundtable 4
European cultural policies: historicity, specificities and differences
Coordinator: Paula Guerra
1. The Europeanization of cultural policy: the case of Spain
Arturo Rodríguez Morató
2. Local cultural policies in Portugal: contributes to an analysis model
Paula Guerra
3. Cultural policies in German-speaking countries
Tasos Zembylas
4. The Nordic model - on five strategical themes for the Nordic cultural co-operation
Maria Hirvi-Ijas
5. Cultural policies in Anglo-Saxon countries
Victoria D. Alexander
Room 103, FLUP

17:00-17:30 – Coffee-break
Coffee-breaks & Lunches Area, FLUP

17:00-17:30 – Exhibition ‘The Man Who Sold the World’: A (post-)grunge exhibition + Catalogue Launch
Library, FLUP
Detailed Schedule

Thursday, 8 September 2016

Session 2.1.
[05RN02] Arts organisations: Discourses, management and creativity
Chair: Tasos Zembylas
Silence in the arts organization
Njordur Sigurjonsson
Mixed roles of artists and managers: artistic organization in-between different fields and practices
Aleksandra Nenko, Anastasia Senicheva and Nikita Basov
Emergence of new art fields and categories: Entrepreneurship through collective identity and networks
Ozge Can
Art and organic solidarity: The death of 'solidarity forever' and the rise of flat organising and participative art?
Joyce Jiang
Amphitheater 1 [Anfiteatro 1], FLUP

Session 2.2.
[09RN02] Revisiting theories in the sociology of arts
Chair: Idalina Conde
Conventions in a non-professional art world, an application of Peterson’s production of culture perspective
Andy Battentier
Should We Revisit ‘The Rise of the Creative Class’?
Christophe Levaux
The ‘vertuist’ society. Pareto and the myth of the immoral representations
Andrea Lombardinilo
Room 101, FLUP

Session 2.3.
[10RN02] Arts in everyday life: representations, performers, roles
Chair: Dan Eugen Ratiu
Site-specificity as "discursive operation": Establishing participatory spaces in rural areas
Siglinde Lang
Street art in Kreuzberg (Berlin): an ethnographic experience of the aesthetic enjoyment
Ana Luiza Carvalho da Rocha and Cornelia Eckert
The presence of you: representing relationships between self and place in marginalised neighbourhoods
Gretel Taylor and Deborah Warr
Death’s Playlist: Music at contemporary British funerals
Lisa McCormick
Room 102, FLUP

Session 2.4.
[11RN02] Methodological developments in the sociology of the arts
Chair: Paula Abreu
Exphrasis: Verbalizing unexisting objects in the world of design
Jonathan Ventura and Gal Ventura
Situational Analysis as a method to operationalize complexity
Anke Schad
Feeding students’ creativity with language arts: a project developed at ESEV (2013-15)
Susana Amante, Ana Isabel Silva, Isabel Aires de Matos and João Paulo Balula
Room 103, FLUP

Session 2.5.
[12RN02] Transglobal sounds, migrations, fluxes and glocalizations
Chair: Paula Guerra
The dynamics of Karinding in West Java: The role of underground metal and punk music scene
Iman Rahman Anggawiria
Towards an Ethnography of New Music
Tri Pusitasari
Pop music of the world and reconfiguration of world music: case study of producing music in Thailand
Julouard Degay Delpeuch
Room 104, FLUP

Session 2.6.
[13RN02] Sustainable urban development, policies and the arts
Chair: Vera Borges
Art and creativity in urban development: Can art solve the problems of urban society?
Patricia Wedler and Volker Kirchberg
Arts, social transformation and creativity. The contribution of artists in the development of urban cultural policy
Julieta Infantino
Cultural policies and urban sustainability in Portugal and Canada: Comparing impacts of participatory processes
Isabel Ferreira
Placing culture in sustainable urban development: Towards the New Urban Agenda
Nancy Duxbury
Room 106, FLUP
Musical Jam Session 1

‘Playing the Landscape’: Collaborative sound work (Part 1)

Hilary Ramsden

This jam session is divided into three moments. In this 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.

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.

Room 101, FLUP

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Musical Jam Session 2

Voice and rhythm: Voice and percussion jam session

Anni Raw

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 participatory 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 a capella 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.

Room 103, FLUP

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Musical Jam Session 3

Musical Café

Alfonso Montuori

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 self-organizing, 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!

Room 106, FLUP

Roundtable 5

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

Coordinators: Boukje Cnossen, Ellen Loots and Yosha Wijngaarden

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

Boukje Cnossen

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

Ellen Loots

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

Yosha Wijngaarden

Room 104, FLUP

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20:00-20:30 – Book Launch Tasos Zembylas ‘Artistic Practices’ + Port Wine

Welcome Drink

Meeting Room (Sala de Reuniões), 2nd Floor, FLUP
Friday, 9 September 2016

From 08:00 – Registration + coffee
Welcome Desk + Coffee-breaks & Lunches Area, FLUP

From 09:00 – Exhibition ‘The Man Who Sold the World’: A (post-)grunge exhibition
Library, FLUP

09:00-10:15 – Keynote MICHAEL HUTTER: “The role of visual artworks in the rise of aesthetic capitalism. Two case studies”
Noble Amphitheater (Anfiteatro Nobre), FLUP

10:15-11:15 – Musical Jam Sessions, Creative Workshops and Roundtables

Musical Jam Session 4
‘Playing the Landscape’: Collaborative sound work (Part 2)
Hilary Ramsden
This jam session is divided into three moments. In this second session, we will meet and take some time to explore our chosen location 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.

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.

Room 101, FLUP

Musical Jam Session 5
Musical jam session for (supposedly) non-musicians
Simon Procter
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/).

Room 104, FLUP

Creative Workshop 2
Using wearables in museums – Why and how?
Ruth Mateus-Berr, Luise Reitstätter and Kasra Seirafi

Creative Workshop 3
‘Woman’s Outlook’, past present future: Rip, mark, stick, create, multi-vocal image making
Jo Darnley and Gemma Meek
Room 106, FLUP

Roundtable 6
Museums: origins, collections and policies
Coordinators: Glaucia Villas Bôas and Sabrina Parracho Sant’Anna
1. Science or Art? The Museum of Images of the Unconscious in Rio de Janeiro
Glaucia Villas Bôas
2. The Museum of Art in Rio: collection as trading zone
Sabrina Parracho Sant’Anna
3. Visitor Research and Cultural Organization Management. A case study about French and Spanish Contemporary Art Institutions
Gloria Romanello
4. How to manage public art museums? Challenges for cultural policies under the crisis
Helena Santos
Amphitheater 1 [Anfiteatro 1], FLUP
11:15-13:00 – Parallel Sessions - Section 3

Session 3.1.  [02RN02] Authenticity, charisma and independence in the current processes of artistic production and mediation
Chair: Valerie Visanich
Authenticity standards and aesthetic values in naïve art market 'Chico da Silva'
Gerciane M. da Costa Oliveira
Contemporary forms of independence in arts: reflections on the case of the new Brazilian independent cinema
Maria Carolina Vasconcelos Oliveira
Reflexive uses of the computer by contemporary artists. Contribution to a sociology of the infrastructures of creativity
Manuel Boutet
Rejection of commerce in the arts
Hans Abbing
A question of order: the self-referentiality of fashion as ordering mechanism
Susanne Schulz
Amphitheater 1 [Anfiteatro 1], FLUP

Session 3.2.  [03RN02] Arts, activism, resistance and social change
Chair: Sari Karttunen
Performing impact as a strategy for survival: Social art practices in Amsterdam’s changing neighbourhoods
Boukje Cnossen
The social narrative of contemporary art exhibitions
Juan Gonçalves
Towards inductive understanding of cultural participation
Mirja Liikkanen
Dance in schools, an inquiry at the heart of a possible Utopia
Patrick Germain-Thomas
Film criticism in Turkey: Dynamics of popular, aesthetic and political recognition
Özgür Yaren and Irmak Karademir-Hazir
Room 101, FLUP

Session 3.3.  [04RN02] Professional development in arts: entrepreneurship, hybridism and precarity
Chair: Volker Kirchberg
Artistic labour and precarity: Lessons from the Brussels Contemporary Dance Scene
Annelies Van Assche and Rudi Laermans
Art in public services: artists’ multi-professionalism, multiple job-holding and hybridity
Pia Houni, Heli Ansio, Sara Lindström, Piia Seppälä and Patrick Furu
How do artists create identities as entrepreneurs?
Zuhal Kavacik and Alexander Geimer
Between fortuity and management. Trajectories of success among Polish artists
Agata Bachórz and Krzysztof Stachura
Room 102, FLUP

Session 3.4.  [05RN02] Government’s arts policy, institutional gatekeepers and creative economy
Chair: Vera Borges
The creative agenda in Portugal: a critical balance of the public policies for culture and the creative sector in the beginning of the millennium
Pedro Quintela and Claudino Ferreira
The competitive State as a practitioner of cultural politics
Erkki Sevänen
The inventive uses of art and culture in the era of creativity: Reading the Estonian creative industries as a project of nation branding
Rene Mäe
Access to art in Europe: a Comparative Study
Tal Feder
Arts & Business: reflections on the role of creative incubators – a case study in Porto, Portugal
Marta Sistelo, Fátima São Simão and Helena Santos
Room 103, FLUP

Session 3.5.  [06RN02] Investigating social change facing the arts
Chair: Sacha Kagan
How to study social change from the arts: The song as a weapon
Augusto Santos Silva, Paula Guerra, Helena Santos and Sónia Passos
Athens—where, if not here? Lesbos?
Caterina Pizanias
Travelling Performances: city life, society and history through urban space
André Brito Correia
The expressive autonomy of art
Rui Gonçalves Cepeda
Room 104, FLUP

Session 3.6.  [07RN02] History and narratives in modern and contemporary arts
Chair: Dan Eugen Ratiu
Literature and sedition: the artistic field and the rise of the Brazilian Aufklärung (1750-1808)
Paulo César da Conceição Fernandes
From statelessness to citizenship: Encountering the past in the present
Karen Frostig
A creative meeting between Sámi contemporary art and the past
Tuija Hautala-Hirvioja
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
The democratisation of creation and transformations on the form of poems
Lígia Dabul
Room 106, FLUP

13:00-14:00 – Lunch
Coffee-breaks & Lunches Area, FLUP

From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP
14:00-15:45 – Parallel Sessions - Section 4

Session 4.1. [02RN02] Between aura and market: the structural determinations of the works of art
Chair: Hans Abbing
Strange Bedfellows: Art and finance or the monetization of contemporary art
Stoyan V. Sgourev
Theatre production as an example of imbalance between public policies and markets expectations
Stribor Kuric Kardelis
Behind the Institution: Art-managers of London and St. Petersburg as Cultural Workers
Margarita Kuleva
Art galleries and the city: a comparative and spatial approach to contemporary art galleries and their locations in ‘Global Cities’
Alain Quemin
Amphitheater 1 [Anfiteatro 1], FLUP

Session 4.2. [04RN02] Art workers: between utopia and reality
Chair: Pedro Quintela
Artists as workers. Labour conditions in the Brazilian art market
Ana Letícia Fialho and Marta Ramos-Yzquierdo
The choreographer’s authority: Charisma and creativity in the dance studio
Dafne Muntanyola-Saura
Millenial Barcelona writers. Recognition and creative struggles of a urban literary generation in the middle of Spanish crisis
Maria Patricio Mulero
Recalibrating cultural labour: Practice, geography, identity
Deborah Stevenson
Why do artists keep going on? Let’s try to solve the artistic work paradox
Marie Buscatto
Room 101, FLUP

Session 4.3. [06RN02] Developments in arts policy and society
Chair: Chris Mathieu
A sociosemantic account of artistic communities: Structural position and involvement in meaning making
Ju-Sung Lee, Nikita Basov and Artem Antoniuk
Art, crime, and law: Understanding art crime databases in the European Union
Naomi Oosterman
The Instrumentalization of the Arts: Congressional Aesthetics and the National Endowment for the Arts in the 1990s
Gordon E. Shockley
The volatility of creative business centres. A study of cultural production and creative industries policies
Erik Hitters, Yosha Wijnnaarden and Pawan Bhansing
Room 102, FLUP

Session 4.4. [07RN02] Arts and creativity: Emancipation and empowerment
Chair: Claudino Ferreira
Linden Fiction 2050: ‘Creative Writing’ as empowerment for a participative neighbourhood development
Verena Holz, Annette Grigoleit and Volker Kirchberg
‘The Method of National Constellations’ – A case study of participatory theatre as an embodied experience
Katarzyna Niziolek
Art as emancipatory spark? - The Seven Arts of Pritzwalk by Clegg & Guttmann in the field of cultural production
Vicky Kiefer
Art as Utopia: Projecting society through street art
Polina Golovátina-Mora, Raúl A. Mora, Hernando Blandón Gómez, Dmitry Moskvin and Piotr Celinski
Ethics and activism in super-diverse cities
Monika Salzbrunn and Raphaela von Zeilich
Room 103, FLUP

Session 4.5. [10RN02] Everyday aesthetics and identities
Chair: Anna Lisa Tota
The bedside books and their readers: Aesthetic experience and construction of the self through reading
Clara Lévy and Alain Quemin
Bodies, felt meaning, and sensory encounters: a practical aesthetic account of everyday life in organizations
Dan Eugen Ratiu
Aesthetic Cosmopolitanism as Everyday Aesthetic Practice: An Approach
Stefan-Sebastian Maftei
Artifactual bodies and aesthetic flows: Brazil and Angola ethnographically explored
Mylene Mizrahi
Dressed to the Nineties: Fashion, creativity and old age
Anna-Mari Almila and Hannah Zeilich
Room 104, FLUP

Session 4.6. [14RN02] Queering queer art: proposals and changes
Chair: Sacha Kagan
Sex workers as established creators of literature/art: an impossible combination?
Yagos Koliopanos
Mission Im/Possible. The paradox of identity and difference in cultural translations of ‘African’ dance and performance
Gabriele Klein
Performativity of the private in Karol Radziszewski’s Kisieland
Aleksandra Gajowy
Room 106, FLUP
### Detailed Schedule

#### 14:00-17:30 – Workshop AMSRS - Arts Management Studies Research Stream
Organizers: Constance DeVereaux, Nina T. Zahner and Kerry McCall

The Arts Management Studies Research Stream Workshop is an opportunity to stimulate conversation and collaboration among arts management researchers and scholars. This workshop has been designed to promote open, critical dialogue around selected questions and topics as detailed in the call for abstracts. The design of the workshop is presented below.

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>14:00-14:15</td>
<td><strong>Opening Remarks</strong></td>
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<tr>
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<td>Room 105, FLUP</td>
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<tr>
<td>14:15-15:10</td>
<td><strong>Opening Papers + Open Discussion</strong></td>
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<td>The opening presentations are intended as catalysts for the workshop’s intent to foster critical reflection and dialogue. The presentations selected are representative of broad, innovative, and fresh thinking about the dimensions of arts management research and practice.</td>
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<td><strong>Facilitator:</strong> Constance DeVereaux</td>
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<td>1. Evaluation in the field of cultural policy: underlying problems and challenges</td>
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<td>Tasos Zembylas</td>
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<td>2. Managing utopia - artistic visions of sustainable lifestyles and their realization</td>
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<td>Volker Kirchberg</td>
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<td>3. Open discussion</td>
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<td>Room 105, FLUP</td>
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<td>15:10-16:10</td>
<td><strong>Break Out Sessions</strong></td>
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<td>Subsequently, workshop attendees are invited to engage in a facilitated discussion about the relevance of these topics to the developing field of arts management around the questions posed in the call for abstracts.</td>
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<td>Break Out Session 1</td>
<td><strong>Arts management: practices, definitions, &amp; framework</strong></td>
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<td><strong>Facilitator:</strong> Constance DeVereaux</td>
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<td>1. Excellence as an aesthetic concept for arts management and policy</td>
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<td></td>
<td>Constance DeVereaux</td>
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<td>2. Exploring arts and cultural managers as intercultural brokers</td>
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<td>Victoria Durrer</td>
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<td>3. Professionalization of arts management in the United States: are we there yet?</td>
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<td>Brea M. Heidelberg</td>
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<td>Room 105, FLUP</td>
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<td>Break Out Session 2</td>
<td><strong>Research Context &amp; Challenges</strong></td>
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<td><strong>Facilitator:</strong> Kerry McCall</td>
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<td>1. Cultural management and creative working lives in Ireland: a diverse assemblage of working practices</td>
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<td>Kerry McCall</td>
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<td>2. Socio-cultural entrepreneurship – what it is and how it changes the perception of arts and culture in society and in economy</td>
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<td>Gesa Birnkraut</td>
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<td>16:10-16:20</td>
<td><strong>Networking Break</strong></td>
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<td>16:20-16:40</td>
<td><strong>Reporting of Findings/ Discussion</strong></td>
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<td>The final discussion will allow each individual group to present their theme, the papers involved, and their findings in relation to the outcome questions posed. Each group will have approximately 15 minutes to present including questions from the other groups.</td>
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<td>16:40-17:30</td>
<td><strong>Student Research Presentations</strong></td>
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<td>The (self-)construction of audiences: a University of Leipzig research project</td>
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<td><strong>Facilitator:</strong> Nina T. Zahner</td>
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<td>1. The entwinement of reception and production</td>
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<td>Christian Kleindien</td>
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<td>2. Political dimensions of participatory art - perspectives on audiences and society in the work of theatre and performance groups</td>
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<td>Johanna Krümpelbeck, Katharina Frese, Ronja Kary and Stefanie Herrmann</td>
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<td>3. Practicing art mediation – how art mediators construct audiences</td>
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<td>Greta Descher and Eduardo Xerez</td>
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<td>4. Self-positioning in the field of arts consumption – how art exhibition visitors construct themselves as audiences</td>
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<td>Sabine Eckardt and Sina Weber</td>
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### Detailed Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Creative Workshops &amp; Roundtables</th>
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| 15:45-17:15   | Creative Workshop 4  
|               | ‘The Method of National Constellations’ – a workshop on participatory theatre                    |
|               | Katarzyna Niziolek and Michał Stankiewicz                                                        |
|               | Room 106, FLUP                                                                                    |
|               | Creative Workshop 5  
|               | Alternative solutions for an uncertain future                                                    |
|               | Jorge Rodriguez-Aguilar and Renata Bernardes Proença                                              |
|               | Room 103, FLUP                                                                                    |
|               | Roundtable 7  
|               | Community vs difference: Network analyses of interpersonal relations and culture sharing in art groups |
|               | Coordinators: Aleksandra Nenko and Nikita Basov                                                   |
|               | 1. Socio-Semantic Network Analysis Perspective to Study Fields Mediation in Practice of Artistic Collectives |
|               | Nikita Basov and Aleksandra Nenko                                                                 |
|               | 2. Not only for art’s sake: Semantic network analysis of meanings in expanded artistic collectives |
|               | Margarita Kuleva                                                                                  |
|               | 3. Distinctions of materiality in two art groups: Socio-material network analysis mixing ERGMS and ethnographies |
|               | Anisya Khokhlova and Nikita Basov                                                                 |
|               | 4. Inferring the mediative role of practice: Joint activities, common spaces, objects and meaning sharing in three art groups |
|               | Lubov Chernyshova and Anastasia Golovneva                                                          |
|               | 5. Professional Networks of Artists in Barcelona: The Inequality of Networking in a Contemporary Art Community |
|               | Dafne Muntanyola Saura                                                                             |
|               | Amphitheater 1 [Anfiteatro 1], FLUP                                                                |
|               | Roundtable 8  
|               | Creative skills and careers: Education, knowledge and new opportunities                            |
|               | Coordinator: Roberta Comunian                                                                     |
|               | 1. To a professional standard? HE, creative education and the amateur                               |
|               | Dan Ashton and Paul Long                                                                           |
|               | 2. Translating skills between higher education and creative professions                            |
|               | Gauti Sigthorsson and Rosamund Davies                                                              |
|               | 3. Festivals and Higher Education: careers, engagement and new professions                         |
|               | Laura Ager                                                                                        |
|               | 4. Mapping skills dynamics in the creative economy                                                 |
|               | George Windsor                                                                                    |
|               | 5. Growing talent? Planning and ‘exceptions’ in Singapore creative economy                        |
|               | Roberta Comunian                                                                                  |
|               | Room 102, FLUP                                                                                    |
|               | Roundtable 9  
|               | Community engaged cultural research: An emerging agenda of practice                               |
|               | Coordinators: Claudia Pato Carvalho and Lorena Sancho Querol                                      |
|               | Joyce Jiang                                                                                       |
|               | 2. Imaging Landskrona as a multicultural, post-industrial cultural centre via photography           |
|               | Christopher Mathieu                                                                                |
|               | 3. Facilitating representations in low-income neighbourhoods in Victoria and Tasmania, Australia  |
|               | Gretel Talylor                                                                                    |
|               | 4. Resistance through music and urban gardening in Paris: Studying mobilizations against destruction plans |
|               | Monika Salzbrunn                                                                                  |
|               | Room 104, FLUP                                                                                    |
17:15-17:45 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
17:45-19:15 – Parallel Sessions - Section 5

Session 5.1.
[01RN02] Music in Action: Exeter Music Sociology
Chair: Paula Guerra
Crafting Viola sound: creativity in the era of ‘big’ hall aesthetics
Pedro dos Santos Bóia
Socialising composition: Whose song is it anyway?
Simon Procter
Women and rock music
Rita Grácio
Amphitheater 1 [Anfiteatro 1], FLUP

Session 5.2.
[05RN02] Modelling uncertainties and producing differences: Museums, institutions and exhibitions
Chair: Ana Oliveira
Reassembling museums with 3D printing as new technological forms of museum capital
Chia-ling Lai
Contemporary art: What and how to organize and preserve?
Bruno Cesar Rodrigues and Giulia Crippa
Arts struggle at Bienal de São Paulo (São Paulo Biennial)
Juliana Closel Miraldi
Contracts of participation: How participatory art is making and breaking the rules of audience behaviour
Kaija Kaitavuori
Room 101, FLUP

Session 5.3.
[08RN02] Critical redefinitions in arts and culture
Chair: Claudino Ferreira
Artistic practices and processes of economization. Framing economic theories through contemporary artworks
Giacomo Bazzani
Are we all puppets? Boundaries and creativity in the 21st century
Mónica Ibáñez Angulo
Il Cavallo di Leonardo / Leonardo’s Horse: the journey of an imaginary statue
Idalina Conde
Artists and the creative agenda
Helena Vasques de Carvalho
Room 102, FLUP

Session 5.4.
[09RN02] Current cross theoretical developments
Chair: Chris Mathieu
Crossovers between word and visuality in Brazilian contemporary art
Fernando Gerheim
Habermas and art: the ‘Talking Cure’
Karen Coleman
The sociology of art as the production of the actors
Emanuele Stochino
Art Criticism as part of the ‘Eco-systems’ of the Arts
Maria Hirvi-Ijäs
Room 103, FLUP

Session 5.5.
[12RN02] Music scenes, creativity, DIY and urban identities
Chair: Cornelia Eckert
Be creative and do it creatively. Music production in an Italian provincial world
Sara Zanatta, Chiara Bassetti, Fabio Cifariello Ciardi, Giolo Fele, Marco Russo and Federica Rottaris
Creative milieus, scenes and transglobal sounds
Paula Guerra and Pedro Costa
Son of DIY: the importance of do it yourself to the alternative rock scene
Ana Oliveira, Paula Guerra and Pedro Costa
Music spaces in conflict. Local scenes, live-music industry, and the urban growth machine in Hamburg
Robin Kuchar
Room 104, FLUP

Session 5.6.
[13RN02] Revisiting the creative city and creative industries
Chair: Nancy Duxbury
Staging urbanism: Space, theater and publicness in Acre
Sharon Yayo Ayalon
The contested facet of creative city concept: Case study of Bandung, Indonesia
Lenny Martini
Diversity in creative networks as mechanism for sustainable urban development processes
Lutz Dollereder, Antoniya Hauerwaas and Volker Kirchberg
Arts in creative economy: Creativity between difference and productivity
Mischa Piraud
Room 106, FLUP

19:30-20:00 – Book Launch Alain Quemin and Glauzia Villas Bôas ‘Arte e Vida Social’ + Port Wine Welcome Drink
Meeting Room (Sala de Reuniões), 2nd Floor, FLUP
21:00-23:30 – Conference Dinner
Taylor’s Port Cellars

Detailed Schedule
Detailed Schedule

Session 6.1.
[01RN02] Practices of modern and contemporary art: Transformations, challenges and fluctuations
Chair: Victoria D. Alexander
Difference embedded in modernity: the fashion design contribution
Patricia Reinheimer
Transformations in contemporary Brazilian music: Rhythms, styles, languages and sociabilities
Pérola Mathias
Meanings of urban art between practices and spaces
Glória Diógenes
The effects of diversity on U. S. arts managers’ benefits & salary, job satisfaction, and managerial level
Antonio C. Cuyler
Amphitheater 1 [Anfiteatro 1], FLUP

Session 6.2.
[02RN02] Challenges and tensions in contemporary processes of artistic production
Chair: Hans Abbing
The formation of visual artist in the media and among visual artists
Anna Logrén
Developments and Consequences of street art and graffiti practices
Voica Pușcașiu
Artistic practices between knowing and seeing – Working on artistic works
Christiane Schürkmann
The tension between cooperation and competition in the creative industries
Ellen Loots
Egberto Gismonti as producer and the matter of copyright protection of his work
Simone Dubeux Berardo Carneiro da Cunha
Room 101, FLUP

Session 6.3.
[03RN02] Making culture, improving arts, changing society
Chair: Aleksandra Nenko
Strategies on audience development at the National Centre for Creativity in Malta
Valerie Visanich
Curating as artistic practice: A non-antagonistic approach
Georgiana Buț
Audiences and modes of relation with museums
José Soares Neves, Patricia Ávila and António Firmino da Costa
Art affinity influences art reception (in the ‘Eye of the Beholder’)
Martin Tröndle
Social and cognitive effects of appreciating classical music: A study of longitudinal analysis of Japanese junior high school students
Shinichi Aizawa
Room 102, FLUP

Session 6.4.
[06RN02] Power relations, artistic imagination and social participation
Chair: Trever Hagen
Examining Figurenotes as a vehicle for educational equity and social participation in Finland
Sanna Kivijärvi
The art of integration. Culture policy and culture resources
Eglė Bertašienė
Culture Counts: A culture of counting and what it means for arts evaluation and ‘data-driven’ policy
Abigail Gilmore, Hilary Glow and Katya Johanson
Carving a niche in the cultural landscape: Landskrona as a center for photography in Scandinavia
Chris Mathieu
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
Sigrún Lilja Einarssdóttir
Room 103, FLUP

Session 6.5.
[07RN02] Arts and the (re)configuration of cultural and social identities
Chair: Gil Fesch
Permeable boundaries: Cognitive experiences in art
Pavel Zahrádka
Implicit discourses of art and non-art images
José Bento Ferreira
Rationality, creativity and the aesthetic dimension of social coordination
Rita Kéri
Topos of the aesthetic in contemporary social realm
Oleksandra Sushchenko
Room 104, FLUP

Session 6.6.
[09RN02] Theorizing across aesthetics and sociology
Chair: Dan Eugen Ratiu
Heteronomy of aesthetic value
Pavel Zahrádka
Implicit discourses of art and non-art images
José Bento Ferreira
Rationality, creativity and the aesthetic dimension of social coordination
Rita Kéri
Topos of the aesthetic in contemporary social realm
Oleksandra Sushchenko
Room 106, FLUP
09:00-09:15 – Opening remarks and review of previous day’s outcomes
Room 105, FLUP

09:15-10:15 – Break Out Session
Cultural policy: evaluation and sustainability
Facilitator: Nina T. Zahner
1. Where’s the art?
   Fiona Byrne
2. The play as experience: a cross-generational analysis of traditional theatre
   Emelie Borello
Room 105, FLUP

10:15-10:40 – Reporting of findings and summary
Room 105, FLUP

10:40-11:00 – Networking Break
Room 105, FLUP

11:00-11:45 – Pedagogical Discussion
How do we teach arts management and what theoretical concepts are we drawing on/should or could we be drawing on?
Emelie Borello and Victoria Durer
Room 105, FLUP

11:45-12:15 – Presentation of book project
Facilitator: Constance DeVereaux
Discussion of a proposed book project on the state of the discipline of arts management. Ideas and suggestions will be solicited.
Room 105, FLUP

12:15-12:40 – Concluding Remarks
Following these presentations, there is time for a final joint discussion of the proceedings.
(10 minutes for open discussion)
Room 105, FLUP

10:45-11:15 – Coffee-break
Coffee-breaks & Lunches Area, FLUP

11:15-12:15 – Business Meeting RN2 - Sociology of the Arts
Meeting Room (Sala de Reuniões), 2nd Floor, FLUP

12:15-13:00 – Lunch
Coffee-breaks & Lunches Area, FLUP

From 13:00 – Exhibition ‘The Liturgy of Delirium’
Room 107, FLUP

13:30 14:00 – Network Launch ‘Todas as Artes [All the Arts]’
Noble Amphitheater [Anfiteatro Nobre], FLUP
Detailed Schedule

14:00-15:45 – Parallel Sessions - Section 7

Session 7.1. [04RN02] Artistic careers and creative vocations: Uncertainty and dilemmas
Chair: Paula Abreu
From manual drawing to the computer dash in Architecture: changes in a profession from the perspective of Sociology of Art
Kadma Marques Rodrigues and Diego Rebouças
Trials and tribulations of a break-dancer
Roberta Shapiro
Sociogenesis of the creative vocation: The study of art between dispositions and aspirations
Anna Uboldi
Crafting music and creativity: The artistic journey of well-educated music composers
Chiara Bassetti, Sara Zanatta, Giolo Fele, Marco Russo, Fabio Cifariello and Federica Rottaris
Alternative art schools in London: Urban regeneration as site for pedagogic autonomy
Silvie Jacobi
Amphitheater 1 [Anfiteatro 1], FLUP

15:45-16:15 – Coffee-break
Coffee-breaks & Lunches Area, FLUP

Session 7.2. [07RN02] Values and beliefs: material and spiritual cultures
Chair: Anna Lisa Tota
Ritxoko – The Karajá figurative ceramics
Chang Whan
Amorificação (‘Lovefication’), citizenship and religion in the street art in Rio de Janeiro in the Olympic context
Christina Vital da Cunha
Baby circus for equality in child welfare centers
Anu Laukkanen
About the spatiality of the spiritual in postmodern painting. The artworks of Wassily Kandinsky and Mark Rothko as a case study
Salomé Marivoet
From the forest to the gallery: Collaborations between contemporary artist Ernesto Neto and the Huni Kuin people
Ilana Seltzer Goldstein and Beatriz Caiuby Labate
Room 102, FLUP

Session 7.3. [11RN02] Investigating artistic and arts-based research and education
Chair: Valerie Visanich
Creative research methods in the study of audience experiences of contemporary dance
Saara Moisio
9 Cancers on paper: Stories and objects of illness among women, spoken words, art and written science
Susana de Noronha
A walk around the block – a methodology for everyday creative practice
Hilary Ramsden
It lies within – artists and their work with materials in educational processes
Kathrin Hohmaier
Room 103, FLUP

Session 7.4. [12RN02] Music, identities, appropriations and post colonialism
Chair: Paula Guerra
Spittin’ out loud: patois and sound system in Marseille
Danielle Marx-Scouras
‘Poor Neighbours’- The Construction of the Hungarian jazz scene
Adam Havas and Adam Ser
Fire Music – A comparative study of Indian musicians
Laxmi Periyaswamy
How pop music critics understood ‘creative music’ in Italy: re-theorizing cultural globalization
Simone Varriale
The art of ethnicity: The film worlds assembled by indigenous people and ‘Vídeo nas Aldeias’ in Brazil
Rodrigo Lacerda
Room 104, FLUP

Session 7.5. [14RN02] Arts and society: gender identities and (in)equalities
Chair: Sacha Kagan
Art criticism and gender inequalities: a socio-historical comparison
Graciela Trajetenberg
Theatrical gender image and Takarazuka Revue: The first 2.5D musical company
Naomi Miyamoto
Middle Eastern female media artists and self-body image as a freedom concept
Omnia Salah
The agency of the ‘Fêtes Galantes’ sculptures on gender identity
Vânia Carneiro de Carvalho
Room 106, FLUP

15:45-16:15 – Coffee-break
Coffee-breaks & Lunches Area, FLUP
16:15-16:45 – ‘Playing the Landscape’ - collaborative sound work: results presentation
Coordinator: Hilary Ramsden

This jam session is divided into three moments.
In this 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.

Amphitheater [Anfiteatro 1], FLUP

16:45-17:45 – Résumé – Closing Meeting + Port Wine Farewell Drink
Noble Amphitheater [Anfiteatro Nobre], FLUP

18:00-18:30 – Book Launch Paula Guerra and Pedro Costa ‘Art Worlds, Creative Communities, Territorial Belongings’
Meeting Room (Sala de Reuniões), 2nd Floor, FLUP
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WORKING ON IDENTITY
ESA RN-SOCIOLOGY OF THE ARTS
AND DIFFERENCE
PORTO, PORTUGAL

ESA-ARTS 2016
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