

ETHNOARTS

ethnographic explorations
of the arts and education

BOOK OF ABSTRACTS



ISBN: 978-989-99854-9-0

Title: ETHNOARTS - Etnographic Explorations of the Arts and Education / Book of
Abstracts

Editors: Lígia Ferro, Pat Thomson, David Poveda, João Teixeira Lopes, Natália Azevedo,
Ana Luísa Veloso, Irene Serafino, Gil Fesch & Rute Teixeira

Design: Andreia Lima & Helena Rocio Janeiro

Porto - Portugal

June, 2017

ETHNOARTS

ethnographic explorations
of the arts and education

FACULDADE DE LETRAS DA UNIVERSIDADE DO PORTO

June 21 – 23, 2017

BOOK OF ABSTRACTS

Organisation:

Instituto de Sociologia, Universidade do Porto, IS-UP

Departamento de Sociologia, Universidade do Porto, DS-UP

Ethnography and Education, E & E

Centre for Research in Arts, Creativity and Literacies, Universty of Nottingham

Facultad de Psicología, Universidad Autónoma de Madrid, UAM

Centro de Investigação e Estudos em Sociologia, CIES-IUL, ISCTE-IUL

Centro de Investigação em Psicologia da Música e Educação Musical, CIPEM, INET, IPP

Centro de Estudos de Sociologia e Estética Musical, CESEM, FCSH-UNL

Funding:

Fundação para a Ciência e a Tecnologia, FCT

Reitoria da Universidade do Porto, UP

Sponsors:

Porto and northern Portugal official tourism board

Porto convention & visitors bureau

ETHNOARTS Organising Committee

Lígia Ferro, Instituto de Sociologia, Universidade do Porto; Centro de Investigação e Estudos de Sociologia, CIES-IUL, ISCTE-IUL

Pat Thomson, University of Nottingham

David Poveda, Universidad Autónoma de Madrid

João Teixeira Lopes, Instituto de Sociologia, Universidade do Porto

Natália Azevedo, Instituto de Sociologia, Universidade do Porto

Ana Veloso, CIPEM, Instituto Politécnico do Porto

Irene Serafino, Instituto de Sociologia, Universidade do Porto

Gil Fesch, Instituto de Sociologia, Universidade do Porto and CESEM, FCSH-UNL

Rute Teixeira, Instituto de Sociologia, Universidade do Porto

ETHNOARTS Scientific Committee

Anton Franks, Warwick University

António Firmino da Costa, Instituto Universitário de Lisboa, ISCTE-IUL

Augusto Santos Silva, Faculdade de Economia, Universidade do Porto

Bob Jeffrey, University of Exeter

Carlos Fortuna, Universidade de Coimbra

Dennis Beach, University of Gothenburg

Gabriela Vaz-Pinheiro, FBA, Universidade do Porto

Glória Diógenes, Universidade Federal do Ceará

Graça Cordeiro, Instituto Universitário de Lisboa, ISCTE-IUL

Graça Mota, ESE, Instituto Politécnico do Porto

Joan Pujadas, Universitat Rovira i Virgili

Karina Kuschnir, IFCS, Universidade Federal do Rio de Janeiro

Liora Bresley, College of Education at Illinois

Luís Fernandes, FPCE, Universidade do Porto

Maria José Araújo, ESE, Instituto Politécnico do Porto

Marta Morgade, Universidad Autónoma de Madrid

Fernanda Muller, Universidade de Brasília

Pamela Burnard, Cambridge University

Paulo Raposo, Instituto Universitário de Lisboa, ISCTE-IUL

Ricardo Campos, Universidade Nova de Lisboa

Sofia Marques da Silva, FPCEUP, Universidade do Porto

Sophie Gravereau, Université du Littoral-Côte-d'Opale

ETHNOARTS Programme

June, 21

10:00 - 11:00 REGISTRATION

11:00 - 11:30 OPENING SESSION

Room: Anfiteatro Nobre

Isabel Dias, Flup Sub-Dean

Alexandra Lopes, IS-UP Coordinator

Organising committee

11:30 - 13:00 OPENING CONFERENCE

Room: Anfiteatro Nobre

Keynote speech: *Critical Arts-Based Research: Something Old, Something New, Something Borrowed and Something Due*

Carl Bagley (Durham University, United Kingdom)

Chair: Lígia Ferro (Instituto de Sociologia, Universidade do Porto, Portugal)

13:00 - 14:30 LUNCH

14:30 - 16:00 PAPER SESSION

SESSION 1 – Ethnographies at the Museums and Art Galleries

Room: Sala de Reuniões 2

Chair: David Poveda (Universidad Autónoma de Madrid, Spain)

- ***Learning with the art museum: experiments in talking/writing ethnography***

Pat Thomson (The University of Nottingham, United Kingdom), Leanne Turvey, Alice Walton and Amy McKelvie (Tate Schools and Teachers team, United Kingdom)

- ***Exploring artistic work: an ethnographic approach of an artistic programme of the Performative Arts Service - Serralves Museum***

Luísa Veloso (CIES, ISCTE-IUL, Portugal) and Lígia Ferro (Instituto de Sociologia, Universidade do Porto, Portugal)

- *‘Changing Play?’ – young children, the artist and gallery ‘education’*

Anton Franks (University of Warwick / University of Nottingham, United Kingdom)

16:00 - 16:30 COFFEE BREAK

Sala de Reuniões 1 and 2 hall

16:30 - 18:00 PAPER SESSION

SESSION 2 - Ethnography & Teaching Practices

Room: Sala de Reuniões 2

Chair: Lúcia Ferro (Instituto de Sociologia, Universidade do Porto, Portugal)

- *Creative teaching practices: Beyond a superficial experience for all*

Maria Begoña Vigo Arrazola (Universidad de Zaragoza, Spain) and Dennis Beach (University of Gothenburg, Sweden)

- *The Pedagogy of Digital Auto-Ethnography and Reflective Practice: Creating Spaces for Reflexivity*

Joanna Neil (University of Glasgow & University Centre Blackburn College, United Kingdom)

- *Art as process, art as pedagogy: an auto-ethnography*

Diego de Santiago Delfín (Universidad Iberoamericana Ciudad de México & UNAM, Mexico)

18:15 – 19:00 *The Ancients of Apiao*, Documentary film

Room: Anfiteatro Nobre

Director: Josefina Buschmann / Producer: Jaime Coquelet / Research: Francisco Schwember (Pontificia Universidad Catolica, Chile) and Giovanna Bacchiddu (Pontificia Universidad Catolica, Chile) / Sound: Romualdo Castro / Editor: Josefina Buschmann / Assistant editor: Igancia Matus

June, 22

9:30 - 11:00 PAPER SESSION

SESSION 3 - Ethnographical Approaches to Arts Education and Theatre

Room: Sala de Reuniões 1

Chair: David Poveda (Universidad Autónoma de Madrid, Spain)

- *“House on Fire”: theatre, publics and territory*

Vera Borges (Dinâmia-CET, ISCTE-IUL & ICS, Portugal)

- *Ethnotheatre as a way to expand participant observation: kit of procedures for a prison ethnography*

Ricardo Seíça Salgado (CRIA, Universidade do Minho, Portugal)

- *A multilingual theatre in education project in Luxembourg City – An ethnographic case study in a primary school class*

Dany Weyer (Université du Luxembourg, Luxembourg)

SESSION 4 - Ethnographical Approaches to Urban Art

Room: Sala de Reuniões 2

Chair: Lígia Ferro (Instituto de Sociologia, Universidade do Porto, Portugal)

- *Neighborhood's reinvention? Ethnography of the Public Art Gallery at Quinta do Mocho*

Otávio Raposo (CIES-IUL, ISCTE-IUL, Portugal)

- *Writing on Walls - Engaging a dialogue through creative interventions in-the-streets by con-temporary ethnographic research and representation*

Véronique Van Grieken (FCSH-Universidade Nova de Lisboa, Portugal)

11:00 - 11:30 COFFEE BREAK

Sala de Reuniões 1 and 2 hall

11:30 - 13:00 PAPER SESSIONS

SESSION 5 – Ethnography & Learning

Room: Sala de Reuniões 1

Chair: Ana Luísa Veloso (CIPEM, Instituto Politécnico do Porto, Portugal)

- *In dialogue with rural schoolchildren, between art and life*

Giovanna Bacchiddu (Pontificia Universidad Catolica, Chile) and Francisco Schwember (Pontificia Universidad Catolica, Chile)

- *“Teaching ear playing: a case study”*

Alejandra Pacheco (Universidad de Sevilla, Spain)

SESSION 6 – What Room for Ethnography in Community Building?

Room: Sala de Reuniões 2

Chair: Pat Thomson (The University of Nottingham, United Kingdom)

- *Lost and Found. Ethnographic Researcher and Arts Practitioners getting lost and coming home.*

Harriet Rowley, Janet Batsleer and Chris Charles (Manchester Metropolitan University, United Kingdom)

- *Artistic and political work in community arts practice*

Rui Telmo Gomes (CIES, ISCTE-IUL, Portugal)

- *An insider perspective*

Linda Helmick (Indiana University, United States of America)

13:00 - 14:30 LUNCH

14:30 - 16.00 PAPER SESSIONS

SESSION 7 – Ethnography in(of) the City

Room: Sala de Reuniões 1

Chair: Lúcia Ferro (Instituto de Sociologia, Universidade do Porto, Portugal)

- *Narratives of trajectories and narrated routes in SQS 308 and Vila do Boa: utopias and dystopias in Brasilia*

Rafaela N. Marques, Mayume Melo Kanegae, Fernanda Müller (Universidade de Brasília, Brazil) and Marta Morgade (Universidad Autónoma de Madrid, Spain)

- *The ‘Public Kiosks’ of the Free art collective: Understanding new models of collaboration and evaluation in social art practice.*

Andrew Hewitt (University of Northampton, United Kingdom) and Mel Jordan (Royal College of Art, London, United Kingdom)

- ***An Attempt at Exhausting a Place in Lleida***

Quim Bonastra (Universitat de Lleida, Spain) and Glòria Jové (Universitat de Lleida, Spain)

SESSION 8 – Reinventing Ethnography

Room: Sala de Reuniões 2

Chair: David Poveda (Universidad Autonoma de Madrid, Spain)

- ***Ethnographic fieldwork using mobile technologies: case study of a Portuguese light festival.***

Manuel Garcia Ruiz van Hoben (CIES, ISCTE-IUL & ISUP, Universidade do Porto, Portugal)

- ***A ‘Cobra’, a ‘noble ear space’, and ‘a noise upstairs’: An ethnographic study of a Manchester improv night***

Geoff Bright and Anton Hunter (Manchester Metropolitan University, United Kingdom)

16:00 - 16:30 **COFFEE BREAK**

Sala de Reuniões 1 and 2 hall

16:30 - 17:00 Artist talk with the conference delegates: ***“Tracing and Re-tracing”***

Joanna Neil (University of Glasgow, United Kingdom)

Sala de Reuniões 1 and 2 hall

20:00 **DINNER**

June, 23

9:30 – 11:00 PAPER SESSIONS

SESSION 9 - Visual Ethnography

Room: Sala de Reuniões 1

Chair: Natália Azevedo (Instituto de Sociologia, Universidade do Porto, Portugal)

- ***Filmmaking education and enterprise culture: an ethnographic exploration of two filmmaking education contexts and their relation to bedroom culture and the creative workplace***

Rebecca Coles (University of Nottingham, United Kingdom) and Frances Howard (University of Nottingham, United Kingdom)

- ***International film festivals as a learning experience***

Tânia Leão (Instituto de Sociologia, Universidade do Porto, Portugal)

SESSION 10 – Ethnographic Approaches to Music & Dance Practices

Room: Sala de Reuniões 2

Chair: Gil Fesch (Instituto de Sociologia, Universidade do Porto & CESEM, FCSH-UNL, Portugal)

- ***The handing down of Fado: Explorations from an ethnographic perspective.***

Ana Gonçalves (Instituto de Ciências Sociais - ICS; Instituto Universitário de Lisboa (ISCTE-IUL), Centro em Rede de Investigação em Antropologia, CRIA)

- ***Auto-ethnographic reflections on 'flow' as a tool for music performance and learning***

Pedro Santos Boia (CIPEM/INET-md, Instituto Politécnico do Porto / IS-UP, Universidade do Porto, Portugal)

- ***Choir girls learning to sing and perform by forming a physical and social 'choir body'***

Margit Saltofte (Aalborg University, Denmark)

- ***Feeling the Spirits; Enchantment in Music and Dance in New Orleans Voodoo Cultures.***

Roos Dorsman (Université Libre de Bruxelles, Belgium)

11:00 - 11:30 COFFEE-BREAK

Sala de Reuniões 1 and 2 hall

11:30 - 13:00 PAPER SESSIONS

SESSION 11 - Ethnographical Approaches to Museum Education

Room: Sala de Reuniões 1

Chair: Pat Thomson (The University of Nottingham, United Kingdom)

- ***'Bodies', 'Minds' and the Ageing Self in Museum Education.***

Shari Sabeti (School of Education, University of Edinburgh, United Kingdom).

- ***A European Ethnography on Art Education revised: the cases of Tate Liverpool, Šiuolaikinio Meno Centras and Serralves Museum of Contemporary Art***

Rafaela Ganga (Institute of Cultural Capital, United Kingdom)

- ***Education and mediation in a contemporary exposition***

Daniel Gutiérrez-Ujaque and Carme Sebastián (Universitat de Lleida, Spain)

SESSION 12 – Ethnographical Approaches to Difference

Room: Sala de Reuniões 2

Chair: Rute Teixeira (Instituto de Sociologia, Universidade do Porto, Portugal)

- ***Cancer on paper: stories and objects of illness among women, spoken words, art and written science***

Susana Noronha (CES, Universidade de Coimbra, Portugal)

- ***Horta-oca: space for coexistence, housing, exchanges, learning and culture of ideas***

Lucia Vignoli (Universidade do Estado do Rio de Janeiro, Brazil) and Joana da Costa Lyra (Instituto Nacional de Educação de Surdos; Universidade Federal do Rio de Janeiro, Brazil)

13:00 - 14:30 LUNCH

14:30 - 16:00 PAPER SESSIONS

SESSION 13 – Etnography, Migrations and Arts

Room: Sala de Reuniões 1

Chair: Irene Serafino (Instituto de Sociologia, Universidade do Porto, Portugal)

- ***The impasse of the artist: ethnographic research and constraints of participatory work among female immigrants in Belgium and artisans in Northern Iran***

Rozita Dimova (Ghent University, Belgium) and Golnesa Rezanezhad Pishkhani (KASK/Royal Academy of Fine Arts Ghent & Ghent University, Belgium)

- ***Stuff from yonder / here i'm already fading away [coisas de lá / aqui já está sumindo eu]***

Ana Gandum (FCSH, Universidade Nova de Lisboa, Portugal & ECO, Universidade Federal do Rio de Janeiro, Brazil) and Daniela Rodrigues (CRIA, FCSH, Universidade Nova de Lisboa, Portugal)

SESSION 14 – Ways of Doing Ethnography

Room: Sala de Reuniões 2

Chair: Ana Luísa Veloso (CIPEM, Instituto Politécnico do Porto, Portugal)

- ***What's the point of stories? On making a case for critical ethnography***

Stephen O'Brien (School of Education, University College Cork, Ireland)

- ***The Actor's Body as an Agent of Transition between the Private/Public Sphere in Ingmar Bergman's "Autumn Sonata"***

Stella Papakonstantinou (Delos School of Acting, Athens, Greece)

- ***Choreographic and performative process of the choreographer-dancer in the choreo(autoethno)graphic soloist work "Inspiração". A practical study.***

Raquel Oliveira (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-md), Faculdade de Motricidade Humana (FMH), Universidade de Lisboa, Portugal)

16:00 - 16:30 COFFEE BREAK

Sala de Reuniões 1 and 2 hall

16:30 Performance **"Inspiration"**

Room: Sala de Reuniões 2

Raquel Oliveira (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-md), Faculdade de Motricidade Humana (FMH), Universidade de Lisboa, Portugal)

17:30 CLOSING SESSION

(Members of the organising committee)

Room: Sala de Reuniões 1

Abstracts

KEYNOTE SPEECH

Critical Arts-Based Research: Something Old, Something New, Something Borrowed and Something Due.

Carl Bagley, Durham University (United Kingdom)

The evolving genre of arts-based research constitutes a range of arts-derived tools as *something borrowed* from music, literature, painting, dance, installation, and drama, to be used by researchers at different phases of the research process, to encompass data collection, analysis, and dissemination. Arguably, its primary purpose is to provide evocative access to multiple meanings, interpretations, and voices associated with lived diversity and complexity. From a more critical perspective as *something due* or required arts-based research has the power to transpose researchers, participants, performers and audiences into spaces of awareness and action for social justice. As *something old* the keynote reflects on the extraordinary interdisciplinary arts-based auto-ethnographic work, *Life? or Theater? A Play with Music* by Charlotte Salomon (1917 - 1943) completed before her capture and execution in Auschwitz. Subsequently as *something new* the keynote moves to the present and the ways in which arts based techniques not dissimilar to those used by Charlotte Salomon have been adopted on the US-Mexican border with undocumented Americans of Mexican origin to tell and perform their co-created stories of resilience and resistance in the face of prejudice, discrimination and racism.

Learning with the art museum: experiments in talking/writing ethnography

Pat Thomson, The University of Nottingham (United Kingdom)

Leanne Turvey, Alice Walton & Amy McKelvie, Tate Schools and Teachers team (United Kingdom)

Experimental ethnographers such as Michael Taussig and Stephen Muecke⁽¹⁾ assert that an ethnographic project should not consist of stages – preliminary literature work, fieldwork, analysis and writing a final text. They argue that ethnography is always immanent; the ethnographer is not distanced and set apart from the world, but is rather *with* the world, inseparable and always *becoming* through living, talking and writing. Taussig and Muecke are not concerned with representation, as have been many anthropologists. They address the onto-epistemological processes of being *with* a particular place, people and things. Ethnography always, they suggest, needs to bring the specific place/ culture/ material world into the text, to become part of it.

In this paper we explore the Taussig/ Muecke argument looking at the talking and writing we have done to get her as part of a collaborative six-year ethnography *with* learning programmes at Tate. Over this time period, we have been engaged in a long conversation generating ways to talk/think about gallery education. This has led us to writing as montage, using different writing voices, images, snatches of theory and extracts from field notes. We aim to talk and write in ways that *are* the learning in, with and through contemporary art - non-linear, always incomplete and in the middle, and a mix of the sensory, affective and critically reflective. The results of this experiment have produced our first major publication, *The Lexicon*.

Exploring artistic work: an ethnographic approach of an artistic programme of the Performative Arts Service - Serralves Museum

Luísa Veloso, ISCTE-IUL, CIES-IUL (Portugal)

Lúgia Ferro, Instituto de Sociologia, Universidade do Porto, ISCTE-IUL, CIES-IUL (Portugal)

This paper aims at discussing our presence, as social scientists, on a process of artistic creation. Taking as study case a set of five artistic works created specifically to an artistic programme of the Performative Arts Service of a Portuguese contemporary art museum (Museu de Serralves) related with an exhibition that took place from 1 November 2014 to 1 February 2015 – “THE SAAL PROCESS: ARCHITECTURE AND PARTICIPATION, 1974-1976” – we reflect on the role played by us in the configuration and structure of the process of artistic creation, considered as a relational process and practice. Mainly interested in the process, we propose to discuss the adoption of an ethnographic approach focusing on: i) the relation between the artistic work with the theme of the exhibition, namely how artists include the SAAL process in their proposals; ii) the relation between the various moments and proposals set by us, as researchers and the artistic outputs; iii) and the role played by us in the process of artistic creation.

The exhibition had as main theme the SAAL, a unique experience and political programme held in Portugal after the implementation of democracy, in April 1974. SAAL was a national public programme aiming at improving the housing conditions of the Portuguese population that had the particularity of being a process where architects, the populations and civic associations were full participants in the discussion of the design projects. The defy to the artists was to create an artistic work taking SAAL as a starting point.

To develop our discussion, we worked on the following sources: i) field notes from both social scientists focusing, in particular, on the process, namely, meetings, workshops, visits and informal meetings; ii) a set of interviews with the artists and the curators; iii) documents about the exhibition, the theme of the exhibition, the artistic works; iv) a

focus group with the artists and the curators; v) and the public presentations of the artistic pieces.

‘Changing Play?’ – young children, the artist and gallery ‘education’

Anton Franks, University of Warwick and University of Nottingham (United Kingdom)

This paper reports and reflects on ongoing research into ‘Changing Play’, one strand of a community-based arts education programme (‘World Without Walls’) organised by Education Curators at Serpentine Galleries in London. For Changing Play, curators commission artists to work with children and staff at a Children’s Centre nursery for under-5s from a culturally and economically diverse population, located in inner-city London. For this iteration of Changing Play, the commissioned artist, Albert Potrony, provided a range of scrap and selected building materials for children to play with inside the nursery and in a play area outside for two-hour sessions over a period of four weeks. Serpentine’s Education Curators and the researcher participated in the sessions alongside the children, and intermittently nursery staff joined in. After the sessions, the artist, curators and the researcher met together to reflect on sessions and to feed into planning others. Still and moving digital images, sound recordings and written notes documented the project. An ethos of the necessity for the project to be child-led as much as possible was emphasised by Education Curators. Research here is guided, therefore, by the principle of augmentation – in broad terms, looking for actual and potential positive outcomes of the project. How does the work of the project contribute to the experience of the children, the children’s centre’s staff, the artist and the education curators? Is it arts education and, if so, in what ways? How might participatory, community based arts projects curated by galleries contribute to individual, social and cultural development in a particular urban community?

Creative teaching practices: Beyond a superficial experience for all

Maria Begoña Vigo Arrazola, Universidad de Zaragoza (Spain)

Dennis Beach, University of Gothenburg (Sweden)

This paper considers the use of art in school based on a two-year investigation using participant observation photography, video recording and interviews with teachers and pupils.

Contribution: Most research on art in school is done within the subject of art itself, on the product rather than the process and the subjective effects. However, the present research is different. It has looked at the use of art outside the school subject of art itself,

in other subjects of the school curriculum, as a means to deepen understanding and to enhance personal relevance and participation. These were recognized use-values given to art by teachers in the school. Artistic expression and interpretation were described as a way of recognizing, giving space to and appreciating children's culture and values and supporting their emerging subjectivity. By engaging both the heart and the intellect in the development of positive subject identities art was felt to be able to overcome social distance when trying to create feelings of commitment and belonging.

Two approaches to art in school emerged. Their differences related to how art was used either as a means of intellectual elaboration or as a form of sentimentality. The use of art in the school context was in all examples seen to be distinctly linked to one or the other of these dimensions, sometimes both, and the paper elaborates, with the help empirical analysis, on how this worked out in practice in terms of the development of reflections and critical subjectivities that developed. Based on this the paper will discuss the relationship between creative teaching practices through the art, the context of school, and how these factors interact to influence the processes of inclusion and exclusion of pupils in school and the development of positive subject identities there.

The Pedagogy of Digital Auto-Ethnography and Reflective Practice: Creating Spaces for Reflexivity

Joanna Neil, University of Glasgow and University Centre Blackburn College (United Kingdom)

This paper presents 'Seeing Practice', an ethnographic research project which focused on students' empowerment through digital auto-ethnography to observe their own creative practices. It also discusses how the 'Seeing Practice' ethnography has informed and developed the authors approach to her teaching practice.

The project, aimed at HE arts students, ran between November 2015 to September 2016. It was presented as an opportunity to use digital technology tools and platforms to self-observe, which framed students as researchers into their own practice within a digital auto-ethnographic methodology. Participants adopted methods to document their thoughts and making processes using Go-Pro headcams, voice recorders, camcorders, and private and public online spaces.

Ethnographic practice is a highly reflexive methodology. Although using digital tools and platforms this reflexivity 'does not necessarily take a different form to that which it would take in any other ethnographic process' (Pink et al 2016:12); some of the findings indicate that certain affordances of these digital technologies enabled students to approach their creative practices with increased independence, self-awareness and reflexivity. Reflecting on what it means to be a researcher of their practice encouraged curiosity, and

through these inquiries, insight into their practices. The ethnographic framing of the project contextualised arts practice *as a culture*: to become part of, immersed in, and something to gain an understanding of. Through their own discoveries students considered how to and where to locate themselves in this culture, partly to support their transition from student to practitioner and help them to create their own spaces for reflection.

Mid-point and summative in-depth interviews are currently forming an ethnography of these student experiences and how they used technologies for their reflection and professional development. These interviews and tutorials became additional spaces for students to make sense of their experiences and recordings were shared for students' on-going reflection.

Art as process, art as pedagogy: an auto-ethnography

Diego de Santiago Delfín, Universidad Iberoamericana Ciudad de México and
UNAM (Mexico)

In this paper I want to talk about my relation with art as a pedagogical process and the polysemy of the art, pedagogy and ethnography in which are involved. I'll use the autoethnography to talk about this process which I've been part and identify as the situation that defines and redefines my ideas and practices; what delineates me as a sculpture teacher in the Faculty of Arts and Design, in the Academia de San Carlos, of children in Chiapas and in my process of doing my anthropological research and other personal work.

My relation with art begins with my family (my parents studied visual arts). My formation was inscribed within the classical academic canons of art. I learned drawing, sculpture, stamp and painting. But, then, I entered the Faculty and there I got faced with theories and practices who dismantled my whole previous conceptions. I liked the theory but liked the technic and practice too and, in the academic discussions, most of the time it feels like you have to choose just one side, a side that supposedly cancels the other. But the art is not just about technic or just about theory, it's about both: thinking by doing. It's a process to apprehend the world and when you do this you can manifest as an active changer subject.

Joseph Beauys said that "each man is an artist" and to be a teacher was the best artist work he ever done. The idea that art could be a way how people can change the world, assuming art as a critical thinking trigger or knowledge expander (Camnitzer, 2012), is right now what we have to retake because art as process allows us to redefine our preconceptions of the world and at the same time change those and the world.

“House on Fire”: theatre, publics and territory

Vera Borges, Dinâmia’Cet, ISCTE-IUL and ICS-ULISBOA (Portugal)

In 2010, Markusen and Gadwa characterized “creative placemaking” as a process whereby multiple partners shape the physical and social character of a neighborhood, town, city around arts and cultural activities. A prominent ambition of creative placemaking, they wrote, is to “bring diverse people together to celebrate, inspire, and be inspired.” This suggests that arts are devoted to community and invite people to participate. Since then, creative placemaking has been expanding; and organizations and publics are reinventing themselves (Markusen and Brown, 2014). The phenomenon results from the organization and production for arts work that rely on countless networks of cooperation and intriguing collaborative contexts (Kester, 2011; Borges, 2016). The artistic networks are getting larger and larger; and, at the same time, artistic activity and actions are becoming increasingly localized. Local authorities and theatres have broadened the definition of culture they are willing to make available to citizens. It has become a more anthropological definition, one that can foster cultural identity and the diversity of citizens and their interests; also, one that articulates cultural policy with education, urban and social policy, activism and social problems (Menger, 2015; Borges, 2017). In this paper, we will use the international “House On Fire” (ten countries, theatres, festivals) to describe the Portuguese context with the aim of extracting the meaning of what is relevant to *Teatro Maria Matos*, their publics and local community. Finally, inspired by C. Bastos (2001), S. Dias and T. Lopes (2014), we will do in-depth fieldwork and ethnographic observation, and we present a micro-ethnography of an artistic practice, with participating publics, and the relations with territory.

Ethnotheatre as a way to expand participant observation: kit of procedures for a prison ethnography

Ricardo Seíça Salgado, CRIA, Universidade do Minho (Portugal)

Ethnotheatre is an art-based methodology relating ethnography and theatre. It’s a method to dramatize personal, cultural and social observations and arguments of real life in a given context. Working with and about the life of others, ethnotheatre may stand simultaneously as object and methodology of the ethnographic practice. It combines collection of data, interpretation and analysis with research action. On the other hand, it has the potential to empower the participants of the research, enabling social action as a definitional ceremony.

Methodologically speaking, ethnotheatre expands the possibilities of the fieldwork techniques when traditional methodologies are intrinsically limited by the nature of the research context, as it happens in a prison, where you're limited to formal interviews. Also, it is widely known that different theatre methodologies have different laboratory procedures. They activate different cognitive mechanisms as well as affective potential. Each theatrical methodology triggers different modes of relating with oneself and the world. So, on the one hand ethnotheatre ensures the way into the context we want to work with, on the other hand different theatre methodologies may also allow distinct collection or quality of ethnographic data. I'll take the ongoing ethnotheatre research project in a prison where we'll create a show about living in a prison yard, as I look for micro-resistances that inmates come up with to deal with this strictly ruled context.

By controlling the theatrical and ethnographic methodologies I propose to think the quality of the ethnographic data, composing a kind of ethnographic kit to work with this methodology, discussing points such as: the change on the entrance into the fieldwork; the changes on the ethnographic notion of interview; the changes of the researcher roles on the field; the interlocutors expectations about the working process and their motivation to participate in the research; how fieldnotes replicate themselves in texts, images, performances; and how the modes of registration and documentation replicate and metamorphose in different modes of expression.

A multilingual theatre in education project in Luxembourg City – An ethnographic case study in a primary school class

Dany Weyer, Université du Luxembourg (Luxembourg)

In Luxembourg, 50 percent of the primary school population have a migration background. The official trilingual language-in-education policy (Luxembourgish, French, German) is enriched and made more challenging by the home language(s) of the pupils with migration background. Against this backdrop, the question of how to deal productively and creatively with the dynamics of linguistic and cultural diversity is crucial. Arts education offers potential benefits to actively and collaboratively learn and engage with "otherness". In this context, theatre is specifically heralded as a powerful pedagogical tool for teaching and learning (foreign) languages and intercultural competence. Drawing on data collected during a seven-months ethnographic investigation (November 2016–May 2017), this presentation explores the development of a multilingual classroom theatre project in a primary school class (pupils aged 10) in Luxembourg City. From the allocation of roles to the final public performance, video ethnography (Pink, 2007) has been employed as important part of the data collection. More specifically, I will focus on a preliminary analysis on the ways theatre can act as a powerful teaching and learning tool and on its ability to facilitate the contextually-

situated, dynamic and authentic use of language(s) while at the same time challenging a culture of monolingual teaching and learning (Pakkar-Hull, 2014).

Neighborhood's reinvention? Ethnography of the Public Art Gallery at Quinta do Mocho

Otávio Raposo, CIES-IUL, ISCTE-IUL (Portugal)

Quinta do Mocho, located in the city of Loures, has become known by the media as one of the main “problematic neighborhoods” of the metropolitan area of Lisbon, a label based on the alleged relationship of its young residents with drugs trafficking and violent crime. Nowadays, the reasons that made Quinta do Mocho newsworthy have become different, as the neighborhood was converted into the largest open-air urban art gallery in Europe, with more than sixty pieces of graffiti decorating this social housing, where about three thousand people live. Incorporated in the Public Art Gallery (GAP), this project began in September 2014, within the urban art festival called “O Bairro I o Mundo”, organized by the Teatrolbisco Association and the Loures City Council. If this project of artistic intervention is changing the Quinta do Mocho image from outside, it is important to find out how the inhabitants, the overwhelming majority coming from former Portuguese colonies, are dealing with these changes. Will the population become involved in the artistic intervention that is developing in the neighborhood? To what extent with the valorization of the neighborhood through art be capable of reconfiguring the place of its residents, especially the young people, in the hierarchy of the city?

Based on an ethnographic accompaniment to the guided tours that the young people carry out in the neighborhood, I will reflect on the art, the segregation and dynamics of political-citizen engagement. If artistic expressions are an excellent way to get around the segregations and stigmatization process among the subaltern classes, it is important to discuss its limits, as well the political instrumentalization of art to approaching social problems.

Writing on Walls - Engaging a dialogue through creative interventions in-the-streets by contemporary ethnographic research and representation

Véronique Van Grieken, FCSH-Universidade Nova de Lisboa (Portugal)

The world of street art is a world full of controversies, labelled by the performer, his/her performance/piece, the audience, the authorities and institutional organizations. It is an interesting (sub)culture where symbolism and communication reveal many issues for a practical as well as ideological debate. By focusing on several performers¹ and projects, I tend to demonstrate to “[...] use art as a form of social mediation”² (Ferro in Cordeiro,

Ferro, Sieber 2012:277). Within my research I aimed at revealing an outdoor field of creative interventions (ref. street art, graffiti, urban art...), but also in highlighting how streets can be a more ephemeral, creative, expressive and accessible platform for ethnographic research to represent data. This is to combine the symbolical trilogy of process (ethnographic fieldwork), product (collaborative art projects/exhibitions/creative interventions in-the-streets), and people (engagement, involvement and commitment of the people you present and represent) in words and images, in different materials, in different locations.... to translate topics with a certain collective thought that are sometimes “more difficult to express with words”³ (Coemans & Hannes 2016). But also to express the diversity of narratives and experiences into a more interactive, interactive, interconnected manner. Especially in urban public space these interventions can give meaning to the everyday encounters, and they can create a(n) (intercultural) dialogue.

In dialogue with rural schoolchildren, between art and life

Giovanna Bacchiddu & Franciso Schwember, Pontificia Universidad Catolica (Chile)

This paper/audiovisual contribution reports on the collaborative ethnographic experience in a small rural school of a multi-disciplinary team comprised of an anthropologist and an artist/Education PhD candidate.

Due to the long-term experience of the anthropologist with the field site – Apiao, a small, rural island in southern Chile, with 700 inhabitants of indigenous origin, this setting was included in the 2nd edition of the successful Chilean project ‘Dialogos del Reconocimiento’. The project aims at combining the expertise of several dyads of an anthropologist and an accomplished artist in chosen indigenous settings, where each dyad interacts with the local community. The artist will eventually produce a work of art based on the interaction with the community. The project includes the making of a documentary; the team was thus joined by two technicians that filmed and recorded the school activities prompted by artist and anthropologist.

The anthropologist and the artist/educator spent a week in the school premises with the 30 schoolchildren (4 to 12 years old), sharing with them time, space, conversations, and engaging them in several artistic activities and creative practices. This paper will report on the ethnographic findings of the collaborative, multidisciplinary experience from both the anthropologist’s point of view, formed after 15 years of research, and the artist/educator, who contributed his expertise, and unique glance on the data. The paper will include visual data and a section of the documentary produced during the research experience in the school. Some of the themes that emerged were: a discrepancy between the children’s independence at home and the dependency on the teachers’ instructions;

the children's passionate interest in activities that resembled their regular home activities, and their ability to relate to the artist/educator as a friendly authority figure.

Teaching ear playing: a case study

Alejandra Pacheco, Universidad de Sevilla (Spain)

In 2013, Baker and Green published the results of a "case-control" study about ear playing practices in the instrumental lesson (Baker&Green, 2013), involving reflections about the students (Vargarigou&Green, 2014), and the participant teachers (Varvarigou, 2014).

Recently, this research has been replicated in some music schools in Sevilla (Spain). The aim was to consider how different cultural, educational and economic context may influence the results of Baker and Green, and to avoid some of the problems found in their research. During this replication, a close attention was paid to the way teachers approached this ear playing practice in their lessons.

In this paper, we present the results of this enquiry. During five months, we have studied three different cases, all of them classical-trained wind instruments teachers in the same school of music. All of them found that helping their students to play by ear was challenging. Our aim is to show how they found different ways to help their students, and themselves at the same time, to play by ear within a formal learning setting.

We have applied a qualitative research methodology, obtaining data from initial and final questionnaires, interviews to teachers and students, and the participant observation of the lessons. Being the lessons the main data source, we have developed a conversation analysis, including multimodal analysis, of the recordings. The codification of the data obtained and their analysis has been made using Atlas.ti 7.

The results show how teachers find their own way to interact with the students in a practice they don't feel comfortable with (at least at the beginning), and may be of some help to those teachers facing similar situations in their classroom. We also connect these results to the students' perspective, and also to the results offered in the former research by Green, Baker and Varvarigou.

Lost and Found. Ethnographic Researcher and Arts Practitioners getting lost and coming home.

Harriet Rowley, Janet Batsleer & Chris Charles

Manchester Metropolitan University (United Kingdom)

The relationship between arts practitioners, researchers, youth and community workers, social workers and young men living vulnerable and unhoused lives in Manchester City Centre is a complex and enduring one, dating back to the establishment of The Blue Room (now The Men's Room) a decade ago. Between 2008 and 2010 using participant observation, Batsleer conducted an evaluation of The Blue Room, a combined arts and social work pedagogic space. In a later publication (2011) she explored the potential for arts-based strategies to open up communicative possibilities including those of advocacy, recognition and compassionate witnessing (Weingarten, 2000) as opposed to the tokenistic and controlled possibilities of giving voice awash in formal education and youth-based participation projects (Arnot and Reay, 2007).

In the most recent phase of the relationship, Rowley has undertaken eight months of ethnographic research through the Partispace Project, an EU horizon 2020 project investigating spaces and styles of youth participation across eight countries. In conjunction with this, an action research project was funded (EU and Kew Gardens) and co-designed with the then lead for creative engagement, Chris Charles. Chris was interested to provide progression opportunities by enabling a small and experienced core group of project participants to lead on an artistic project rather than work to a design created by an arts practitioner. Lost and Found aimed to highlight a series of critical issues facing the street homeless community in Manchester through a series of installations formed as planters with light boxes. The project culminated in a series of walking tours led by the artists where the installations were placed around the city centre and a film documentary was made.

The ethnographic research process was one of socio-cultural accompaniment and this process will be presented and analysed in the paper. It will further explore ideas of advocacy, recognition and compassionate witnessing to develop an account of the forms of relationality within the Men's Room as a network of actors. Building on this conceptualisation, it will ask whether this form of practice can be seen to constitute an address to epistemic injustice and will consider the forms of public and of politics (Hickey-Moody, 2013) to which this project points.

Artistic and political work in community arts practice

Rui Telmo Gomes, CIES-IUL, ISCTE-IUL (Portugal)

Over the last few decades, important social intervention programs have been developed based on local artistic projects, led by youth cultural associations. Such projects usually reinforce community participation in social contexts of poverty and social exclusion. At the same time, they have been one of the areas of multicultural affirmation in Portuguese society through different artistic languages.

This paper presents different case studies of community art projects in an ongoing ethnographic research around Lisbon and reflects on the importance of artistic rituals as a transformative experience and a mobilizing factor in processes of identity construction and political participation of marginalized populations.

Two main analytical hypotheses are discussed: professional careers combining artistic practice, cultural mediation and political activism; political protagonism of youth cultural associations at local level, combining strategies of cooperation with other agents and institutions, notwithstanding possible weaknesses and limits of their action.

An Insider Perspective

Linda Helmick, Indiana University (United States of America)

Abstract This study arose from a personal concern for equity in art education and a strong belief that art allows us to tell our story through the most human of expressions; the visual celebration of color and line. Emergent questions embody my exploration of a Black/cisgender/feminist/teaching artist, immersed in community art as an insider, juxtaposed against myself, a White/queer/middleclass/researcher/artist/teacher, whose praxis falls within the constraints of formal education. Artists who teach in the community hear the authentic voices of its members, work with diverse populations, and believe that teaching and learning are vital to humanity beyond the classroom. I relied on a qualitative critical ethnographic approach, and my ontological and epistemological underpinnings rest in feminism and the adoption of constructivist grounded theory (Mills et al, 2006). I chose an inquiry of multiple truths and adopted “a position of mutuality between researcher and participant in the research process” that enabled cooperative meaning-making, giving new understanding to old ways of thinking (Mills et al, 2006, p. 1). My position, as one who is deeply concerned about the way art is taught and considered in urban neighborhoods, was impossible to separate from the process of narrative interaction and interpretation. This study provides empathy and understanding for

challenges faced by teaching/artists who choose to work and immerse themselves in the community with the hope of creating change through art. This study illuminated a savior mentality that is often present when outsiders hold the belief of coming to the rescue. A mentality that reifies the hierarchy of race and class rather than alleviating it, and built on a discourse of deficit rather than asset (Brown, 2013). This study benefits those who have an interest in critical community work and may be relevant to community teaching artists who locate themselves within this artist's story.

Narratives of trajectories and narrated routes in SQS 308 and Vila do Boa: utopias and dystopias in Brasília

Rafaela N. Marques, Mayume Melo Kanegae, Fernanda Müller, Universidade de Brasília (Brazil)

Marta Morgade, Universidad Autónoma de Madrid (Spain)

Brasília was planned and built with the intention of providing an ideal, democratic urban space for its inhabitants. It was inaugurated as the capital of Brazil in April 1960. We developed an ethnographic study that explores contrasts of two neighbourhoods in Brasília 24 kilometres apart: *Super Quadra Sul 308* (Administrative Region of the Pilot Plan) and *Vila do Boa* (Administrative Region of São Sebastião). We conducted interviews with different people who live or work in *SQS 308* and *Vila do Boa*. They shared their routines, experiences and life histories, and also guided us on routes in their neighbourhoods. The narratives accompanying the georeferenced routes prompted a subsequent photographic documentation. Achutti (1997) emphasizes the use of photography as an image-based narrative capable of preserving data and converging cultural information about the group being studied for the reader. Each route suggested by the subjects was analysed, exploring the respective neighbourhood's internal and external relations. The photo-ethnography and the images of each georeferenced route, resulting from narratives of their trajectories and the narrated routes, were contrasted with the notions of utopia and dystopia that stemmed from the contemporary spatial dynamics of Brasília. The relationships between words, photographs and representations of the routes incorporated the subjects' memories and the communities' histories. Thus, the combination of an urban and sensorial ethnography showed potential for the identification of similarities and differences, as well as for the understanding of the cultural specificities of each context.

The 'Public Kiosks' of the Free art collective: Understanding new models of collaboration and evaluation in social art practice.

Andrew Hewitt, University of Northampton (United Kingdom)

Mel Jordan, Royal College of Art, London (United Kingdom)

Existing qualitative studies into the value of 'participation in the arts' tend to be from a traditional empirical-sociological perspective and do not take into account the value of these projects as part of urban studies strategies, or the art historical concerns and contexts of art practice. Other studies are located from within an art history discipline where scholarship is focused on participatory art practices that accomplish a significant work of art, discounting the social relations attained during the project and resorting to a traditional art historical analysis of discrete objects. We believe that these approaches fail to capture the complexity, significance and value of social art practices. Moreover many interdisciplinary projects look at the question of value in participatory artworks by proposing measuring tools or evaluation research, which we think tend towards 'quantifying' value, rather than mapping the diversity of meanings the idea of 'value' could have. We claim that is crucial to understand artworks as having various forms of value depending on their context and function.

This paper attempts three things:

1. It calls for the recognition of art as a form of opinion formation and therefore proposes that the interdisciplinary partners in a project can share political and social goals. Hence artworks are not instrumentalized for their visual ethnographic qualities and are considered in relation to contemporary arts histories and practices.
2. It explores, through a case study example, the collaborative use of the Social Kiosk II (Free art collective) as a means to carry out a qualitative survey by the Centre for Democratic Practices, University of Northampton.
3. It seeks to promote a combination of ethnographic, art practice and art historical methods to recognize the types of knowledge produced during the production and reception of artworks.

An Attempt at Exhausting a Place in Lleida

Quim Bonastra & Glòria Jové, Universitat de Lleida (Spain)

The construction of places has meant, historically, to delimit spaces well and to attribute them values and a symbolic load from a series of common elements that are able to give security to the subjects that inhabit them. These limits are not only those lines that administratively demarcate space, which leads us to the concept of territory, but we must extend them to all those whose points have some common property related to human activities and the construction of meanings. Spaces are, therefore, those "extensions" that do not possess the mentioned symbolic delimitation fruit of the activity and the human experience in them.

In 1974, within the broad framework of his *Lieux* project (which coincides with the aesthetics and the methods of conceptual art that were being imposed on the international stage at this time) Georges Perec conducted an experiment titled "An Attempt at Exhausting a Place in Paris". This project, using the ethnographic method, consisted in recording the most minute details of what happened during three days in October in the Saint-Sulpice square in Paris, in order to apprehend daily life through the scrutiny of the infra-ordinary.

In November 2016, and after reading several passages of Perec's text, were produced the ethnographic experiment mentioned with the students of the subjects "Geography and History of Catalonia" and "Processes and Socio-educational Contexts II" of the primary education degree of the University of Lleida (Spain) in one of our university's campuses. After this first activity we worked with the information collected by students around the concepts of space and place and experimented with various ways of organizing the information collected on campus. The conclusions reached help us to reconceptualise the concepts of space and place through Deleuze and Guattari's concepts of smooth and striated space and show us how the work that Perec performed is an individualising and subjectivising line of flight that the author uses against the totalitarianism, the dogmatism and the orthodoxy of the collectively enunciated places.

Ethnographic fieldwork using mobile technologies: case study of a Portuguese light festival.

Manuel Garcia Ruiz van Hoben, CIES-IUL, ISCTE-IUL / Instituto de Sociologia da Universidade do Porto, ISUP (Portugal)

This communication aims to share some of the results of the fieldwork undertaken during the Light Festivals that integrate Spectrum Network 2016. Spectrum program is based on a cooperation between five European countries - Croatia, Slovenia, Poland and Portugal - whose artists are called to present light artworks involving local communities in an educational and participatory perspective. Light Art Festivals have gain special relevance since they have been adopted by many City Councils to reactivate their municipalities, thru this ephemeral –or semipermanent- artistic implementation in public space. In addition, these events have opened an emerging new kind of cultural tourism, based on a very specialised public.

This study is based on in-depth interviews with light-artist and light-festival curators, as well as a longitudinal audio-visual review of the events developed from 2008 to today by using netnografic methods.

This ethnographic work tries to extend the age-old question of what is art (focusing on applied light art), what is its usefulness, its benefits for the municipalities -in which these types of festivals are deployed- and its perceived value. Furthermore, this work tries to question if light festivals are a simple trend or the events of light will last in time.

A 'Cobra', a 'noble ear space', and 'a noise upstairs': An ethnographic study of a Manchester improv night

Geoff Bright & Anton Hunter, Manchester Metropolitan University (United Kingdom)

“The basic premise is that anyone can turn up and join in by putting their name in the hat. Names are pulled out, ensembles formed, and hearts broken”.

From Noise Upstairs web page

This paper arises from an ethnographic study carried out by Geoff Bright in collaboration with Anton Hunter in 2016-17 as part of the EU funded project: *Partispace: A Study of the Styles and Spaces of Young People's Participation across Seven European Cities (2015-18)*. The central research question of Partispace is how people under 30 years of age participate differently across social milieus, educational settings, and youth cultural scenes; what styles of participation they prefer, develop and apply; and where participation takes place, in what spaces. As part of the research a series of ethnographic

studies have taken place. The paper addresses one such study, which focusses on a vibrant free improvised scene music curated by Anton Hunter and others in Manchester, UK, around a monthly participatory performance event brought together by the improv collective called *The Noise Upstairs* (NU).

Now in its tenth year, NU brings together participants in a mix of ad-hoc and pre-planned sonic improvisations. Participants cite a mix of socialising, continuing musical education and the promise of free improv as a satisfying musical form, as their reasons for attending. Self identification as a 'collective' attests to a practice of non-hierarchical relationships and, like the tongue in cheek reference to NU being a somewhat dangerous place for reputations, signals an egalitarian approach to free-improv. A key emergent aspect of the ethnography points to how NU's informal educational aspect is positioned in relation to the formal and often highly hierarchical education spaces of the music academy and conservatoire, and the often highly competitive nature of professional musicianship. The paper develops that problematic in light of the joint authors' participation in two preparatory 'workshop' sessions and a subsequent public performance of John Zorn's large-scale improvisation 'game' piece, *Cobra*.

Filmmaking education and enterprise culture: an ethnographic exploration of two filmmaking education contexts and their relation to bedroom culture and the creative workplace

Rebecca Coles & Frances Howard, University of Nottingham (United Kingdom)

Filmmaking education has never been firmly integrated into schooling and is now suffering from cuts to youth and arts education budgets. It continues to exist only by drawing on creative industry and cultural consumption practices as well as state funding. In this paper, we explore how filmmaking education models entrepreneurial subjecthood and how this is ensured by the necessarily enterprising nature of filmmaking education contexts themselves in times of austerity.

The two snapshots presented in this paper are taken from doctoral ethnographic research around non-formal arts education practices: an accredited programme, the Young people's Arts Award delivered in youth organisations and a context, an 'art-house multiplex' cinema in the same city, which houses café-bars, a collection of creative industry companies and an education department. The first study is interested in the relation between the Arts Award projects and their participants' bedroom culture and the second study in the constitution of education domains in relation to the creative workplace.

Bringing together these concerns – which have arisen from our different engagement with different sites – we further consider how, in the context of austerity, both

filmmaking education contexts were drawing on domains outside of that education. We argue that these cases of filmmaking education support young people to develop their creative practice and introduce them to the possibility of work in the creative industries but, because of the enterprise culture in which they are entangled, do not have the freedom to engage deeply with filmmaking as a form of meaning-making.

International film festivals as a learning experience

Tânia Leão, Instituto Sociologia, Universidade do Porto, IS-UP (Portugal)

The 1980s were a turning point on the globalization of film festivals. At the end of the 20th century, several researchers started questioning the saturation of the film festivals' circuit, using terms such as *festivalomania* or *festivalization* to define the phenomenon.

In Portugal, there's been a permanent hiatus in the effects of globalization. Therefore, the consequences of the institutionalization of film festivals have only recently begun to be discussed.

The need for sources of funding and the requirement of reaching an excellent numerical performance (consubstantiated in a prodigious number of sessions, premieres, spectators, guests, and so on) has made some larger festivals tread questionable paths.

The exhibition of films that constitute true alternatives to the circuit of commercial exhibition, for example, isn't always considered. And the pedagogical responsibility of film festivals is thus weakened. It is common, for instance, to observe unsustainable consumption dynamics being encouraged. Some film festivals, however, seek to compensate for this gap by investing in educational projects for younger audiences.

Based on two case studies we have developed in recent years in two portuguese international film festivals – “Curtas Vila do Conde” and “IndieLisboa” – we propose to reflect on the true role of contemporary film festivals and their relationship with their audiences.

Our research combined both quantitative and qualitative approaches to unravel the interdependent bonds existent in those complex contexts. An ethnographic and rhythmanalysis inspired approach was also favored, seeking to observe / register places, objects and symbols, people's activities and behaviors, verbal interactions, rhythms or context dynamics, and the way they interfered with the learning and reception process.

The handing down of Fado: Explorations from an ethnographic perspective.

Ana Gonçalves, ICS; ISCTE-IUL, CRIA (Portugal)

In this paper proposal, I intend to explore the cultural transmission of Fado, especially emphasising the family rooting in this musical genre. The central argument is that Fado seemed to some fadistas (Fado performers) a part of daily family life that they could appropriate for themselves, as it was, from very early on, omnipresent and unavoidable in family relational networks and/or in the background soundtrack in the domestic environment and/or in the discography available and/or the musical instrument available and/or the habits of attending Casas de Fado and other performances. In other words, the dominant emphasis was placed upon processes of cultural impregnation and cultural emulation, more than any true and intentional musical learning process (“you can’t teach Fado and it can’t be learned”, is a commonplace in Fado circles), resulting in strengthening experiences taking place in a socio-cultural ambience that understands and encourages the incidence of a Fado vocation. Hence, the social environment may not be conceived of as neutral even while a “naturalising” and “a-social” perception of musical vocation frequently prevails: giving oneself up to Fado occurs as if some blood-bound imperative (“Fado runs in my /runs in our veins”) or out of birthright (“you cannot simply become a fadista but you’re rather born a fadista” as the lyrics go to “Fado Antigo (Antique Fado)” by Martinho d’Assunção and an attitude commonly encountered among many Fado singers, players and lovers. The analysis will draw on data from a fieldwork conducted in Lisbon within the last years, with a sample of Fado's families.

Auto-ethnographic reflections on ‘flow’ as a tool for music performance and learning

Pedro Santos Boia, CIPEM/INET-md, Instituto Politécnico do Porto & IS-UP, Universidade do Porto (Portugal)

This presentation results from an auto-ethnographic study of ‘flow’ (Csikszentmihályi 1990, 1996) – or ‘being in the zone’ [*bitz*] – experiences in music performance, specifically in viola playing. Conceiving ‘flow’ as a cultural and social phenomenon rather than just an individual state (Jordan, McClure & Woodward, 2017), this case study intends to increase our understanding of aesthetic experiences that occur when playing a music instrument. It investigates the bi-directional exchanges between music performance and *bitz* by focusing on the following questions: (i) what aspects of the instrument and the music afford or help ‘push’ me into the zone while playing; and (ii) conversely, how *bitz* may be a resource to make explicit or creatively ‘figure out’, explore and construct the instrument’s emergent aesthetic possibilities, as well as those of the score and the music

itself for performance and meaning-making. I started by writing down a diary with the impressions of my bitz experiences in viola playing. Afterwards these notes were subjected to systematic analysis and turned into a narrative. Besides the theoretical and empirical interest, this study has simultaneously a practice-led, applied aspect, as one of the objectives is to learn about the potential usefulness of *bitz* as a tool for the intentional exploration of the affordances of musical instruments and music performance, and to increase effectiveness in learning how to play an instrument. As such, I reflect on how *bitz* may facilitate the acquisition of skills and the development of musicality; more generally, I wish to think how *bitz* may be empowering for musicians as a source of socio-aesthetic agency that contributes to the construction of musical performance, aesthetics and identities.

Choir girls learning to sing and perform by forming a physical and social 'choir body'

Margit Saltofte, Aalborg University (Denmark)

During an anthropological fieldwork at Jutland Singing School (Denmark) I observed how the experienced girls' choir members develop knowledge of the singing body and of the choir as a social and performing community. They have developed their social and bodily implanted knowledge (Ingold 2010, 2011) during their years as part of The Jutland Singing School. When they began at the junior choir by forming the physical and social formation as a choir and a choir singer their community of practice (Wenger 1998) started taking its form. It is both a bodily and social experience and process supported by the teaching at the singing school and by the rehearsal and performances which is a growing part of their practice as the choir is being advanced.

The paper is both investigating the practice of the girls' choir as learning processes of the individual body and of the social learning processes in forming a choir as a social practice and unity. The process of forming a 'choir body' is both a physical and the sociality process of individuals being together. As they begin as choir singers they were being discretely corrected in the way they sit and stand by a teacher supporting the conductor and choir leader conducting the actual rehearsals of songs. The 'choir body' is also taking its formation by practicing together and learning the songs step by step in order to perform them as a unit. In the experienced choir what should take place is not explained much. They simply do it and can also improvise according to their experience with singing and being a 'choir body'. They know the given structure and expectations but also have a shared engagement as choir members. .

Feeling the Spirits; Enchantment in Music and Dance in New Orleans Voodoo Cultures

Roos Dorsman, Université Libre de Bruxelles (Belgium)

In my research on contemporary voodoo cultures in New Orleans, Louisiana (USA) I focus on the concepts of history and memory, heritage, activism, commercialism, and music. In this paper I look into the role of music in contemporary voodoo cultures in New Orleans. I will do so by discussing the enchantment of dance and music when performed in rituals and ceremonies as well as 'spirited' music in public places. I choose Congo Square as the locus for this paper for it has such prominent position in the transatlantic community in New Orleans historically. And still, it is a place where people from African and Caribbean diasporas come together on a regular base. It is a place where people navigate between the sacred and the profane and the site is primed for spiritual activity such as drum circles, Sunday gatherings and healing ceremonies. Congo Square is a vital part of the dialogues surrounding contemporary voodoo cultures in the city, being a unique site for New Orleans' African and Caribbean diasporic connections. In this paper I focus on faith, heritage, music and the fabric of temporality in relation to African Caribbean based spirituality in New Orleans. I illustrate that my interlocutors understand music as a gateway to understand 'everything' - from memories of slavery and repression of civil rights to voodoo spiritualism. In this context music includes both questions of political memory and identity, on the one hand, and spirituality on the other. By presenting examples from the field, I acknowledge the practical and ideological role of music making and performing in this context.

'Bodies', 'Minds' and the Ageing Self in Museum Education.

Shari Sabeti, School of Education, University of Edinburgh (United Kingdom)

This paper is based on a five-year long ethnography of a creative writing class composed of older adults and based in a major urban art gallery in the United Kingdom. The project overall has sought to explore the nature of their engagements with art works, their creative writing processes and the role that ageing plays in these activities. This paper explores the way in which the discourse of a 'mind' and 'body' dualism helps members of the group negotiate the ageing process *through* their encounters with texts and paintings. Using two specific ethnographic examples I show how the older adults studied here mark out a space where the 'mind' can sometimes (though not always) free itself of the 'body' and of the 'personal'. Firstly, I look at 'Margaret' who comes to class one day with a monologue written from the perspective of a character called 'Maggie' who is, and is not, herself. I explore the reactions of other group members to this text and the ways

in which composing *fiction* enables a re-negotiation of ageing and selfhood (Couser 1997). Secondly, I look at 'Ed' who takes the group to see a portrait of a young woman he tells us he 'has fallen in love with'. Here I discuss how his relationship to the painting allows him to reinvent himself as a healthy, virile male body. I draw on the work of Drew Leder (1990) who argues that ageing is one of the occasions when we most keenly feel the *presence* of the body which is otherwise taken for granted in times of good mental and physical health. I also use the work of the anthropologist Cathrine Degnen, whose ethnography of older people in the North of England demonstrates how 'oldness' is achieved 'intersubjectively and via social interactions' (2012: 4).

A European Ethnography on Art Education revised: the cases of Tate Liverpool, Šiuolaikinio Meno Centras and Serralves Museum of Contemporary Art

Rafaela Ganga, Institute of Cultural Capital (United Kingdom)

Museum, as a state institution, accessible to all audiences, is a recent phenomenon in the west. The social changes of the last half century put the issue of public access to art in the research agenda and the education in art museums becomes a matter for reflection and study (O'Neill & Wilson, 2010). Therefore, in recent decades there has been a growing interest in the educational role of cultural organization, specifically in what concern to museums of contemporary art. At the same time, there is a diversification of the learning opportunities in the cultural field.

Supported by the European cultural policies within a cultural and an educational sociological perspective, this paper discusses the methodological procedures (fundamentals, processes and procedures) of a European ethnography and its 10 years revisitation, without forgetting the enabled findings.

This research studies strategies and analyzes educational practices of contemporary art museums located in three cities that were European Capitals of Culture (ECoC) during/within the 1st decade of the 21st century: Tate Gallery in Liverpool, UK, ECoC 2008; Šiuolaikinio Meno Centras (Contemporary Art Center) in Vilnius, Lithuania, ECoC 2009 and the Serralves Museum of Contemporary Art in Porto, Portugal, ECoC 2001.

This paper debates the *global ethnography* (Burawoy, 2000) possibilities for disclosing the local resistance, interpretations and incorporations, and exposes the four extensions of the extended case method to three contemporary art galleries, three cities European Capitals of Culture (Liverpool, Vilnius, and Porto). Secondly, the article shows singular and plural modes of producing museum and city dynamics – deindustrialization, decentralization and de/re-privatisation – while analyses cultural and educational strategies of each museum by the singular combination of pedagogical, cultural, aesthetic, social, and political purposes.

Education and mediation in a contemporary exposition

Daniel Gutiérrez-Ujaque & Carme Sebastián, Universitat de Lleida (Spain)

This paper presents an analysis of the policies of spectator in contemporary art through an ethnographic approach consisting in the registration of the narratives of the visitors who have interacted with the pieces of art in an exhibition. We are interested in seeing how different spectator's discourses arise through different mediation models.

This study was made in the exhibition "In the beginning was ..." by the Japanese artist Chiharu Shiota organized by the Sorigué Foundation in Lleida (Spain) between October 2015 and July 2016. During this period, we registered more than 200 hours of guided visits to the exhibition in order to analyse what responses and positions the public adopt depending on the type of mediation used. Situations, interactions and behaviours have been observed to see what experiences, attitudes, beliefs and reflections expressed the users visiting Shiota's exhibition.

We conclude that a predetermined mediation tends to homogenize the attitudes of the public and to reproduce the discourse of the museum institution, whereas, an open, flexible and dynamic mediation is the key for the arising of the multiple forms of life of visitors. The second one is a mediation that pays attention to the voices of all members to cause autobiographical and simultaneous narratives from the same contemporary artwork creating multi directional dialogues both individually and collectively. This type of mediation also allows us to see how contemporary help to generate heterogeneous and diverse life profiles art.

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

Susana de Noronha, CES Universidade de Coimbra, FCT Post-Doctoral Fellowship (Portugal)

This presentation summarizes the third part of a research trilogy written about the art and material culture of cancer. Working between anthropology and art, it gives applicability to the first two investigations, proposing an understanding of art and objects as constitutive parts of cancer (Noronha, 2009, 2015), that is, of how illness is sensed and lived, between sensations and thoughts. Giving use to consolidated concepts, considering cancer as a "modular disease" and objects as illness's "built-in realities", it tells the stories of eight Portuguese women, looking for the objects and materialities that shape the experience of cancer. Constructed as an intersubjective and multidisciplinary exercise, while understanding these cancer(s), it refuses a separation between experience, science

and art, bringing bodily *senses*, drawings, photography and imagination to the centre of the investigation, mixing and using them as materials, resources, tools, methods and forms of knowledge. This exercise resulted in a "text filled with things", (re)mixing parts of cancer among bodies, sensations, emotions, spoken words, ethnography, creative writing and scientific illustration, made in what I call the "third half of things and of knowledge". Texts and images, drawings and photographs, result from a creative and collective construction between me and the eight women, departing from their illness narratives, giving form, meaning and a social/public use to individual experiences of malignant tumours.

Horta-oça: space for coexistence, housing, exchanges, learning and culture of ideas

Lucia Vignoli & Joana da Costa Lyra, Universidade Federal do Rio de Janeiro & Instituto Nacional de Educação de Surdos (Brazil)

Horta-Oca is the vegetable garden of the National Institute of Deaf Education that is being cultivated by art teachers and deaf students aged between 8 and 21 years. Begun in 2015 with a group of 1st year of elementary school, the garden horta-oças configured as a space for coexistence, exchanges, learning and cultivation of ideas. In the orchard, themes and knowledge related to the various disciplines combine to make potent questions of identity, collectivity and nature. Experienced pedagogical practices and the use of tools such as the hoe, excavator and shovel make possible the agency and amplification of the corporal and sensory experiences of children and young people according to the principles of education through the experience and practice of educationalist Paulo Freire. By employing an agroecology perspective, horta-oça provides an environment conducive to the revaluation of popular and indigenous traditions and wisdoms, the encounter with the diversity of knowledge and flavors, the connection with the earth and the cycles of nature and reflection On the relation between science and art, with emphasis on collective actions that promote the Good Living. The account of lived experiences is consolidated in the format of a journal of the actions with a visual narrative integrated by photos and small videos produced in the course of the process.

The impasse of the artist: ethnographic research and constraints of participatory work among female immigrants in Belgium and artisans in Northern Iran

Rozita Dimova, Department of Language and Cultures, Faculty of Art and Philosophy, Ghent University (Belgium)

Golnesa Rezanezhad Pishkhani, KASK/Royal Academy of Fine Arts Ghent and Department of Gender and Culture, Faculty of Art and Philosophy, Ghent University (Belgium)

Conceptualized as an attempt to bridge the domains of participatory art and ethnographic research, this presentation will build on two ongoing artistic projects conducted among immigrant women in Belgium, and carpet weavers in Northern Iran. We will examine the potential and the constraints of the artist whose work introduces new aesthetic motifs in the domestic quilting techniques of immigrant women in Belgium (the project “It is not Fiction”) and the female artisan Kilim weaving techniques practiced in northern Iran. In both of these projects the artist encourages the women artisans, through their interaction with different textile practices and idioms, to reconsider and reinterpret the gendered subjectivities as it offers new possibilities for social visibility and in the case of the Kilim weavers in Northern Iran, economic independence as well. These interventions raise important theoretical and ethical aspects on the overlap between the artist as a creator, but also the ethical dimension of the participatory work with the intervention in the aesthetic forms of the female artisans. Where should the boundaries between the artist as an observer, and the artist as a participant (or “intruder”) be established? How should the distinctions between the artist as an ethnographer be drawn, and what should be the ethical and intellectual accountability of the artist?

stuff from yonder / here i'm already fading away [coisas de lá / aqui já está sumindo eu]

Ana Gandum, FCSH – UNL; ECO – UFRJ, FCT Fellowship (Portugal & Brazil)

Daniela Rodrigues, FCSH-UNL; CRIA, FCT Fellowship (Portugal)

stuff from yonder / here i'm already fading away is an exhibition that was set in Rio de Janeiro, Brazil (October 2016) based on two different ongoing PHD researches with a common topic: the movements of things (objects and photographs) in the transnational context of Portuguese migrations to Brazil. It resulted from the encounter of the historian and visual artist Ana Gandum and the anthropologist and draftswoman Daniela Rodrigues and the combination of their methodological approaches. Ana couples historical methods with ethnographic fieldwork to examine vernacular photographs that were sent as souvenirs within mail correspondences between Portugal and Brazil until the 1970's;

Daniela uses drawing and ethnography to study the objects circulating through portuguese migrants' luggages between the two countries since 2008. Composed by an installation and a publication, stuff from yonder... brought together Daniela's ethnographic objects and drawings with reproductions in different media of narratives and photographs from Ana's inquiry. Following a thinking-through-making approach, this exhibition dealt with the collected data: artistic practices were handled to manipulate the corpus of both researches as a strategy to look at the materials from a different angle and instigate a proliferation of readings, perspectives, imageries and affections that are uneasy to be grasped through a thesis' writing process. On the other way around, the exhibition itself worked out as a lab that enhanced additional data collection, bringing into scene new objects, photographs, narratives and the informants themselves as participants or visitors. While stuff from yonder... was exhibited, ethnographic methods were once again used, this time to collect new data. In this presentation we plan to highlight the possibilities of analyses that emerged through the process of making an art exhibition and by the combination of multiple research devices.

What's the point of stories? On making a case for critical ethnography

Stephen O'Brien, School of Education, University College Cork (Ireland)

What makes a good story? In postmodernity, we may be inclined to evaluate good stories in accordance with their *receptionvalue* (e.g. Bauman, 1997). In these performative times, we may adjudge good stories according to how others *rate* them; by how *successful* they appear (e.g. Ball, 2000, 2003). And, in a so-called post-truth age where appearance transcends or even denies actuality, we may come to 'measure' good stories by their *newsworthiness*, their *transfer-ability*, their *simulacrum/image* (e.g. Baudrillard, 2004). Behind every good story then is another good story, and another one again. These 'back' stories are never fully visible and/or articulated, but we can make greater 'sense and sensibility' (O'Brien, 2016) of them when we frame them within their current settings and seek to re-position their key narrators, plots and characters 'in the now'. And as these stories present, we may come to better understand our *selves* and *others*. Thus, what may appear as distant or disconnected stories, may instead be viewed as overlapping narratives of our 'lived' worlds. Stories that speak of the expansive reach of neoliberalism or the advance of 'populism', 'post-truths' or 'authoritative' work cultures, for example, all exemplify stories about us (e.g. Bourdieu et al., 1999). In this paper, I hope to argue that these constitute good stories to tell and that what makes them particularly good is that there is a point to them. This paper then centres on making a case for *critical ethnography*. Drawing upon Joe Kincheloe's concept of 'bricolage' (Kincheloe, 2008) – which develops creative interdisciplinary connections - I hope to argue for closer links between science (offering more 'sense') and art (offering more

‘sensitivity’) in telling more meaningful, multi-sensorial stories. In exploring this coming together of science and art, I engage with the particular role of the author/narrator in shaping such a ‘bricolage’. I give a very personal account of my own recent ‘emplacement’ (Pink, 2009) in critical stories (O’Brien, 2016), focusing particularly on creative self-positioning in relation to theory/conceptual development, analysis and writing. Engaging a diverse range of fieldwork research, I hope to show - to myself and others - that making stories with a point is a deeply personal act; and that it is this personal involvement which commits us to more ‘meaning-full’, sustainable change.

The Actor’s Body as an Agent of Transition between the Private/Public Sphere in Ingmar Bergman’s Autumn Sonata

Stella Papakonstantinou -Delos School of Acting, Athens (Greece)

The Actor’s Body as an Agent of Transition between the Private/Public Sphere in Ingmar Bergman’s *Autumn Sonata* adapted to stage, “Lefteris Voyatzis” Theater, Athens, Greece. The actor’s body provides a substantial and tangible space of metamorphoses and transformations through which a character is created, a story is narrated and a message is conveyed to the audience. The theater ethnographer is able to observe the analogies between the actor’s body and the human condition within a cultural specific context. Ingmar Bergman’s *Autumn Sonata* adapted to stage for a Greek audience in Athens during winter 2015-2016, provides a fruitful ground of observation concerning the actor’s body and the anthropological issues that it raises. Charlotte, the leading role, through her many transitions from the public sphere where she is a world-famous pianist to the private world of a household as the mother of two daughters brings to light the eternal anthropological question of a woman’s position in the context of nature and culture. The present ethnographic study is concentrated on a single actress, Maria Kechagioglou and the way she makes these transitions visible verbally but also physically through masterfully chosen gestures and body language, while playing Charlotte. Through participant observation during rehearsals and actual night-to-night performances for three months at the “Lefteris Voyatzis” Theater, interviews with the director and the two actresses involved, the study delves into the process by which these transitions are apparent and expressed through the actress’ body. Using an anthropological lens to observe artistic expression, the conclusion focuses to the fact that a woman does indeed often find herself struggling between the domestic and public domains as vividly depicted not only through Bergman’s powerful text but also through the individual actress’ embodiment of Charlotte.

Choreographic and performative process of the choreographer-dancer in the choreo (autoethno)graphic soloist work "Inspiração". A practical study.

Raquel Oliveira, Instituto de Etnomusicologia – Centro de Estudos em Música e Dança INET-md, Faculdade de Motricidade Humana, FMH, Universidade de Lisboa, (Portugal)

How is the process of creating a solo choreographic work conceived and performed by the dancer himself? This lecture is intended to present the choreographic process, and the product, resulting from the practical research carried out by the author in her doctorate in Dance - FMH | UL -, whose objectives are centered in the process of creation and interpretation, in the reflection about the creative process, and on the influence that the practice of Yoga of the interpreter/investigator has in three processes: creative, performative and communication with the public. The methodology and practice of artistic research using new technologies will be presented through the definition of the dynamics of choreographic construction and the search for a simple and meaningful language inherent in the experience of postures and narratives from Yoga.

The aim is to present a performative moment of the choreographic work "Inspiração" created within the PhD in Dance and which symbolizes the encounter of the researcher with Yoga and Dance. Secondly, in the conference moment, the intention is to present the dynamics of the artistic process/practice, by means of videos that document the phase of choreographic rehearsals and which show the researcher's working method.

Monkey Mind Ring: A journey into inner awakenings through the arts

José Luis Guerrero Valiente, Huerta del Rosario, Chiclana de la Frontera, Cádiz (Spain)

Kimber Andrews, University of Cincinnati (United States of America)

Monkey Mind Ring is the culmination of a one-year collaboration focused on conversations (musical, kinesthetic, visual, and language) about how the arts expand perception, awareness, and ways of communicating. Our presentation will include a performance of *Monkey Mind Ring*, a multimedia work that explores the recursive process of thinking, making, re-making, and going deeper into an idea through a prolonged engagement, as well as a discussion of the artistic methods and philosophy that influenced the making of the work.

The Contemporary Arts provide frameworks for artists and educators to explore a wide spectrum of materials, including everyday sounds, movements and using techniques like collage and remixing to create a singular work. Our collaboration was inspired by conversations about using the arts as a tool for exploring our inner journeys, and how we

can share this approach with our students and others interested in developing new ways of communicating and understanding.

Our idea is to present our methods of cultivating awareness through the arts, which is good for ourselves, our educational processes, our students, our teaching, and our lives. It is an invitation to go beyond conventions and methods used in "mainstream" communication, as well as engage with the arts beyond being a spectator in a museum or a concert. It is a way to consider the arts as part of our everyday life and to re-conceptualize the concept about what art means for our schools, lives, and society.

Video in the Villages and the diplomacy between worlds

Rodrigo Lacerda, CRIA, Centro em Rede de Investigação em Antropologia (Portugal)

The Video in the Villages (VnA) project was founded in Brazil in 1986 with the aim of supporting the struggles of indigenous peoples in strengthening their cultures and identities through the use of cinema. Since 1997, VnA has begun to organize video workshops to train indigenous filmmakers, even though production continues to be carried out by mixed teams in a context of intercultural dialogue. This technology has been appropriated by communities in various ways (registration of rituals, political meetings, land invasions, etc.), but the most relevant outcome for those involved was the making of films intended to politically influence the Western world. Drawing on a multi-sited ethnography that accompanied several stages of the production of these films and the daily life of the project headquarters, as well as a historical research centered on interviews and analysis of films and archival images, the presentation argues that the work of the VnA is intended on developing a diplomacy or negotiation between worlds of vision (Viveiros de Castro, 2004) through the polysemic potentialities of cinema. In this context, art is important as cultural capital, communication tool and identity experimentation arena, but also, using Alfred Gell (1999), as an "enchantment technology" that dazzles and affects the other as an extension of the authors' agency. In short, if we want to understand the construction of ethnicity through art, we must study how these films are produced by different hands and function as actors in various artistic and political contexts.

New methodologies in times of crisis: the art of collaborate and try out

Marta Morgade Salgado, Universidad Autónoma de Madrid (Spain)

Karmele Mendoza Perez, Universidad Autónoma de Madrid (Spain)

Fernanda Müller, Universidade de Brasília (Brazil)

We compares two studies in two cities of Spain. Young people (15-18 years old) were asked to collaboratively created art-ifacts, audio-visual devices, about their life and experience, in two Educational Institutions. In the first, adolescents considered their products as forms to communicate, to turn and change their identities as non-accompanied migrant teenagers from Maghreb. In the second, high school students examined their relation between music experience vs music curriculum with audio-visual creations.

From different pathways we arrived to find out new methodologies in research of sociocultural processes about how people setup their lives (e.g.: EASA-Lazeni, 2014; Mitchel, 2015). These new methodologies are seen as particularly relevant for the study of educational processes that are involved the young people, especially those at risk of social exclusion (Mendoza & Morgade, 2016). Since emancipatory proposals of the Participatory Action Research (Dyrness, 2010) and Freire's pedagogy (Freire, 1998). Through sensory ethnography in its openness to different ways of narration, creation of a corpus of knowledge beyond the ethnographer's field notebook (Pink, 2011). Passing through, dialogic and collaborative proposals, in which space temporarily tied lines in which passes close ethnographic relationship (Ingold, 2011). The experimental collaborations between art and ethnography that goes beyond the representation of reality to the transformation of what we know of it (Leavy, 2015). Participation, collaboration, mediation, experimentation, multimodality, etc. are features of the new post-colonial methodologies (Estalella & Sánchez, 2015). They epistemologically transform the ethnographic context, and at the same time, the pragmatics of their doing, bringing it to craftsmanship from a simple technique (Morgade & Müller, 2015). Participants and researchers share documentation processes in order to transform the conditions of knowledge creation in times of crisis; this is true for both people involved and for the working conditions of researchers (Sánchez, 2016). The goal in our review of both studies is to reflect on the practical implications of collaboration and experimentation of these "new ethnographies" from the conditions and identities that are built in the creative process.

ETHNOARTS
ethnographic explorations
of the arts and education