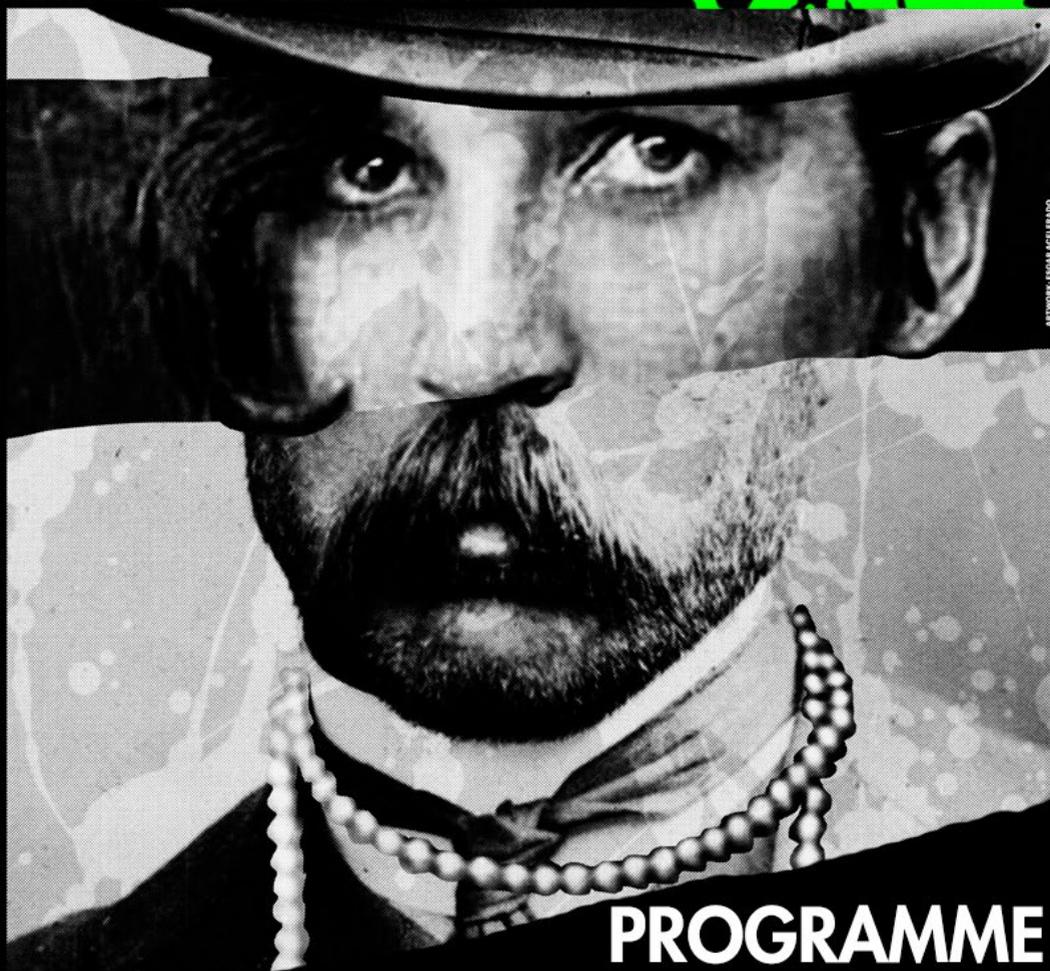


ARTS AND CREATIVITY: WORKING ON IDENTITY AND DIFFERENCE

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

8-10 SEPTEMBER 2016
FLUP | PORTO - PORTUGAL

[HTTPS://ESA-ARTS2016.EVENTUALIA.NET](https://esa-arts2016.eventualia.net) | ESA.ARTS2016@GMAIL.COM



ARTWORK: ESAN ACLEBRADO

PROGRAMME

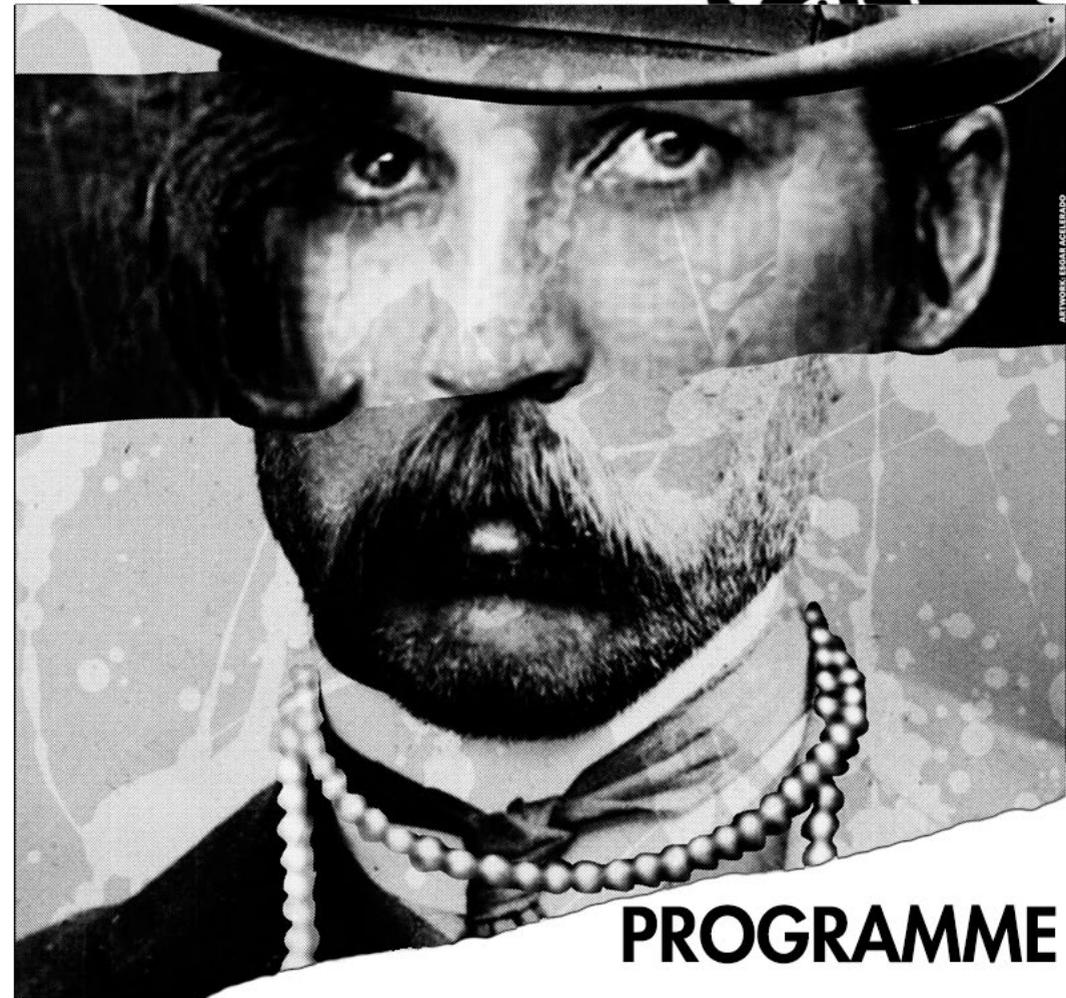
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PROGRAMME

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ESA-ARTS 2016
9TH MIDTERM CONFERENCE OF THE
ESA RN-SOCIOLOGY OF THE ARTS
**ARTS AND CREATIVITY:
WORKING ON IDENTITY
AND DIFFERENCE
PROGRAMME**

**PAULA GUERRA &
SACHA KAGAN (EDS)**

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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.

For more information:
<https://esa-arts2016.eventqualia.net>
esa.arts2016@gmail.com
facebook.com/ESAarts2016

Venues Information

Faculty of Arts and Humanities of the University of Porto

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 10 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.metrodoporto.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

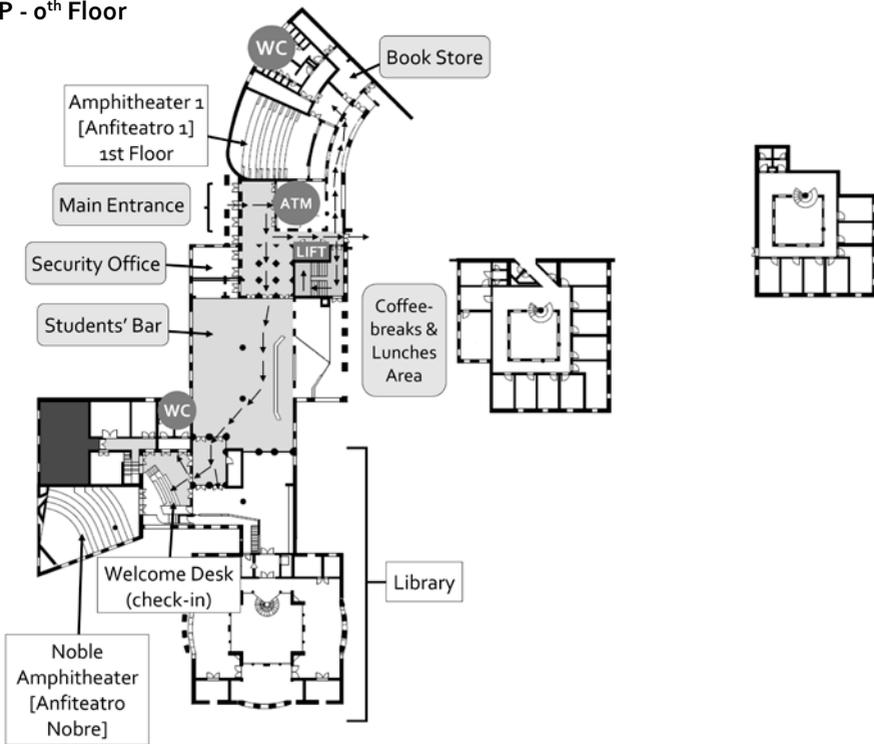
FLUP is located in Pole 3 of the University of Porto, at the road junction of Campo Alegre. If coming from North or East, you should follow the main collector road of VCI, towards Lisbon (Ponte da Arrábida) and exit in Campo Alegre. If coming from South, follow the direction towards Ponte de Arrábida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

BY TRAIN

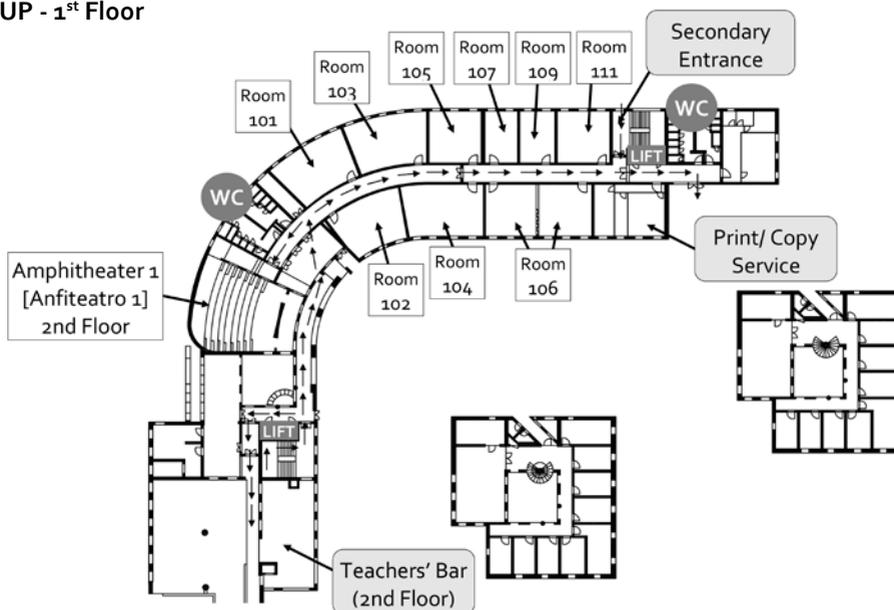
If you want to get to Porto by train, you should get off in one of two main stations: Campanhã or S. Bento. If you get off at Campanhã, there are 2 means of public transport available: (a) by metro: take any of the lines that go by Campanhã because any one of them will take you to Casa da Música without having to transfer (To learn how to go from Casa da Música to FLUP, please see 'By Metro' above); (b) by bus: bus 207 passes by Campanhã and heads towards Foz. This bus will take you to Rua do Campo Alegre, where you will have to stop at Junta de Massarelos. If you get off at S. Bento, there are also 2 means of public transport available: (a) by metro: the metro station of St. Bento is right outside the train station to the left and is an underground station. You should take the Metro heading towards Hospital de S. João. You will have to make the transfer at the Trindade Station, get on another Metro and then get off at Casa da Música. To learn how to go to FLUP, please see 'By Metro' above; (b) by bus: when getting off at the train station, go to: (1) Praça da Cordoaria (in the upper end of Rua dos Clérigos) and get on bus 902 or 903; (2) Praça D. João I and get on bus 200 or 207. You will have to get off at Junta de Massarelos in Rua do Campo Alegre.



FLUP - 0th Floor



FLUP - 1st Floor



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](https://www.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>



General Schedule

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 101, 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 Glauca 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 101, 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

Detailed Schedule

NOTE

Papers and sessions are organized accordingly the following areas:

■ **o1RN02:** 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.).

■ **o2RN02:** 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.

■ **o3RN02:** 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.

■ **o4RN02:** Professional development, including amateurs and semi-amateurs, vocational education, art schools, professional differentiation, artistic income, artistic reputation, etc.

■ **o5RN02:** 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.

■ **o6RN02:** 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.

■ **o7RN02:** 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.

■ **o8RN02:** 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.

■ **o9RN02:** 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, fluxes 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 Aguiar 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
Yuko 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

Yosha Wijngaarden, Pawan Bhansing and Erik Hitters

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

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

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 Treimane

Room 103, FLUP

Session 1.5.

[06RN02] Global and local in the arts policy: Cultural cosmopolitanism, glocalisation and diversities

Chair: Paula Guerra

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
Jason Vitorillo

Artist welfare policy and its categorization conflict as identity politics: New evolvment 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

Creating a memorial; a battle between power, emotions and democracy?
Målfrid Irene Hagen

Room 104, FLUP

Session 1.6.

[07RN02] 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 activism: 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 106, FLUP

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

17:30-19:00 – Parallel Sessions - Section 2

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
Kusumah and Diah Paramitha
Tri Punitasari

Towards an Ethnography of New Music
Gil Fesch

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

19:00-20:00 – Musical Jam Sessions and Roundtables

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

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 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.

Room 103, FLUP

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

20:00-20:30 – Book Launch Tasos Zembylas 'Artistic Practices'+ Port Wine Welcome Drink

Meeting Room (Sala de Reuniões), 2nd Floor, FLUP

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: “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 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.

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/>).

Library, FLUP

Creative Workshop 2

Using wearables in museums – Why and how?

Ruth Mateus-Berr, Luise Reitstätter and Kasra Seirafi

Room 104, FLUP

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 naive 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

13:00-14:00 – Lunch

Coffee-breaks & Lunches Area, FLUP

From 13:00 – Exhibition 'The Liturgy of Delirium'

Room 107, 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-Hazır

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.

[06RN02] 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.

[07RN02] 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.

[08RN02] 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

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

Millennial 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 Wijngaarden 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 Niziołek

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 Moskvín and Piotr Celinski

Ethics and activism in super-diverse cities
Monika Salzbrunn and Raphaela von Weichs

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 Maftai

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 Zeilig

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

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.

14:00-14:15 – Opening Remarks

Room 105, FLUP

14:15-15:10 – Opening Papers + Open Discussion

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.

Facilitator: Constance DeVereaux

1. Evaluation in the field of cultural policy: underlying problems and challenges

Tasos Zembylas

2. Managing utopia - artistic visions of sustainable lifestyles and their realization

Volker Kirchberg

3. Open discussion

Room 105, FLUP

15:10-16:10 – Break Out Sessions

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.

Break Out Session 1

Arts management: practices, definitions, & framework

Facilitator: Constance DeVereaux

1. Excellence as an aesthetic concept for arts management and policy

Constance DeVereaux

2. Exploring arts and cultural managers as intercultural brokers

Victoria Durrer

3. Professionalization of arts management in the United States: are we there yet?

Brea M. Heidelberg

Room 105, FLUP

Break Out Session 2

Research Context & Challenges

Facilitator: Kerry McCall

1. Cultural management and creative working lives in Ireland: a diverse assemblage of working practices

Kerry McCall

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

Gesa Birnkraut

Room 111, FLUP

16:10-16:20 – Networking Break

Room 105, FLUP

16:20-16:40 – Reporting of Findings/ Discussion

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.

Room 105, FLUP

16:40-17:30 – Student Research Presentations

The (self-)construction of audiences: a University of Leipzig research project

Facilitator: Nina T. Zahner

1. The entwinement of reception and production

Christian Kleindienst

2. Political dimensions of participatory art - perspectives on audiences and society in the work of theatre and performance groups

Johanna Krümpelbeck, Katharina Frese, Ronja Kary and Stefanie Herrmann

3. Practicing art mediation – how art mediators construct audiences

Greta Descher and Eduardo Xerez

4. Self-positioning in the field of arts consumption – how art exhibition visitors construct themselves as audiences

Sabine Eckardt and Sina Weber

Room 105, FLUP

15:45-17:15 – Creative Workshops & Roundtables

Creative Workshop 4

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

Katarzyna Niziołek and Michał Stankiewicz

Room 106, FLUP

Creative Workshop 5

Alternative solutions for an uncertain future

Jorge Rodríguez-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

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

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

Trever Thomas Hagen

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 3Dprinting 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 Closes 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 Yavo 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 Dollereeder, 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 Quemim and Glauca 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

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

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, Patrícia 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 Einarsdóttir

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
Kebedech Tekleab

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

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

Festivalization and cultural identity of a historic European city, Avignon
Han So-Hee

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

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

09:00-12:40 – 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.

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

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

12:15-13:30 – 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

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

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

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 Moiso

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 Trajtenberg

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 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’

Meeting Room (Sala de Reuniões), 2nd Floor, FLUP

ARTS AND CREATIVITY:
9th MIDTERM CONFERENCE OF THE
ESARN-SOCIOLOGY OF THE ARTS
WORKING ON
8-10 SEPTEMBER 2016
IDENTITY AND DIFFERENCE
PORTO, PORTUGAL

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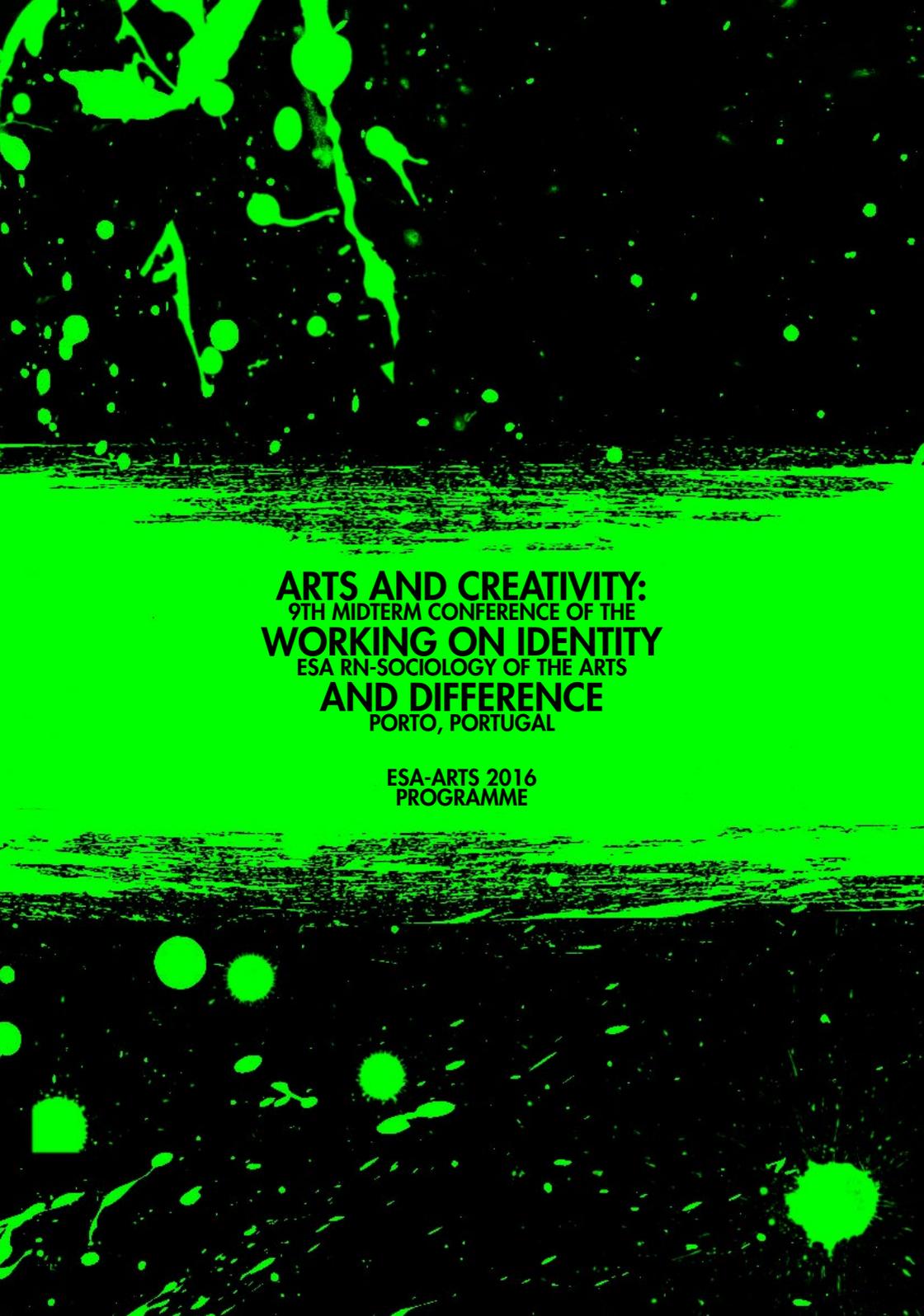


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