

**ESA RN02 The Sociology of the Arts Midterm Conference:
Arts in Movement**

Compilation of Abstracts

(note: abstracts with multiple authors are listed once under the first author)



Original art: Marthe Nehl

Hans Abbing Erasmus University, Netherlands
Four spheres of art production in the twenty-first century.

Developments in the societal position of artists and art-organisations—nonprofits, for profits, education institutes and so forth—which started at the end of the previous century continue in this century, become better noticeable and sometimes accelerate. *In order to examine changes I suggest to distinguish 4 overlapping spheres in which artists and art organizations are active. More than before groups of artists and art-organizations can be foremost associated with one of these spheres.*

The spheres are: *a user-oriented sphere, a bohemian sphere, a research sphere and a sphere of hybrid-practices.* In the *user-oriented sphere* artists and art-organizations strongly focus on the wishes of a broad range of consumers or users, i.e. people and organizations who use their art, *in particular the consumers among the group of users. They pay for their use. Behaviour in this sphere is often commercial.* In the *bohemian sphere*, bohemian artists—as I call them—are passionate about making art and they care little about money and success. There is a DIY culture. Often the new notion of a ‘wageless life’ applies. In the *research sphere* there is practice based research leading to contemporary artworks. In this sphere an artworld discourse is important and technical skills are unimportant. In the *sphere of hybrid-practices*, artists have a hybrid art practice. This is a practice in which artists—*hybrid artists*—provide artistic inputs to non-artwork. They do so in collaboration with non-artists.

In the discussion of the 4 spheres I pay considerable attention to changes in the official art-education that can be associated with the different spheres. This is BA, MA and PhD education next to private and to peer to peer education. The changes partly follow from worries about unemployment and precarity.

(Aside: Some cultural theorists use the term hybrid artist in a broader sense than I do. They call all artists with a plural art practice hybrid artists.)

Hans Abbing Erasmus University, Netherlands
Fragmentation in the Arts in the Twenty-First Century.

In this century there is fragmentation in the arts, most of all in the popular and visual arts. First, fewer new major genres develop than earlier. Second, there are numerous minor new genres and styles; far more than before. Third, in as far as they develop and have a name, i.e. a label, they are usually known by much smaller subgroups than earlier would have been the case. Fourth, there are fewer scenes in music. Five, if people attempt to describe artworks by pointing to important genres and styles, they refer to major genres that were developed in the twentieth century, or, six, they refer to well-known or little-known artists or both. How come?

The social and economic effects of the platform economy play an important role. Everything is everywhere. Symbolic and social boundaries in the arts are far less important than they were in the previous century. Now so many styles exist that there is foremost 'peaceful' coexistence. Moreover, artists move freely from one to the other or take ever changing hybrid positions. Boundaries are weak, blurred and unimportant.

Also the boundaries between real art and no-art and between real artists and no artists are in this century more blurred and less important. At least this, in the case of popular and visual art. In both technical reproduction is important while there are relative many creative artists. Both are also very present on the internet.

An acceptable and operational distinction between on the one hand professional artists and on the other semi-professional as well as amateur artists has always been problematic, but since so many art is present on the internet—among others on Instagram and Spotify—drawing lines is almost impossible. In the visual arts the same applies to the line between real art and not real art. Is a makeup artist a real artist? Social media have changed the world of art in more ways as I intend to show.

The content of my presentation will be in 'statu nascendi.' I am hoping for much feedback.

Victoria D. Alexander and **Oliver Peterson Gilbert**, Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London

Understanding the Delisting of Liverpool Maritime Mercantile City

In 2004, the Maritime Mercantile City in Liverpool, England was added to UNESCO's list of World Heritage Sites. However, just eight years later, in 2012, UNESCO added the site to an 'In Danger' list. Subsequently, in July 2021, the 44th session of UNESCO's World Heritage Committee voted to delete Liverpool Maritime Mercantile City from the World Heritage listings on the grounds of 'the irreversible loss of attributes conveying the outstanding universal value of the property'. Based on case-study research conducted as part of the EU-funded project, UNCHARTED: Understanding, Fostering and Capturing the Societal Values of Culture, this talk explores how this process can shed light on evaluation processes and conflicting values in the arts and heritage.

A key reason that UNESCO delisted the Liverpool Maritime Mercantile City site was the launch of a £5.5 billion redevelopment scheme, Liverpool Waters, one of the largest regeneration schemes in Europe, that would allow significant development within the boundary of the World Heritage Area. On the surface, this case seems a clear-cut example of urban development coming into conflict with heritage preservation. But our research shows that the value conflicts are more than simply economic values clashing with cultural values.

For instance, many arts organisations, among them Tate Liverpool and Royal Liverpool Philharmonic, wrote in favour of the redevelopment plan on the basis that it would benefit impoverished communities without detracting from Liverpool's cultural heritage. This talk highlights complexities in notions of both redevelopment and historic preservation.

Keywords: Cultural values, value conflicts, public policy, UNESCO, Liverpool

Renida Baltrušaitytė, Vytautas Magnus University, Department of Sociology
“progress is happening faster than regress”: **The Contemporary Circus Body in the Baltic countries**

According to Shilling (1993), a long-time body in sociology was like a cat in Schrodinger's paradox. The body was and wasn't at the same time. It was denied and desired, repressed and possessed at once (Longhurst 2010). There is also possible to find arguments for that body is not only in western medicine but also in nowadays sociology is still analysed like some kind of object containing bio-information which is needed to be gathered (Nettleton 2010). That's why there appeared a more phenomenological approach – sociology of embodiment. According to Nettleton (2010), it helps to avoid all levels of dualism, not only mind-body but also culture-nature, rationality-emotionality and see the body from a wider perspective.

Following ideas of embodiment sociology, I am doing research about contemporary circus artists' body experiences in the Baltic region. There are a lot of different collisions between traditional and contemporary circus artists, between how art operators and artists are/aren't separating these genres. Also, there are several exceptional things about a contemporary circus, that is just starting to evolve in Lithuania, Latvia and Estonia. And lastly, there are still some questions from different perspectives “what is contemporary circus?”, “do we really need to define it?”, and “if we do what happens?” ...

Besides all of this, I am trying to understand how do artists from the Baltic countries can share their body experiences in oral interviews. It is way much more possible, than I, as a researcher thought. The artists are more aware and way much more thinking about their bodies and can share a lot of information in words.

To sum up, I would like to share my preliminary empirical findings of the contemporary circus field in the Baltics and the embodiment experiences of the artists. Besides the several aspects of previously mentioned collision in the field, there are several aspects of embodied artists engaging with time, risk, fear, limits that I will discuss during this presentation.

Keywords: Embodiment, body, contemporary circus, circus body, Baltic region.

Inês Barbosa, Institute of Sociology of the University of Porto
Music and the Right to the City: arguments, intersections and possibilities

The Struggle for Housing and the City - which in Portugal can hardly be dissociated from the 2008 financial crisis and the austeritarian period (Mendes, 2017; Antunes, 2020) - has taken place in very different ways, in a more spontaneous or organized way, with an individual or collective character, in protests, petitions, debates, direct actions or artistic productions (Barbosa, 2020, 2021, 2022). In this communication, we focus on the musical production of the last five years, selecting ten songs, mostly produced in the two major cities, with different musical styles - hip hop, fado, indie, pop rock, punk - which focus on the evictions, speculation, touristification or gentrification. The content analysis of the lyrics, the videoclips and interviews in the media, sought to understand: the main arguments and claims; linguistic, discursive and aesthetic strategies; and existing or absent intersections. From the analysis carried out so far, we highlight: the focus on three main criticisms (the loss of identity, social inequalities and the de-characterization of the city) and the prevalence of strategies such as humour, irony and intimidation. Intersections were found, especially regarding job precariousness that particularly affects the culture sector, but also class, ethnicity, gender or sexual orientation. In general, we have noticed the existence of complex paradoxes that are sometimes a reason for weakening the struggles: the praise of “authenticity and essence” vs the eminent tourism-phobia; the responsibility of artists in gentrification processes; or the difficult balance between freedom and independence and the need for recognition and funding. The use of music as a channel of critique, denunciation and mobilization is an old practice. We consider that music can constitute or be considered a social movement insofar as it is a collective and conflicting action of a certain sector of society - in this case, musicians - to promote and disseminate ideas or objectives. In general, we believe that the intense Portuguese creative activity on the themes of gentrification and housing can somehow compensate for the fragile social and political mobilization. Music, in particular, for being able to move from the virtual space to the institutional and public space, can guarantee a substantial degree of dissemination and contagion. Thus, this communication seeks to reflect on the relevant role that artists/musicians have had in the political struggles for the right to the city.

keywords: music, right to housing, touristification, gentrification

Ana Barroso, CEAUL/ULICES, University of Lisbon
Transitions: E-motion and moving images

Transitions is a video art work shot at the Monastery of Batalha, a world heritage site that is a wonderful piece of architecture, still remaining unfinished (imperfect) and an inspirational locus for filming as if the camera were wandering in a dream, moving to a distant other place. In a way, the slow-motion images and the bodily motion intertwine to create space and time relationships that are at odds with contemporary artistic tendencies.

The film happens in the threshold of the material and the intangible worlds, it asks for the viewer's unique perception, and emotional engagement with what is (not) happening in the narrative. The non-linear narrative breaks into fragments to evoke the imaginary, something that moves our body beyond the physical constraints of mortality to become a body metaphysical experience. The musical score was built to evoke both worlds create a mirroring effect to create a surface-depth and image-sound alchemy. Loops are horizontal (moving images) and vertical (perception/viewer's engagement) expansions of subjectivity (mind) and experience (body). The performativity of the moving images connects deeply film and human bodily movement and that essential silence of film, as Agamben put it, in "Notes on Gesture", has no relation with lack of music or dialogue whatsoever but it is the exhibition of the self through pure gesture. Mind and body, movement and perception, memory and experience are intertwined, freeing the fictional character of a framed world to a more expansive mediality (in betweenness).

The appearing/disappearing acts of the female body become a kind of performative ritual happening as an abstract passage between two worlds. This is not a repetitive action happening within the narrative to be perceived by the viewer, but non-events to be experienced as bodily functions for transformative acts within the flux of the film and life itself. The viewer is not a passive recipient of moving images but he builds his own aesthetic and emotional path during and in the aftermath of the screening.

Valeria Marina Borodi, Department of Sociology and Social Research, University of Milano-Bicocca, Italy

Roberto Carradore, Department of Sociology and Social Research, University of Milano-Bicocca, Italy

ITALIAN BLACK METAL SCENE: A SUBCULTURAL FIELD APPROACH

Black metal is an extreme metal subgenre that came of age in the early 1990s in Scandinavia. Differently from other subgenres, it is characterized by original combinations of global (e.g., satanic iconography and nihilistic and anti-modern philosophical themes) and local (e.g., lyrics in the local language and folklore) elements which determine a strong embeddedness (i.e. “True Norwegian Black Metal”). From the so-called “Norwegian scene”, famous for murders and burning churches made by musicians, black metal suddenly spread to different countries around the world producing specific identities between innovation and tradition that make appropriate the use of the term “scenes”. In this contribution, from a theoretical point of view, we aim to look at the Italian context through the lenses of the concept of *music scene* to verify if and how it fits to the characterization of this national specificity, which at first glance is rich in bands and support initiatives but fragile and fragmented. In the stream of Bourdieu’s field analysis, Straw defines the music scene as a symbolic space of exchange which possesses a certain degree of autonomy, coherence and organization over time, and where musical practices are interpenetrated with aesthetic and social practices. In our methodological framework we combined documentary analysis of bands, labels, and bottom-up support activities, with in-depth interviews to privileged witnesses with the purpose of exploring the quality of the Italian case with respect to the variables and processes that ultimately determine the existence, the internal and external visibility and recognition of a “music scene”. After outlining the black metal evolution in Italy, we analyse it as a subcultural field with key-roles, forms of capitals, identities, boundaries and positions all related by a shared stake in establishing an Italian black metal scene. Presenting these preliminary results, preparatory to a more systematic stage of data collection, we discuss limits and criticalities emerged by applying the concept of music scene, proposing some theoretical and methodological refinements.

Keywords: Music Scene, Black Metal, Field Analysis, Subcultural Capital, Sociology of Art.

Marie Buscatto, University of Paris 1 Panthéon Sorbonne
“Modest” artists standing the test of time. The artistic “vocation”, yes... but not that alone

In the last few decades, the number of people aspiring to be recognized as artists and live from their art in a professional manner has significantly increased in developed societies whatever their specialty. And this aspiration has not been dimmed by either the low success rate of those artists both to live from their art and to be recognized within their “art world” (Becker, 1982), coupled with the objective multiplication of employment and work difficulties experienced over the course of time – hardship, low wages, a high temporal availability level and, notably, permanent flexibility (Buscatto, 2012, 2015).

In other words, most artists, young as well as not so young, are in fact what I called “modest” artists (Buscatto, 2019), in the sense that, they have not obtained a high level of artistic recognition and could hardly live from their art in the way they had hoped. My objective here is to shed light on the subjective and objective resources underlying the maintenance of “modest” artists – that is the vast majority of artists – in artistic expression, both in the early years of their trajectories, and beyond the 35-40 age bracket, once their trajectories are relatively stabilized. This talk will be based on both my own past empirical studies of business actors, jazz musicians and script writers and the literature recently developed on artistic work in developed countries focusing on dancers, musicians, writers, circus performers, cinema directors or visual artists, to name a few examples.

Sebanti Chatterjee, National Law School, India University, Bangalore
'Musicking' Genres within a Digital Imagination: Women and Non-Binary Musicians

Covid 19 has impacted the creative world enormously. Genres that thrive on live gig culture, music education, and community music making, initially experienced a form of 'social death', only to revive its interface via a digital life force. One of the biggest challenges of the sound world in India particularly has been to make sense of the digital scape. Within the scope of a digital imagination, given an already hierarchically designed landscape in terms of opportunities, pursuit of a musical form is further elusive. Alongside the curation and circulation of a musical form, another inquiry becomes increasingly pertinent- who are enabling and nurturing this digital lifeforce? I am predominantly interested in looking at the innovative and collaborative endeavors undertaken by women and non-binary musicians through in-depth interviews and digital content. Karin Barber (2007) discusses how genres act as tools or templates for arriving at specific forms of utterances. She distinguishes between macro and micro genres with the former making a case for situating music within a broader social formation and the latter advocating a locally contingent meaning-making of music. Keith Negus (1999) explains how culture creates industries that allow people to form meaningful worlds. Here, sounds, words and images in popular music are co-constituted. He also observes how industry operates within specific social formations that allow certain genres and creative techniques to flourish. He demonstrates the complicated patterns of interactions that shape a genre culture. Christopher Small (1998) introduces the concept of Musicking. It is a verb that informs the participants to embrace the conceptual universe, not only at an intellectual level but also at a deeper level of existence and consciousness. By establishing one's place within it while building relationships, one sustains the ingrained validity, and, through participation in musical performances, discovers a celebratory tone. This paper explores how musicians, educators, and facilitators who dwell on the margins define 'genre culture'. The new creative agents insist upon imbibing a new modality of 'musicking' that animates the digital scape. Thus, two central questions emerge in the process- 1) Does the digital world create platforms for women and non-binary musicians? 2) Does 'musicking' in the digital imagination expand the scope of genres and musical expressivities?

Keywords: musicking, genre, digital imagination, non-binary, women, music

Antonietta De Feo, University of Roma Tre
Music Education in Italian Montessori Schools: An Ethnographic Research from the Sociological Perspective

In Italian schools, music education, although a part of the educational program, remains subordinate to other disciplines (Scalfaro, 2014; Tota, De Feo, 2021), even other art related subjects (e.g. drawing). On a historical level, the contributions of musicologists have highlighted a 'hostile pedagogy' that remains until the present day. At the same time, educational approaches, attributed to the best-known Italian pedagogues of the early 20th century (from Rosa Agazzi to Maria Montessori and Giuseppina Pizzigoni), give ample space to music in learning processes. This paper focuses on one such pedagogy, the Montessori method, analysing its music education practices from a sociological point of view.

From a theoretical point, this paper focuses on musical agency, i.e. the structuring properties of music with respect to educational contexts. This perspective is inspired by ethnographic methods and uses a microsociological analysis of the mechanisms by which music becomes "dynamic material of structuration" (DeNora, 2000, p. X), regulating and modifying learning and teaching processes (Batt-Rawden, DeNora, 2005; Karlsen, 2011; Wright, 2010).

The aim of the paper – based on the results of an ethnographic research founded on interviews and observations of the music education practices from 6 primary schools using the Montessori method in Rome – is to analyse the "pedagogical enactment" of Montessori music education. The focus will be on two aspects: on the one hand, the emphasis on the material dimension as the gateway to a democratic vision of musical learning; on the other hand, the non-musical effects of music on social interactions within the Montessori classrooms.

Keywords: Music education; Montessori education; Art and agency

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Constance DeVereaux, University of Connecticut
Dignity, Prosperity, and the Globalized World: Constructs for Policy and Cultural Management

What is human dignity in a world where elements of its social fabric have been repeatedly monetized? Dignity, a core value in concepts of human rights, is increasingly at risk in a globalized, consumerized (that is, made for mass production) world. Our social fabric, a combination of culture, traditions, beliefs, and the things that make us human, is based on a concept of dignity, which is also essential to notions of global and cultural citizenship (UNESCO). Culture (and the arts) are also positioned, in the contemporary world, as the basis for increased economic prosperity (Ibid). Can culture (as an institutionalized, and policy-circumscribed thing) hold both aims in the weave of social fabric? Does any attempt to do so require a change in the conception of human dignity, a change in conceptions of prosperity, or both?

This paper explores culture, human dignity, and global and cultural citizenship in an attempt to answer these questions. The paper revisits themes explored by the author, early in the 21st century. Used then, as a lens for better understanding the role of cultural manager in a globalized world, it is useful to reopen the inquiry nearly a quarter century on. New realities: Covid 19, the rise of illiberal regimes, urgent environmental crises, and the menacing rumble of border disputes in Europe are challenges to consider, with important implications for global citizenship, cultural citizenship, culture as the basis for economic prosperity, and for the future of human dignity. Using the same framework now, as in the earlier work, three conceptual constructions: citizen, consumer, and cultural worker, provide the lens for posing and answering the paper's central questions. The author draws on the work of Confucius, Immanuel Kant, Hanna Arendt, Jeremy Waldron, George Kateb, and George Yúdice. Direct relevance to cultural policy and cultural management are explored.

Key words: Human rights, human dignity, cultural citizenship, global citizenship, cultural management

Ron Eyerman Department of Sociology, Lund University

Aftermath: The Arts, Trauma, and Collective Identity after Violent Conflict

In this study, I use *Aftermath* to study aesthetic representation following collective suffering, a central aspect of the cultural trauma process (CTP). Within that process, the multi-sidedness of *Aftermath* provides a framework for a historical comparative study of aesthetic responses to in the wake of suffering and the role of the arts in social repair. Included under the phrase 'the arts' are literature, theater, music, and dance, the visual arts, film and photography, all seen as media for expressing traumatic experience and contributing to repairing the torn social fabric. The notion of traumatic experience is interpreted on the individual and collective level as the outcome of armed conflict, rape, assassination, and mass murder. In this presentation, I focus on two cases for historical comparison: Bosnia and the Northern Irish Troubles.

Are there identifiable stages and outcomes in the *Aftermath* of traumatic experience, such that processes of mourning and remembering co-exist alongside exuberant celebration in an initial stage? Do calls to 'never forget' compete with those for 'moving on', as shattered societies attempt to repair their torn social fabric? Are there generational differences to be found, where past, present, and future are filtered through a time/age life cycle? What outcomes are possible and why do they occur? It is a common practice of trauma studies to distinguish first and second generations, those with direct experience of trauma and those who seek its meaning through the experience of others; those who react to events through memory and those for whom they are history. How does this difference effect the aesthetic representations of those events and how do these representations affect various generations? What significant changes, if any, occur in the arts during the *Aftermath*? Are old styles and traditions abandoned or renewed? Who and what controls this transitory process and what alternative paths might have developed along the way that are rejected, for what reasons and by whom? These are some of the issues addressed in the cases and the comparison.

Henrik Fürst, Department of Education, Stockholm University
Getting Reviewed: How Fiction Books Have Been Reviewed in Major Swedish Newspapers During the Last Two Decades

In the prevalent 'crisis discourse' of cultural journalism, the number of fiction books being reviewed is decreasing, the number of words for each fiction book review is decreasing, reviews have become less evaluative and more descriptive, and only certain authors, books, and publishing houses receive reviews in the major newspapers. In this paper, I want to test these assertions. The material for the tests consists of information on almost all fiction books published during the last two decades in Sweden and the fiction book reviews published in the major Swedish newspapers during the same period. In the tests, I investigate quantitatively the length and number of reviews in the newspapers, who and what gets reviewed, and the evaluative content of reviews. The presentation shows the state of cultural criticism in Sweden and informs on broader trends of the crisis discourse in cultural journalism.

Lisa Gaupp, mdw – University of Music and Performing Arts Vienna, Department of Cultural Management and Gender Studies (IKM), Cultural Institutions Studies
Eurocentric Institutions vs. Agency in the Arts? – Approaches to Decolonizing Diversity

Even though what Margaret S. Archer (2005) criticises as the ‘cultural coherence’ model and its ‘fallacy of conflation’ (p. 20) has lost its prominence in the social sciences, structural models of socio-cultural institutional determination still stand against more agency-oriented agendas. Also, in the fields of cultural production certain confluences of agents, their cultural practices and (assumed) geographical and/or national backgrounds persist, displaying a holistic and static view on culture in which established institutions determine practice.

Diversity issues have become one of the key issues in the cultural field. However, the more diversity becomes present and visible, the more it appears to be regulated, policed, and standardized in powerful Eurocentric institutions. Though, decolonial aesthetics, postcolonial thought, and the provenance of cultural objects have challenged the legitimacy of cultural organizations (Gaupp et al. 2020) and have triggered a debate on their Eurocentric perspective, and the reproduction of colonial institutions and patterns of domination (Karentzos 2012; Muttenthaler/Wonisch 2006). Global art worlds are instead presented as borderless, international and highly individualistic fields in constant movement where e.g. curators embody a special role and agency.

These developments can be denoted as a decolonial turn which answers to the call of decolonizing the university (Bhambra 2018; Mbembe 2016) and seeks to decolonize cultural organizations (Modest et al. 2019; Bayer/Terkessidis 2017) and cultural policy (Gaupp 2016). The paper will discuss, by applying a cultural institutions studies perspective to sociological research in a literature review, whether or not an agency-oriented approach to decolonizing diversity could help to unlearn powerful cultural institutions which seem to perpetuate hegemonic power relations. Drawing on empirical studies conducted at global performing arts festivals, it will be shown how the agency-oriented decolonial quest leads to both the doing and the undoing of Eurocentric institutions of diversity.

Polina Golovátina-Mora, Norwegian University of Science and Technology-NTNU, ILU – Department of Teacher Education

Hernando Blandón Gómez, Universidad Pontificia Bolivariana – UPB, Department of Graphic Design

Street art as analysis in movement

The paper will focus on the social organisation of the social protests of the spring 2022 in Colombia, particularly, the memes and infographics circulating in mass media as well as Medellín street art during and after the protests. The street art triggered by the protests and their violent suppression emphasizes the peaceful nature of the protests and the acute vision of the events resonating with the other media engaged in the protests. The street art reveals the poesis of the art in general, and the DIY nature of the street art as it makes visible what was hidden, silenced, or ignored. We will analyse the work a group Fuerza Graffiti that was formed in during the protests as the inner scream of the city of those who has been silenced. The protests and the reaction of the authorities brought to the sight of the privilege – to the centre, what has been happening for decades in the peripheries: in the rural areas, in the remote places, in the mountains, and woods. It shocked and paralysed some, caused denial, mobilized the others, and altogether transformed political and public space. The memes of the social protests, street art by Fuerza Graffiti, their social media and events they organize or take part in, collaborations are seen not just as the data for analysis but simultaneously as the theoretical-conceptual framework. They offer critical analysis of the event and the situation in the society not in the metaphorical and through semiotics but rather as direct and honest critical reflection. On the one hand it marks relations between art worlds and day-to-day worlds and the social and cultural significance of the senses, it goes beyond cultural urban regeneration it becomes the explicit social pedagogical practice.

We believe it became an example and even a case of the honest and socially responsive-responsible art and reflects the process of mediatization of politics as well as of the everyday life. Semiotic analysis would not present the complete meaning of this phenomenon and should be combined with the Lotman's approach to art as dynamic semiosphere and look at the graffiti as method of social analysis. Keywords: social protest, art-based inquiry, community-based art

Andrea Glauser and **Barbara Kremser**, mdw – University of Music and Performing Arts Vienna, Department of Cultural Management and Gender Studies
Artistic interventions in day-to-day worlds and the practice of crisis experiments

This contribution focuses on artistic interventions in the everyday life and explores strategies artists choose to approach day-to-day worlds. Of particular interest is the question of whether the chosen approaches show a proximity to the concept or method of ‘crisis experiments.’ This methodology was designed within the context of Ethnomethodology (by Harold Garfinkel and others) and aims to make implicit social norms apparent. This is done by deliberately disregarding conventions. We will also discuss whether and to what extent there are parallels and differences between the epistemological interest of artistic interventions in the everyday world and ethnomethodological studies.

The discussion of these questions is based, among others, on interventions carried out by the authors in a research project at the interface of artistic research and cultural sociology, which explores ‘interaction rituals’ (Goffman 1967) on escalators in Vienna. The escalator is a hallmark of urban everyday life. Its use is regulated by both explicit and implicit norms. In our project, we question these norms by transcending the everyday uses of moving stairs, whether by varying postures while riding or by adding elements such as an escalator painter with an easel on site.

While some of our interventions should come as close as possible to the ‘classical’ idea of crisis experiments, other interventions aim less at a disruption of norms but rather at sharpening the view for the multitude of possibilities of how escalators can be used. Thus, we carry out a broad spectrum of interventions, with the aim of being able to compare different reactions. These reactions, in turn, are instructive with regard to the question of parallels and differences between crisis experiments in the ethnomethodological sense and the wide variety of artistic interventions in the urban everyday world.

Keywords: Artistic interventions in urban space, everyday life, ethnomethodology, interaction rituals, moving stairs

Paula Guerra, University of Porto, Institute of Sociology and Faculty of Arts and Humanities,

Are there Divas in the Global South? Arts, Feminisms, Artivisms and Decoloniality

Feminist arts, artivisms and the Global South has as its anchor point the sociological understanding of the roots and unfolding of the imaginative process created by Juliana Notari, a Brazilian feminist artist whose works - already spanning a period of 20 years - have presented a critique and denunciation of an oppressive official history. If art has as one of its main premises the criticism of the official system, from philosophical ruptures that lead to other perceptions of reality, and creates, from these imaginaries, new plastic languages, then artistic activity always goes against the history of the winners, in which reality is presented as a lake of serene waters. Sociological research should not reside in romantic visions of artists as genius. Our vision here is that art and sociology should be partners in research: in which art reveals itself as an instrument of investigation and not only as a subject for sociological research. So, if we said before that art is premised on criticism of the official system, here we add that art can help in the understanding of this same official system, especially in what concerns individual and collective experiences and symbologies. To analyse Juliana Notari's artistic production is to go down a long road that is not only restricted to feminist art and its criticism of normative heterosexuality but is to delve into the asymmetrical constructions of power that have been - and continue to be - imposed on the Other by coloniality/modernity in the Global South. The analytical approach to Juliana's work will be made by the work *Diva* through the content analysis of an interview made to the artist herself in late 2021 and concomitantly to the use of tools of visual sociology in relation to the work. We are talking about an artistic work that is a giant vulva emerging in the middle of an area that used to be a sugarcane field, in Pernambuco. Its installation led to several waves of protest by the powers that be - and mostly by cis and misogynist men. With this paper we intend to show that this artistic production is taken as a portrait of the aesthetic and political activism that has portrayed contemporary societies, but also to frame it within the processes of resistance that mark the daily lives, discourses, and experiences in countries of the Global South, where gender inequalities are deep and embedded. In effect, we propose here an analysis of this work to identify the main allusions to trauma and violence historically and socially exerted on women. At the heart of our approach is the concept of intersectionality insofar as it aims to understand the complexity of power relations, as well as their impact on the struggles for social justice inherent in artistic works. Finally, we cannot fail to align this article with Simmel's problematizations of tragedy in culture, which will provide the ballast for the approach to ecology, nature, and feminism.

Keywords: Feminist Art; Ecofeminism; Decolonisation; Biopolitics; Ecosocial Activism

Paula Guerra, University of Porto, Institute of Sociology and Faculty of Arts and Humanities,

Sofia Sousa, University of Porto, Institute of Sociology and Faculty of Arts and Humanities,

Dreaming is not enough. Arts, citizenship and new forms of youth biopolitical resistance

The eleventh Sustainable Development Goal, 'make cities and human settlements inclusive, safe, resilient and sustainable', can only be truly answered when there are no individuals in our societies who feel forgotten by the various social institutions. Not in Education, Employment, or Training [NEET] are among those most affected by this social invisibility. Nevertheless, these young people are not alienated or lost. Far from it. Instead, they found in these community arts –music, dance, photography and graffiti– a possibility to resist the various social stigmas attached on them. This was the view on which we conducted our artistic and social intervention, based on the innovative 'arts-based research' methodology and 'youth-led participatory research', called 'The Neighborhood is Ours II!', with young NEETs in the socially underprivileged Cerco neighborhood, in Porto, Portugal in 2022. We propose a theoretical-empirical approach around a visual/narrative sociology - namely using digital cinema -which will be based on a short film about the life narrative of a young NEET, who has used artistic practices to establish himself in the city of Porto as a cultural mediator. Thus - through these processes of co-creation of knowledge (cine-making)- we aim to demonstrate how the use of the arts can be a key tool in promoting social inclusion and reducing/minimising feelings of insecurity, but also act as a means of resistance to the daily adversities experienced by marginalised young people and, of course, demonstrate the ways in which the use of artistic practices plays a pivotal role in the development of sustainable and alternative professional, social futures and citizenship. Moreover, it is our intention to demonstrate how the skills and the know-how that were acquired by the pursuit of artistic practices- in a do-it-yourself logic - can be converted outside the boundaries of the underprivileged zone, treading ways to repair social trajectories marked by multiple experiential inequalities. On the other hand, these competences are not only a praxis, but also the creation of an ethos, a symbolic and ontological component of the territories, namely through individuals who end up becoming pedagogical agents aligned by a biopolitics of community inclusion.

Keywords: Youth cultures and NEETs; Arts-Based Research and Youth-Led Participatory Research; Biopolitics of Social Inclusion, Digital Cinema and Citizenship.

Jacob Habinek, Linköping University

Cultural consecration in a transnational field: the shifting scales of the Nobel Prize in Literature

This paper uses an analysis of the awarding of the Nobel Prize in Literature to argue that acts of cultural consecration in transnational fields draw on overlapping linkages across local, national, and global scales. Archival records of nominations, candidate evaluations, and committee deliberations from 1901 to 1969 – the most recent years available under the Nobel statutes – reveal how the Swedish Academy grappled with the task assigning priority to international luminaries, representatives of national literary traditions, and the favored authors of Academy members. In the absence of a clear consensus, deliberations frequently shifted scale in accordance with complex interactions between international networks of official consecrators and the dominant conceptions of literary value within the Nobel Committee of the Swedish Academy. Processes of scale-shifting yielded a Pantheon of laureates who seemingly ensure that the prize both enjoys unrivalled authority as a proof of literary consecration and remains an irresistible target for criticism and debate about the very idea of universal literary excellence.

Keywords: cultural consecration; transnational fields; sociology of literature; literary prizes; Nobel Prizes

Målfrid Irene Hagen, Sociologist & Visual Artist, Norway

Distinguished, daring & divergent – On the meaning of art subjects in primary school and the education of future innovators

The 19th centuries art critic and pedagogue John Ruskin believed that learning through art experiences was an important way of learning, as well as aesthetical school environments was important to stimulate the ability of children to learn. Here I discuss how art subjects in primary school, with a particular focus on visual art, arts and crafts, may contribute to develop cultural, creative and visual competences, which refers to cultural capital, creative & innovative abilities, and imaginative & expressive visual abilities. In the next turn these are important skills for innovation and the development of the society. Obviously art knowledge, competences and abilities developed through visual art, arts and crafts, may also influence the personal development of children from primary school to high school, college & university, their personal identity and expressive language, as well as their selection of future occupations and professional life. In other words, it may influence their adult life in the society, and in a wider context, the development of the society. Both practical experiences within visual art, arts and crafts, and the perception of art, whether this is at home, at school, in art museums or other places, may influence the future lives of children and youths. For that reason, and in accordance with Bourdieu, learning art subjects at school is particularly crucial for children from families with low art interest and cultural capital. Therefore the meaning of art subjects at school should not be underestimated, as they may gain the society more than most people are aware of.

Adam Havas, Center for the Study of Culture, Politics and Society (CECUPS),
Department of Sociology, University of Barcelona
**Cultural Difference in Eastern Europe: Diasporic Movements in Jazz and the
Geopolitics of Popular Music Aesthetics**

Based on the recently published monograph, *The Genesis and Structure of the Hungarian Jazz Diaspora*, the presentation will explore East European cultural difference through the historical dialectics of racialized conceptualizations of jazz. The analysis informed by 29 in-depth interviews, four-years of ethnographic research and the discourse analysis of historical sources is an attempt to synthesize Bourdieusian genetic sociology and postcolonial thought. To this end, the talk focuses on carefully selected case studies encompassing the cultural struggles of the interwar era, the aesthetic distinctions within jazz in state socialism and the contemporary dynamics of the jazz field polarized along Bartók oriented free jazz and mainstream jazz camps. This genealogical perspective does not only reveal the embeddedness of regional popular music and jazz aesthetics within global structures of aesthetic regimes, but offers critical insights into the *longue durée* social logic of Hungary's geocultural positioning in the "twilight zone" between "East" and "West." The presentation will also cast light on how the transition from playing "coffeehouse music" to bebop became a significant element in the assimilation strategies of Romani musicians, and on how playing jazz continues to function as means to express geoculturally conditioned *cultural difference*. It is argued that the field of jazz does not only "challenge" the *status quo* of nation state level cultural hierarchies but it is a domain that turns the social hierarchies upside-down with a significant potential of what I refer to as "othering whiteness." By combining Pierre Bourdieu's cultural sociology with popular music studies and postcolonial scholarship, I seek to demonstrate the manifold connections of this particular jazz scene to global networks of cultural production, which also continue to shape it.

Keywords: Jazz diaspora, globalisation, cultural difference, geopolitics of jazz, Eastern Europe

Marteinn Sindri Jonsson Zeppelin University
Lines and Cycles: From Coals to Cultural Industries

This paper awards particular attention to the energy crisis which Germany is currently facing, and the efforts that have been made to ‘immunize’ authoritarianism in Russia with inductions into the capitalist system, where Germany has played a large role. Through creative industrial development and placemaking in the arts there has been a considerable reinvention of former industrial regions such as the Ruhr region in Germany, in tandem with the phasing out of coal production amidst increased reliance on Russian gas and oil.

This creates a particular background to Ruhr Ding: Klima, a comprehensive environmentally engaged exhibition produced by the arts organisation Urbane Kunst Ruhr across several towns and cities in the Ruhr region in summer 2022. It will serve as the primary case study in this presentation, particularly its emphasis on social, in addition to natural climate, and the ontological category of the thing which is at stake in the title, possibly alluding to Timothy Morton’s hyperobject, which was practically enacted in the extensive scope of the exhibition.

The methodology in this paper builds on the attempt of Sofia Grigoriadou and Yorgos Samantas (2021) to ‘walk the lines’ of documenta 14, based on Tim Ingold’s (2013) notion of an anthropology with art, envisioned in opposition to an anthropology of art. The former makes use of traditional ethnographic methods, such as participant observation, but does not position itself outside the field which it is studying. Instead, it assumes a ‘learning’ disposition to the field in which it is situated. Through such an interrogation of the curatorial concept of Ruhr Ding: Klima, which required visitors to transverse and navigate the post-industrial urban sprawl of the Ruhr region, the paper ‘walks’ different lines of the Ruhr region, German arts and cultural policy, as well as the oil and gas pipelines connecting Germany with Russia but also the ‘New Silk Roads’; the curatorial concept for Manifesta 2026, in a bid recently won by cultural actors in the Ruhr Region, amongst them Urbane Kunst Ruhr.

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Marteinn Sindri Jonsson Zeppelin University
Documenta as an Ekosistem

Direct social and political engagement in the arts leads Oliver Marchart (2011) to reframe the role of the curator away from empirical individuals towards a curatorial function, which he suggests “lies in the organization of the public sphere” (43). This paper offers a critical examination of the political ontology of the public sphere (cf. Habermas 1988; Arendt, 1998; Butler, Laclau, and Žižek 2000; Rancière 2004; Marchart 2018; Majewska 2019), devoting particular attention to the politicisation and internationalisation of the documenta quinquennial (Marchart, 2008; Buurman, 2021).

The current curatorial agenda of the Indonesian artist collective ruangrupa for documenta 15 taking place in 2022 is based on the ideals of lumbung and ekosistem. Both terms denote the of sharing resources, partly from an ambitious local and state-backed budget of the documenta, with a global collective of collectives’ party to the production of the quinquennial. The approach raises some important questions about the possibilities of contemporary curating, but also about the cultural hegemony of a central European power such as Germany.

The paper interrogates the curatorial approach of ruangrupa to documenta 2022 considering Emily Apter’s (2013) politics of untranslatability and her critique of systematic approaches to world literature while building on Isabelle Stenger’s ‘ecology of practices’ (2005). Stengers emphasises the need to consider the work of practitioners in the context of their activity, feel out the borders of that practice and refrain from ‘modernizing’ by severing the ties between practitioners and their habitus.

Ultimately, it looks at Roberto Esposito’s (2011) critique of Helmuth Plessner’s (1924) notion of a public sphere in terms of immunity and argues that the metaphor of immunity may be useful to think through the implications of introducing radical politics into the art field where there is constant risk of symbolic inclusion of counterhegemony in the service of maintaining hegemonic structures.

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Kaija Kaitavuori Academy of Fine Arts Helsinki
Trajectory of an object through belief systems

This paper traces the trajectory of one object, originally a cult item in vodun religion (Benin/Togo), as it travels to Europe, is made a part of an art collection, becomes ethnographic material, and is then returned to its original region as part of a repatriation process. The same object has at different times been called a fetish and a goddess, a museum object or ethnographic object, a sculpture, a statue or a work of art. I will argue that all the different frameworks that ascribe to the object a specific status are belief systems, comparable to each other in the ways in which they empower certain (initiated, professionally trained) people to define the meaning of objects and to interact with them. At the same time, the objects are invested with special power that they exercise upon people and that allows them to demand certain behaviour and rituals. These systems are maintained collectively. The contingent and contractual nature of these rules becomes visible when different belief systems come into contact, such as in some restitution processes. I will discuss what happens in the crossing of the system boundaries, with a few examples, such as the proposed reactivation and reinstatement of the vodun object as a ritual item. The institutions that house this type of multifunctional objects are faced with the question of whether parallel belief systems can coexist within the same institution and work together in practice. Some solutions have been suggested.

Keywords: object biography, restitution, belief systems

Sari Karttunen, University of the Arts Helsinki, CERADA
Musicians' Social Practice: A Job or a Calling?

The paper focuses on musicians who are engaged in participatory music making activities and who see their work as serving both musical and social ends. These musicians work, for instance, with refugee communities, young people in marginalizing neighborhoods, substance abusers, prisoners or ex-convicts, dementia patients, or families with challenges in child-parent relations. Music making in these circumstances is process-oriented but may yield public performances. The presentation is based on a survey of socially engaged musicians in Finland in 2020 and further interviews with 20 survey respondents in 2021. In their responses, musicians mention various reasons for social practice, e.g., religiously motivated social responsibility, political activism ('artivism'), interest in the genre of community art, pleasure derived from communal music making, and attempt to diversify income sources while making use of musical skills. The paper takes for closer inspection five interviewees who express passion toward social music practice and report having made a major career shift. The aim is to read their statements from an understanding, internal perspective. In these musicians' narratives social practice is presented rather as a calling (both social and artistic) than a job (guaranteeing income). In their current position, they find not only their work but their whole life meaningful and happy; they have tailored themselves work that realizes their aspirations and values. However, in economic terms their work is not always sustainable. At the time of data collection, three of the five interviewees managed to earn a decent living from social practice, one in permanent public employment, and two in quite precarious project-based jobs. One interviewee had as many as seven employers, all in the music and music education field, but was still struggling financially, and one interviewee had cut down social music practice due to economic reasons and become a full-time music teacher. The general opinion among the five was that they gained so much satisfaction from social music that they would continue practicing to some extent even without pay. The merger of artistic and social elements made their calling exceptionally strong. – The research is part of a three-year international project, "Music for Social Impact: Practitioners' Work, Contexts, and Beliefs". The research is carried out in Columbia, Belgium, Finland, and the UK, and funded by the UK Arts and Humanities Research Council (AH/S005285/1).

Keywords: Musicians, social practice, values, satisfaction, earnings.

Konomi Kato Ritsumeikan University

**An Illusion of Human Society with the Disguised Normal Beings:
How *Convenience Store Woman* Unveils the Superficial Inclusivity in Japan**

Inclusion is what modern societies often embrace and aim for, which is the deliberate act of welcoming diversity and creating an environment that allows all different kinds of people to be accommodated, thrive, and succeed. Japan is not an exception to this trend – the country has historically been committed to building a more inclusive and equal society through lawmaking, such as the enforcement of the law called the Basic Act for Persons with Disabilities in 1970 and the Basic Act for Gender Equal Society in 1999. Alongside the enforcement of the Act on Promotion of Gender Equality in the Political Field in 2018, the government announced that it will promote gender equality in politics, stating that inclusivity and diversity are vital for growth. Yet, Murata Sayaka unveils how superficial and fragile the upheld inclusivity in contemporary Japanese society is. In *Convenience Store Woman*, Murata critically illustrates the normalization of the gendered, capitalistic, and neoliberal ideologies in Japan, where gender and social norms are constructed by society, enforced on individuals, and reproduced in their everyday lives. Through depicting the characters who struggle over fitting into society through abiding by gender norms and social order, exemplified by the protagonist named Keiko and her colleague, Shiraha, she reveals the difficulty of being “included” in society as a “socially normal and valuable” human being.

Volker Kirchberg & Alenka Barber-Kersovan both Leuphana University Lüneburg
Classical music making in artistic precarity (format: oral paper presentation)

The professional practice of classical music ("European art music") is undergoing serious changes. On the one hand, there is a decline in cultural funding, a wave of mergers and closures of orchestras and, as a consequence, a decreasing number of permanently employed musicians. On the other hand, the number of graduates from music academies and universities who want to earn their living with classical music is increasing rapidly. Since the demand for permanent jobs far exceeds the supply, the number of professionally trained insecurely or unemployed musicians is also increasing. As a result, there are ambiguous life choices for these young musicians, and not only in terms of their professional careers. The extremely contingent musical life is exemplary for a post-industrial working world characterized by individualization and neoliberalization, as already described by Beck (1986) and Sennett (1998), among others, and later also by Boltanski & Chiapello (2006) or Crouch (2019). Cultural work is at the forefront of this general flexibilization of work; there are now also studies on this for the labor market of musicians, e.g., by Coulson (2010), Moore (2016), or Gembris et al. (2020). Reinforcing conditions are the COVID pandemic, changing forms of music reception, and the digitization of musical performances, the latter with an economic reassessment of musical services. Because of these structural changes in cultural work, many young musicians in the classical field have to work freelance and therefore pursue a portfolio career consisting of various music-related and non-music-related activities. Further, they place a lot of emphasis on networking with musicians and/or with projects that might commission work to them, at least in the short term.

The presentation is a preliminary study for an empirical research study examining the comprehensive strategies on young musicians' networks and portfolio careers in the classical music sector. In this context, classical music making in the artistic precariat is not only exemplary for post-industrial life structures but also "exemplary" for the late capitalist world. Macro-social and micro-sociological consequences in this context are uncertainties in career planning, structurally caused inequalities and discrimination, health consequences, status inconsistencies, contradictory expressions of capital and uncertainties in life decisions. The analysis of these framework conditions of musical work spans an arc between value-rational identity constructions of professional musicians as an integrative controlling instance, occupational diseases, gender-related inequalities and the subjective legitimation of one's own precarious work in a purpose-rational (i.e. economically valorized) world.

Keywords: Professional development, classical music, artistic precariat, neoliberalization, networks and portfolio careers

Olga Kolokytha and **Raffaella Gmeiner**, Department of Communication, University of Vienna

CCIs in motion: cultural and creative industries as flowing, dynamic networks

Although the cultural and creative industries play a primary role within the European cultural sector, the vast majority of relevant scholarship has so far looked into various aspects connected to their economic and social value using approaches that see CCIs through a static lens.

This proposal focuses on the Horizon2020 project CICERONE (Creative Industries Cultural Economy Production Network <https://cicerone-project.eu/>), funded by the European Commission with ca. 3m euros. CICERONE is an interdisciplinary, international research project that provides an innovative way of understanding the role and function of CCIs, aiming to develop a new foundation for effective policies at local, national and EU levels. It also tackles the issue of data gaps in the different CCI sectors and aims to propose ways to address it. The project is based on the Global Production Network Theory (GPN), which provides its analytical framework and overarching methodology. This enables CICERONE to address CCIs as fluid and dynamic networks of various types of actors, going further from previously established theoretical frameworks.

Our presentation will discuss the methodology and rationale of the project and some of its findings, highlighting aspects of flow and movement within the CCIs, also placing particular emphasis on the artistic aspects of the gaming sector such as music, design and scriptwriting. CICERONE analyses conditions and processes that take place in the different stages of the production cycle, namely the creation, production, dissemination, exchange and archive stage. It unfolds perspectives of the CCIs that enable an understanding of the networks and connections between their actors, the power relations and the flow of power within them, the links between cultural, social and economic value, and the embeddedness of CCIs in the economy and society.

Keywords: cultural and creative industries, global production network, power structures, embeddedness, value

Diana Kral, Leuphana University, Lüneburg

Transformation of the Art Field by Blockchain Technology? – A Perspective on Contemporary Art Collectors within the Emergence of Crypto Art

The most frequently discussed questions in the field of art are those about the original and the provenance of a work. These questions arise particularly in the case of digital artworks that are easy to reproduce, since copies are basically indistinguishable from the original. However, clarification thereof is important with regard to the value of a work of art. Digital works are therefore often traded at lower prices than physical ones. Blockchain technology offers a solution to this problem with its algorithmically controlled register. Using the Non-Fungible Token (NFT) technology based on the Ethereum blockchain, a digital artwork can be marked as unique. Collectors acquire the ownership of the digital artwork when they buy the NFT. In the course of the growing market for NFT-based art, a discussion emerged in the art field about to which extent crypto and NFT-based art can be recognised in its own field. Seen negatively, art degenerates into a commodity, so that only the economic value of the artwork remains and art is regarded solely as an investment. Seen positively, a new digital and democratic art market is emerging here that does not ask who was represented by which gallery, exhibited in which museum, strengthened by which critics and trained at which art academy. The guiding question of this thesis is to what extent blockchain technology can bring about a transformation of the art field and exert a lasting influence on art history. In this context, the question arises as to the significance of collectors in this transformed art field. To this end, the author characterises both fields, the art field and the crypto-art field, in which the practice of collecting contemporary art as well as the person of the collector are discussed. In each case, the focus is on the practice of collecting contemporary art and the person of the collector. While the first part of the work follows P. Bourdieu's field theory, the author uses the concept of the enrichment economy (Boltanski/Esquerre) in the second part to bring both fields together. The analysis concludes that the production, distribution and reception channels of the art field and the crypto-art field do not overlap. At the same time, there are different accumulations of capital and value in the two fields. Furthermore, different values and motivations are given by collectors for the purchase of crypto-art. The author proposes a separation between crypto-art and NFT-based art, which can, however, overlap as NFT-based crypto-art. The author states that NFT-based art is a sub-field of the crypto-field, i.e. the tech-field, while crypto-art - understood as an art form -, can be assigned to the art field. One factor that both fields share is the belief or collective recognition (*illusio*) that (NFT-based) crypto-art is art with an inherent value. Finally, the idea is present in both fields that the symbolic capital of the artwork can be enriched by using economic capital. In conclusion, it remains to be said that NFT technology can provide positive aspects for the art field, such as proof of provenance and originality and the payment of royalties. However, its application to the entire art field remains questionable. One danger is that the “tokenisation” of an artwork puts the focus on the ownership. Finally, the art field can transform itself into a fairer field by means of NFT technology and, in the long run, bridge the analogue and the virtual.

Matthias Kuppler*, Lía Durán Mogollón†, Christian Lahusen‡
The eurolit project: Transnational cultural brokerage in the European literary field

Transnational brokers, defined as the actors who bridge the boundaries between national cultural fields, occupy strategic positions in intercultural exchanges. Studying transnational brokers is therefore crucial to understand how cultural goods move across national and linguistic borders. The eurolit project investigates the emergent field of transnational cultural brokerage that coalesced around a shared interest in cross-border exchange of literature in Europe. The presentation introduces the conceptual framework of the eurolit project and shares the first empirical findings.

Conceptually, we argue that the field is occupied by different types of brokers (representatives, gatekeepers, liaison brokers) who engage in distinct but interrelated activities (search and selection, promotion, meaning-making) to promote or hinder the material and symbolic transmission of cultural goods across borders. The relative position in the transnational field shapes the interests, strategies, and (symbolic) power with which brokers engage in intercultural exchanges. Following Bourdieu and the Sociology of translation, positions are mapped along two dimensions: (1) status and prestige of brokers' domestic literature (central vs peripheral) and (2) sector of literary production (artistic vs commercial). We trace how the struggles between these differently positioned brokers, embedded in a multilevel structure of national and European cultural policies (e.g., Creative Europe Programme), generate observable patterns and inequalities in literary exchanges across Europe.

Empirically, the eurolit project paints a comprehensive picture of transnational cultural brokerage via a mixed-methods design. Social network analysis (blockmodels, community detection) of book translation and export statistics (UNESCO Index Translationum, Eurostat Culture Statistics, data from national libraries) delineates the relative positions of languages and countries in literary exchanges. Document analysis of mission statements issued by European literary brokers (e.g., publishers, writer and translator associations, book fairs) identifies the main actors, issues, and interests around which the field is organized.

Interviews with experts on cultural brokerage provide insights into the practices and strategies of brokers and how these are shaped by brokers' relative position in literary exchanges. Thereby, eurolit makes three contributions to the Sociology of arts and cultural globalization: (1) We clarify the concept of transnational cultural brokerage by combining network theory, field theory, and the production of culture perspective. (2) We link the micro-level struggles between transnational brokers to the macro-level structures of cultural exchange. (3) We provide empirical insights into the logic underlying literary exchanges in Europe, a paradigmatic case for the study of intercultural exchange.

Keywords: Cultural brokers, Literature, Field theory, Cultural exchange, Transnationalization

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Strongly recommended – peer-to-peer recommendations as part of reading culture

Consumers' recommendations have a significant role in today's culture of consumption, having various commercial, cultural and social aspects. This paper looks at peer-to-peer book recommendations by active readers as a form of implicit vernacular reviewing. As earlier research shows, the bottom-up processes of selecting and evaluating culture challenge the traditional top-down model of cultural valuation (DiMaggio 1987; Verboord 2010). Our approach builds on a body of work on contemporary reading practices (eg. Thumála Olave 2017) and on the concept of audiences as peer-critics whose significance is amplified by online social media platforms.

We analyze the frequency of making book recommendations and discuss the substance of these recommendations by using research questions such as: How typical is making recommendations among active readers? What kind of literature is typically recommended in terms of genre, topics, language, year of publication, critical appreciation and commercial success? How do the characteristics of recommendations reflect and define the reading culture?

The data is based on a reader research survey (2021) conducted online in Finland and targeted at people who identified themselves as book readers. A total of 955 respondents gives us an insight into the world of highly engaged adult readers. For this paper we chose sections that concern recommendation culture and categorized replies according to relevant variables. Additionally, we analyze titles that received the most mentions with respect to their content features and their status in the book trade.

Our study supports the idea of a growing importance of peer-to-peer recommendations as part of cultural evaluation. The preliminary analysis indicates that participation in literary networks may create an expert position for avid readers even without an actual institutional or professional status. According to our interpretation, these various networks of professional and non-professional book enthusiasts may have quite a strong impact on the popularity and lifespan of certain books, and a vital role in the reading culture in general.

Keywords: reading culture, sociology of literature, peer-to-peer recommendations, cultural valuation, valuation of literature

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Lia Luchetti (Roma Tre University, Department of Philosophy, Communication and Performing Arts)

Commemorating Piazza Fontana through the Arts: artistic practices, digital platforms and public memory

This paper aims to explore the relation between artistic practices and public memory in relation to the Piazza Fontana terroristic attack which took place on December 12 1969 in Milan, where a bomb explosion killed seventeen men. This case is very symbolic in Italy, because it opened the “strategy of tension” and it still divides the city after over 50 years, notwithstanding the recent empowerment of the role of the association of victims’ relatives and new reconciliation policies attempted. This paper will conceptualize the trauma related to Piazza Fontana applying the framework of the Cultural Trauma Theories (Eyerman, 2001; Alexander et al., 2004), according to which the public knowledge and the definitions of a trauma are socially and politically negotiated. In this perspective, art is a social production (Zolberg, 2007; Tota and De Feo, 2020) and can contribute to the public memories (Phillips, 2004).

The paper, in the framework of the memory studies debate (Middleton and Edwards, 1990; Wagner-Pacifici and Schwartz, 1991; Olick, 2008; Tota and Hagen, 2016), investigates the social trajectories that the public memory of Piazza Fontana has outlined over the years. The contribution is a part of a qualitative research based on data collected through ethnographic observation during the commemorative ceremonies (2011-2021) and in-depth interviews with members of the association of the victims’ relatives and other witnesses. From 1969, the Piazza Fontana bombing has been represented in the aesthetic arena through different kinds of artistic languages, from the first antagonistic expressions (i.e. the theatrical comedy “Morte accidentale di un anarchico” and the painting “I funerali dell’anarchico Pinelli”) up to more recent artistic output based on victims’ narratives. This paper will consider how and to what extent artistic productions, giving voice to the victims of trauma and mobilising the members of communities, affect the public definition of justice and the collective understanding of what happened. This paper also deals with the deep transformations of the commemorative practices due to the digital technologies (van Dijck et al., 2018), focusing on the online commemoration which took place on December 12 2020 and 2021 during the pandemic.

Keywords: cultural trauma, public memory, terrorism, artistic practices, digital platforms

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Noa Mamrud, Zeppelin University, The Centre for Cultural Production
European Cultural Policies: Learning from institutional practices of socially and politically engaged performance art.

In the light of rising fascist energy in and beyond Europe, Europe must reinforce the institutions that realise its Normative Power. Such a power is the moral premise upon which the idea of a European identity was built on and has been sustained to promote (amongst other values) freedom, democracy, and an active civil society. However, the validity of European values is in constant 'reality check' given Europe's economic profit-led cultural policies composed to drive Europe's Market Power. The European Agenda for Culture demonstrates this exact paradoxical, Neoliberal combination of acknowledging the arts as a democratic right and social good, while simultaneously demanding it to be profitable. On the other side of the barricade, artistic critique has been intensely invested in commenting on capitalist mechanisms that enhance inequality and distress, resulting in racism, social unrest, and an appeal to populist authoritarianism. In practice, art has been concerned with and operating in social and political spheres through practices of representation and engagement, opening tangible and intangible spaces for discourse and direct participation. While beyond the scope of this paper is the argument that institutional practices of art organisations can inform the democratic governance and organisational structures of the European Union, the author contends that embracing a bottom-up approach in the shaping of European cultural policies would help Europe in supporting its democratic agents in society more efficiently. By considering institutional structures and managerial practices of civil-society art organisations, Europe would enhance its capacity to provide the adequate support to help them become more resilient.

The study covers the ecosystem of the socially and politically engaged performance arts. It includes the investigation of the artistic and institutional practices, as well as the means and conditions provided in three, non-Central European countries. The geographical situation of the field research takes into consideration two aspects according to which cultural policy and socially and politically engaged art institutions recalibrate - participation and democracy. It is therefore situated in countries with distinctive contributions to a study aspiring to acquire an overall outlook on European cultural policy: (1) Greece, that despite its symbolic representation of democracy demonstrates a harsh Euroscepticism following the 2008 financial crisis. Weak infrastructure of public support for the arts is compensated by private funds. (2) Sweden, with a relatively robust system of welfare and social security that is thought to be key in the social engineering of an individualistic society. Extensive public funding following the Anglo-Saxon rationale of cultural policies; and (3) Romania, where during its 'transition' democracy meant the unequivocal adoption of capitalist mechanisms and liberation by the free market. Scarce public funding partially compensated by corporations and funds in special support for an East-European country.

Keywords: Socially Engaged Art, European Cultural Policy, Arts Management, Institutions, Arts Funding.

Lisa McCormick, University of Edinburgh
The Performativity of Musical Instruments

Building on concepts and methods from cultural sociology, organology and the sociology of the arts, this paper theorizes how some objects maintain iconic power over centuries. I examine two cases from Western classical music. The first is the violins and cellos made by Antonio Stradivari. The unquestionable status of Stradivari's stringed instruments among musicians, and their fame beyond the music world as priceless objects, provides an example of iconic power with exceptional longevity. For comparison, I consider Pleyel pianos, some of which have been meticulously preserved or restored for historical interest. These instruments retain only residual iconic power, despite some efforts to restore it. Drawing on Alexander's (2020) model of the performativity of objects, I explain how Stradivarius' instruments became iconic through two groups of "directors" who brought audiences into contact with these instruments and shaped their perceptions of them. The first group is the virtuosi of late 18th and 19th centuries who established the Stradivarius tone as the ideal sound for string instruments. The second group includes the instrument dealers, collectors and restorers of the late 18th and 19th centuries who repaired Strads and produced forgeries, making it necessary to certify their authenticity and provenance. I draw from Whitaker and Greenland's (2021) idea of the dual nature of the artwork to explain how Stradivarius instruments remain iconic. The artistic nature of Stradivarius instruments is the craftsmanship (and resulting tone quality) praised by expert musicians and instrument makers; this serves to anchor the instruments' market value which only increases as their discursive depth expands. This dynamic has so far resisted even disconfirming evidence from scientifically designed double-blind tests comparing the sound quality of Strads to modern violins. Pleyel pianos might have followed a similar trajectory but ultimately were eclipsed by other models and doomed to become cultural heritage.

Marta Miranda, Faculty of Engineering of the University of Porto, Digital Media and
Helena Santos, Faculty of Economics of the University of Porto, Social Sciences
**The cultural side of film exhibition: an analysis of the films exhibited in
Portuguese alternative circuits between 2007 and 2017**

Cinema is an intricate industry, due to a particular combination of economic and cultural aspects and its significance has been acknowledged by European and national cultural policies. The exhibition segment denotes some fragilities, especially when considering minority components, such as non-commercial exhibition (NCE), which is part of the alternative film circuits. NCE is carried out by cultural associations (including film societies) with an important role for cultural access and participation, especially in less urban territories. As non-market driven, their activity is highly dependent on public support.

We have been researching NCE as part of the public policies for film exhibition. As for Portugal, we obtained access to the database of the Portuguese Institute of Cinema and Audiovisual, with information about all the film sessions held by the NCE segment between 2007 and 2017. Previous results permitted to emphasize the high territorial asymmetry of NCE, the dependence on the availability of municipal venues for screening, and the multidisciplinary role of the exhibitors as local cultural agents. The effort of these entities in presenting diverse and minor filmographies is evident, especially considering the Portuguese case, where national films face difficulties in circulating, and regular theatrical cinema is not accessible to c. one third of the population (commercial exhibition included).

What do these exhibitors program?

We will present selected results regarding the films exhibited, by focusing on a set of variables that will allow significant insights on the programming practices at the local levels (e.g. film origin, genre, length, type, director, date of exhibition, etc.); as well as their evolution over time. As cinema is a crucial element of the local cultural supply, our analysis will contribute to a wider reflection on contemporary cultural policies and democracy.

Keywords: film exhibition; film programming; cultural policies; Portugal; Europe

Arturo Rodríguez Morató, CECUPS-Department of Sociology, Universitat de Barcelona, and

Matías I. Zarlenga, CONICET-UNTREF and CECUPS-Department of Sociology, Universitat de Barcelona

Mapping the practical valuation of art and culture within the cultural domain: a European perspective

Within the framework of the H2020 research project UNCHARTED, which studies the societal value of culture in Europe, we have recently carried out 26 case studies for identifying how the values of art and culture emerge from the practices of different actors in four fundamental arenas of cultural practice: cultural participation in live arts and culture (4 cases in France and Portugal), cultural participation through media (4 cases in the United Kingdom and Norway), cultural production and heritage management (6 cases in Spain, Italy and Hungary), and cultural administration (12 cases in Spain, Portugal, France, United Kingdom, Norway and Hungary).

Adopting a pragmatist perspective (Lamont, 2012; Heinich, 2020) and using an extensive array of qualitative techniques (ethnographic observation, visual ethnography, semi-structured interviews, focus groups, document analysis, among others), we have gathered extensive information about the valuation of art and culture by different actors (cultural professionals, cultural administrators, citizens participating in cultural activities) in those various settings studied. In this paper we plan to present a synthetic overview of that evidence. We will show the plurality of valuations that appear in the different areas considered, the contexts of their emergence and the actors involved, as well as the value principles to which those valuations can be associated. On the base of identifying the predominant, transversal and subsidiary valuations in the areas investigated, as well as the conflicts and tensions between the valuations detected, we will also contrast the characteristic configurations of values corresponding to different areas in the cultural domain. The map that emerges from our analysis distinguish two different spaces of value tensions in the cultural domain. We will end by describing these two spaces and by interpreting this dichotomous structure in the context of the recurrent dispute between advocates of the cultural legitimacy theory and their opponents.

Keywords: sociology of valuation, cultural valuation, value, culture

Arturo Rodríguez Morató, CECUPS-Department of Sociology, Universitat de Barcelona, and

Ariadna Peralta Lladó, CECUPS-Department of Sociology, Universitat de Barcelona
Values and valuations in cultural production: looking into the Barcelona publishing industry

Due to its early industrialization, it was in the publishing sector that the characteristic polarization of the cultural world was forged in the clearest way, between a sector oriented towards creation and another oriented towards public demand (Bourdieu, 1996). The tension between these two evaluative orientations has traditionally crossed the publishing world, placing some publishers in clearly polarized positions and provoking in other varying degrees of internal contradiction (Coser, Kadushin and Powell, 1985; Weber, 2000; Chiapello, 1999). The literary publishing subsector has always been the most affected by this tension.

The publishing world has historically experienced successive cycles of concentration and diversification (Coser, Kadushin and Powell, 1985). Within those cycles, the phases of concentration have always given rise to controversies, in which the tension between culture and commerce is exacerbated, due to the fear that the concentration implies a general drift towards the commercial pole, with the consequent loss of autonomy (Bourdieu, 1999; Thompson, 2010). Currently, there is an open discussion whether the tension between commerce and culture has radically diminished in recent times by a rapprochement or a blending of those two logics or persist in different ways, for example between its expression in discourse and its blurring in decision-taking (Pareschi and Luisiani 2020).

In last decades, the Spanish publishing world has experienced an important phase of concentration and fears about loss of autonomy have surfaced, particularly in the suspicion that the absorption of reputed medium-sized publishers by large publishing groups will distort them culturally. We have looked into the literary publishing subsector in Barcelona focusing on the cases of three characteristically different publishing firms recently absorbed by a big publishing conglomerate in order to observe how concentration affects the shift in valuation from the predominance of a cultural logic to a commercial one, on the one hand, and the ways in which both logics intertwine in the practical valuations of professionals along the editorial cycle, on the other. Using a pragmatist perspective (Lamont, 2012; Heinich, 2020), we have carried out a qualitative study of the valuation practices of actors working in those firms, involving 12 in-depth interviews with them and a complementary documentary research. Our findings indicate that the integration into a large group increased the economic orientation of the three firms in different degrees, but mostly through the influence exerted by structural mechanisms and arrangements and without significantly altering the value frameworks of actors.

Keywords: sociology of valuation, cultural valuation, value, publishing industry, literary field

Dafne Muntanyola-Saura, Department of Sociology, Universitat Autònoma de Barcelona (UAB)

THE DIGITAL TURN IN VISUAL ARTS: AN ETHNOGRAPHY OF ARTISTIC PRACTICE

How the digital turn changed the practice of expert artists? The progressive substitution of analog instruments with digital ones changed the curricula and artistic skills of professional artists. New digital products appeared in the form of diagrams, models and renders. Following cognitive sociology (Cicourel, 2007), every social definition implies a cognitive operation. Digital resources are objects of epistemic judgment (Kirsh, 1995; Knorr-Cetina, 1999; Muntanyola-Saura, 2020). Murphy (2004) in his cognitive ethnography of an architecture office observes that the architect's sketches are not externalizations of his projections, but rather are themselves cognitive blocks that create new knowledge. The institutional framework of digitization is linked to learning conditions of production, such as the development of specialized literature within each discipline, the degree of digitization of educational resources, the legitimacy of the established curriculum, the availability of computer programs in this time of covid19, and the definition of the dominant tradition in the discipline. We will explain the changes in the ways of learning new techniques and computer programs that arise from the stabilization of computer tools such as Photoshop, AutoCAD, InDesign or 3D. The working hypothesis is that the digitization process determines the communicative modalities and the epistemic objects of the artistic process, thus modifying the phases of conceptualization and execution. Cognitive ethnography is a qualitative methodology of real artistic processes. By comparing the discourse and practices of photographers, architects, film editors, designers and sculptors teaching in art schools, we will be looking at two different generations, the former trained analogically, the latter digitally. Through observation and interviews we get at the weight and content of each modality and the degree of complementarity of digital and analog interactions.

Marthe Nehl, Lund Univeristy

Service-entanglements: Exploring productive tensions in a locally organised space of cultural and creative work.

This paper addresses tensions in everyday organisation of cultural work in contemporary urban life in the city of Malmö in Sweden. Understanding cultural work as space dependent, and space as unequally contested, this paper sets out to understand what it takes to self-organise artist work space in the long run. In diverse literatures, space is often considered a foundation of different ways to collectively organise and strengthen artists' identity, raise shared political concerns, express critique, and to maintain relationships in the constitutively ephemeral temporality of cultural projects. Through a lens of *relational space* and *entanglement*, this chapter takes a close look at the relationships of a group of artists and a municipal housing company who co-organise the neighbourhood art space called REHAB Kultur. The production of space and its *political* dimension are given emphasis in this attempt to disentangle the ongoing, relational process, consisting of conflictual entanglements of people, spaces, buildings, ideas and politics. The analysis brings to the fore, that the artists and the housing company organise REHAB Kultur based on different, but not mutually exclusive ideas, forming a process in which they serve each other and create a mutual, yet not equal dependency. In this way of organising that propose to call 'service-entanglement', artists are active agents, and not victims, who strategically use their knowledge and symbolic power to serve the housing company on which they depend. In sum, the paper shows a situation of *mundane dissonance* (Borén&Young, 2017) in which artists negotiate their role in neighbourhood development process, and challenge established myths about arts, money and gentrification, and shows that this seemingly stable space for artistic work is built on service-entanglements and their constant negotiation.

Alice Neusiedler, Copenhagen Business School, Department of Management, Politics and Philosophy

“As an artist, I need them, but they don’t need me” – how artists and participants navigate internal differences for a shared artwork

Recently, we can observe an increasing interest in participative art practices in regard to social innovation. While a participatory turn in cultural policy strategies has been stated (Virolainen 2016), interaction has been emphasised as an artistic practice of social critique since the so-called “social turn” (Bishop 2006). Thus, performative strategies of how to involve formerly excluded actors into art production has become an urgent topic, both in theory and in practice (Sachs Olsen 2018; Čalović 2015).

Despite the hope placed into participative art practices for their disruptive potential and promise of authentic insights into others’ perspectives, these attempts have also been criticized for being a burden, a myth and for the lack of agency provided for participants. While these critical perspectives point to relevant dilemmas for participative art collaboration, they were often motivated by a wish to dissolve differences between involved actors, and therefore unable to acknowledge the multiplicity of differences within these collaborations and unable to be attentive to different conditions in this artistic work process. To better understand challenges but also potential of this form of art collaboration, I explore how art collaboration practices lean on, integrate, but also are challenged by internal differences for a collective artwork.

My presentation is based on 15 open narratively informed interviews with artists and participants from participative art practices in the artistic subfields of fine arts, theatre and dance, e.g. a critical history project, an intervention in social housing, and a queer theatre production. Leaning on the Documentary Method (Bohnsack 2001), and following a practice theoretical perspective (Nicolini 2012; Gherardi 2007) I analysed discursive and affective formatting practices of artists and participants. I will show how artists and participants apply practices of assessing, modulating and holding back in regard to each other’s differences, when producing a collaborative artwork.

Keywords: participative art practices; art collaboration; formatting practices; Creative process analyses; singularity

Kerstin Niemann HafenCity Universität Hamburg, University of Architecture and Metropolitan Development

From Place-Making to Home-Making. Artists and Migrants as Place-Keepers of Single-Family Homes in Campau/Banglatown, a neighborhood of 21st century Detroit.

Art and artists in the context of urban change in neighborhoods have often times criticized as being first-aid kids to pro-actively solve 'urban 'problems in a creative way for urban developers, real estate companies and city managers (Zukin 1988). In the case of the Campau/Banglatown neighborhood in Detroit I found that creative placemaking using singlefamilyhomes contributed to building community. As homesteaders and using communityengagedpractices in everyday life artists have contributed to 'space making' (Zilberstein2019) and 'cultural placekeeping' (Bedoya 2014) in this diverse neighborhood.

Campau/Banglatown is a newcomer community and has been continuously shaped by migration. Today half of the population of 5000 residents is identified as Bangladeshi-Americans. In my research I analyze the social space around single-family homes particularly the everyday activities of artists and migrants that have become home owners in the Campau/Banglatown neighborhood.

The shrinking of Detroit in the past decades has resulted in an oversupply of residential properties with one third of homes experiencing foreclosure (Deng, Seymor, Dewar and Manning Thomas 2018). Residential housing, whether inhabited or uninhabited, often times have become unvalues (Herscher 2012:9) that hinder property's circulation through a market economy, useless to those that used to make profits of it. As a consequence, this has affected everyday urbanism (Chase, Crawford and Kaliski 1999) of citizens to re-think their relationship to land in the city (Herscher 2012:7). I want to show that artists are able to participate in social economies, idea economies and other intangible values.

In this ethnographic field work I combine qualitative methods (walking interviews, participatory observation, mappings, participatory research action) with quantified data digital and analogue mappings, real estate prizes and value scores). The analysis period of my research has been ten years, from 2009 during the subprime mortgage crisis until 2019 before the worldwide Corona pandemic.

Keywords: Place-Keeping, social space, community engaged artists, creative placemaking

Verena Niepel, Media – Culture – Heritage, Newcastle University, UK
Art Practices of Non-belonging: The Case of Turkish/Kurdish Artists in Berlin

Contemporary artists who work abroad often create artworks to cope with new environments in a playful way. My paper focuses on Berlin as a destination for many artists from Turkey and investigates their art practices and outputs. The artworks vary greatly in technique and thematic orientation but are in many cases highly self-reflective and critical towards both wider issues of migration and movement. The aim is to explain how those artworks can lead to critical engagement beyond personal narratives and an immediate artistic encounter.

Since 2010 an increasing number of Turkish artists relocated to flee from a repressive atmosphere and a regime that limits freedom of speech. This paper uses examples of artworks by visual artists, such as photocollages, to illustrate the complexities of doing creative work in a new environment. I argue that Turkish artists develop coping strategies in Berlin to deal with emotional dissonances. Artworks are part of the process and outputs at the same time. They visualize how artists are tied back to their home country while longing for recognition Germany's cultural capital.

My research is based on ten in-depth interviews and an analysis of selected artworks by interviewees. The Interview data is enriched with results from a participatory narrative-drawing method, which helped interlocutors to visualize their feelings. Results from this mixed approach feed into a detailed analysis of artworks, which explains how art practices by Turkish artists are mirroring their migratory experiences. The paper focuses on the technique of collage or assemblage, which is used as an artistic approach to embrace the heterogeneity of life affected by movement and migration.

There is a wide range of literature on movement between Germany and Turkey covering cultural production of the post-war period. However, in contrast to earlier generations, those artists who have relocated from Turkey to Germany in the last decade share their experiences and emotional struggles more openly. An analysis of their stories and works sheds a new light on Turkish (artist)migrants in Germany. The paper is part of my doctoral research project that combines approaches from Sociology and Art history to investigate individual artists and cultural policies in Berlin as a wider framework.

Keywords: contemporary arts, migration, identity formation, art and individual

Marja Nurminen, Aalto University, School of Arts, Design and Architecture,
Transdisciplinary Art Studies

Who am I becoming when engaging in drawing?

It is my experience of working with drawing in higher arts education since 1998 that has driven this research. During these years, I have been occupied with the significances of drawing as a part of growing up as an artist. This is why the focus of my doctoral research project is exploring the teaching of drawing in two art universities, one in Finland and the other in Sweden. Even if drawing is understood as an important component of an artist's education, the significance and value of drawing have not been articulated properly. The research touches upon two areas: higher arts education research and drawing. The theoretical framework I am using is Keijo Räsänen's notion of academic work as practical activity. One of the four orientations in the theoretical framework is personal: Who am I becoming when engaging in this work? The others are how (tactical), what (political) and why (moral) orientations. The methodological approach I follow is called 'at-home ethnography', which was developed by Mats Alvesson (2009). As he states, it is a method especially suited to studying universities and higher educational institutions in which you yourself work (p.162). The data consist of twelve interviews with six artists/designers and university teachers from Sweden and six others from Finland. The data collection method I have chosen is expert interviews with artifacts i.e. the interviewees had the chance to bring one to three drawings or documentations of drawings and we also discussed the drawings. The project of crafting a professional identity for artists and designers is closely connected to the art works they have made, which can be exemplified in the activity of drawing. I found six personal orientations towards drawing in the interviews: a fun-loving drawer, a reminiscing drawer, an educated drawer, a painting drawer, a technical drawer and a time-consuming drawer.

Key words: drawing, higher arts education, academic development, practice theory, personal orientation

Alexandra Pool, University of Connecticut, Department of Dramatic Arts
Precarity and Power in Planning: Representations of Cultural Workers in U.S. Cultural Plans

How are cultural workers represented in U.S. cultural planning, and what does it tell us about power structures in economic-focused cultural policy? Arts and cultural planning is an increasingly widespread method in the United States to pursue economic development goals, as cultural policy in the U.S. as elsewhere has been consumed by the institutionalized idea that economic growth should be the aim of policy. At the same time, cultural labor has emerged as a topic of significant interest in academic scholarship.

Economic primacy in cultural policy has been argued to be unsustainable in social and cultural dimensions, due in part to the exploitation of cultural workers. This exploitation is a result of the power imbalance inherent in the project-based employment that is commonly advanced in cultural plans, and in the precarity of the U.S. cultural sector that perpetuates reliance on funding agencies whose support is both politically changeable and hyper-instrumentalized. What do the aims and language of cultural plans reveal about the role of cultural workers in these conceptions of cultural policy?

Taking the urban cultural plan as a unit of American cultural policy, this paper explores what the representation of cultural workers in cultural plans tells us about their role in the power structures of U.S. urban cultural policy. The paper uses cultural moral economy as a lens to examine the aims and assumptions of urban cultural plans, applying discourse analysis to the cultural plans of five major U.S. cities. Employing the example of the role of cultural workers in the power structures of U.S. cultural policy, as represented in these plans, this paper contributes to discussion of the unsustainability of the dominance of economic growth in that policy. The paper draws on recent scholarship on cultural moral economy and precarity in cultural work by authors such as Belfiore, Hope, Oakley, and Banks. Results are expected to shed light on how the language and structure of U.S. cultural plans evince the exploitation of cultural workers for economic ends, and how this occurrence can render cultural policy self-defeating by virtue of its unsustainability.

Keywords: cultural labor, precarity, cultural planning, cultural policy, sustainability

Orfanos Prokopios, University of Athens
Participation, interaction, and ephemeral communities in the artistic platform Blind Date.

This presentation examines the results of a sociological research project that explored the dimensions of (a) work and knowledge, (b) social background, (c) collaboration and participation, and (d) experience of the participants in the artistic platform Blind Date. A sociological approach of art producers/ creators (Heinich, 2004) will be evolved with the examination of narratives and practices. The notion of artistic practice can surpass binary oppositions (individual/ society), different levels of analysis (micro/ macro) and makes it possible to analyze sets of activities and discourses [...] (Zembylas, 2014).

We will focus on the collaborations (c) that creators developed before the project and then we will connect this involvement with their expectations, interactions and outcomes that they experience (d) in Blind Date. The process of production will be approached through artistic practices of cooperation.

The Blind Date (2006-today) is a platform that involves visual artists in cooperation with other groups of creators (poets, philosophers, refugees, local people, activists). The result is affected by the relationship that these groups cultivate. The process that creators follow is in between participatory, interactive, collective art (Kravagna, 1999). This participation is surrounded by concepts of community and democracy (Dezeuze, 2010).

Theoretical framework consists of sociological approaches of art creation and collaboration (Sennett, 2012 & Becker, 1982). The vital role of the network of cooperating people is revealed through Becker's work, but with unique developments in the case of Blind Date's creators. Aspects of the importance of collaboration were emerged, along with the cocreation that is complicated and overcomes institutions (Sennett, 2012). Goffman's analysis (1972) on gaming and the gaming encounter is important on examining Blind Date's creative process.

The experience and the representations of artists and participants was explored with 26 qualitative semi-structured in-depth interviews. The interview material was examined through discourse analysis. Discursive Psychology applied in order to investigate the ways that participants use to deal with their cooperation and participation. The stress is on individuals both as products of discourse and as producers of discourse in specific contexts of interaction [...] (Phillips & Jorgensen, 2002). A micro- sociological approach will be developed through the examination of background participation practices and project creative processes.

Keywords: Sociology of the creators, discourse analysis, qualitative research, collaborative art, socially engaged art.

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- Adonis Volanakis

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Illegal Artistic Interventions on Eastern-European Public Monuments

Monuments to former and often hurtful leading ideologies have largely been removed from the public space. And this is not a recent attitude like we now see in the light of BLM movement; in Eastern Europe this happened right after (or during) the anti-communist revolutions in a symbolic take-down of dictators, oppressive “walls”, and “curtains”. These actions had little to do – if nothing – with the monuments' aesthetic or artistic value, but rather it was *damnatio memoriae* in its most basic iteration. But what about works those that remained? What fate awaited them? Some (yet not all!) are covered in almost benign graffiti, while others are “defiled” by distinctively political artistic interventions.

Much in the same way, newer works are also subject to public scrutiny, and they too often fall short. In this case the protest is not directed against history, instead it may come from an aesthetic judgement. There is a difference in sentiment between the illegal pots of paint used on the *Monument to the Soviet Army* (1954) in Sofia and the ones used on *the Memorial of Rebirth* (2005) in Bucharest.

However, what is the cutline for “vandalism”? Does the intervention over a communist-era monument point to its current lack of meaning or does it attest to its continual memorial function, albeit it's the bad type of memory? And what of the post-communist ones, do these interventions mean they failed to connect with the public from the get-go? These questions, reflecting the complexities of the practices, are perhaps worth further exploration.

Keywords: public monuments, illegal intervention, protest, graffiti, memorial

Magnus Ring, Lund University

Art after all. On collective memory and perpetrator trauma

Abstract to be added later

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Longing back to books after lost time – avid readers’ experiences of interruptions in recreational reading

In this paper, I examine temporary interruptions in recreational reading among avid readers. The research data is based on an online survey (2021) with 955 answers from Finnish book readers. My analysis sheds light on the following research questions: What kind of life events are the interruptions connected to? How are the feelings and insights evoked by the interruptions described? What kind of meanings do these descriptions activate?

The paper uses concepts derived from research on sociology of literature (e.g. Stebbins 2013), comparative literature (e.g. Felski 2008) and information studies (e.g. Usherwood & Toyne 2002) and focuses on the experienced significance of the interruptions from the readers’ point of view through discourse analysis (e.g. Fairclough 1992). As much as two thirds of the participants reported having had more than one period in their life during which they did not read for pleasure, most commonly due to pressure from work, studies, or personal life. Reading is often considered a remarkable resource in dealing with life’s day-to-day challenges as well as more severe difficulties, such as grief and mental health problems (e.g. Usherwood & Toyne 2002). However, my analysis shows that troubles in life might also temporarily disconnect readers from otherwise vital reading engagement, which some participants, in retrospect, considered regrettable.

On one hand, the paper analyzes descriptions of alienation and deprivation evoked by the absence of reading, and on the other, it introduces readers’ anticipation and trust in inevitably reuniting with books again. The paper complements studies on reading cultures by exploring readers’ experiences of the varying nature of reading for pleasure.

Keywords: recreational reading, sociology of reading, reading cultures, audience studies, discourse analysis

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Surrounded by art. Art-based research, critical pedagogies, and social intervention in Portugal and Italy

This proposal is the result of a partnership and disciplinary crossing, directed towards social intervention through the arts. In this sense, we used a multi-sited ethnography, i.e., we focused on the study of two distinct empirical cases, one in Portugal and the other in Italy, in order to understand and emphasize how sociology and critical pedagogy can be complemented with artistic practices, more specifically with the use, application and analysis of art-based research, thus promoting more effective means of intervention and perception of the social reality lived and experienced by different social actors, but also by the researchers. For the Portuguese case the initiative "The Neighbourhood is Ours!"- the second edition - will be presented, and for the Italian context the project "Alice In Wonder Wall", both targeted at young people from different backgrounds and with different experiences. With this presentation we intend to answer a basic question: How do critical pedagogy and sociology connect?

Keywords: art-based research, sociology, critical pedagogies, youth, social intervention.

Sara M. Strandvad and **Kathryn S. Roberts** University of Groningen
Institutionalize yourself! Artist-led micro-residencies and the gig economy

To counter precarious working conditions deriving from cutbacks to arts funding, deinstitutionalization, and neo-liberal policies focusing on the economic potential of creative industries, artists have increasingly turned to residencies since the 1990s. One of the formats for artist residencies that have been evolving and growing in numbers is the artist-led micro-residency. In this type of residency, one or more artists arrange a residency themselves to host like-minded artists, stimulate the creation of community, and simultaneously sustain their own practices via the income generated from the residency. The term “micro-residencies” was coined in 2005 by artists Luis Recoder and Sandra Gibson, when writing about the residency they conducted at Youkobo Art Space in Tokyo, Japan (Humphreys 2019). Micro-residencies are characterized by having a small size (for example, Youkobo hosts three artists at a time), which allows for a flexible and more informal approach, able to adapt to the needs of each participant. These newer and self-organized forms of residency initiatives have been on the rise, but have also been badly hit by the Covid-19 pandemic.

In this presentation, we turn attention to these small-scale, personalized, and self-initiated ways of organizing residencies. The question that we explore is how the set-up and hosting of a residency functions to create an infrastructure, and in that way becomes an attempt to institutionalize the production of art. Based on preliminary research on micro-residencies, primarily consisting of interviews with members of the micro-residency network, this presentation will analyze the phenomenon of the micro-residency as a novel organizational format that aims to protect artists from everyday hassle of working in the gig economy. In this analysis, we discuss the micro-residency as an example of alternative ways of organizing artistic production, while at the same time questioning the extent to which these small-scale, artist-led initiatives model or enact sustainable alternatives to growth capitalism, as has sometimes been suggested by sociologists (Alacovska and Bille 2020, Cnossen 2021, Gielen 2015, Luckman 2018).

Xawery Stańczyk, University of Łódź, Institute of Sociology
“Space Grasses”: from synthpop environmentalist children’s revue to experimental music video about the fossil fuels industry

In 1986, in the declining socialist system and amid growing concerns about the natural environment, children from the cultural centre in Knurów, Silesia region, gave a show called “Cosmic Grass” (“Kosmiczne Trawy”). The event was a futuristic music revue with mesmerizing, cold synth sounds and psychedelic costumes. Soon after the kids started their tour with the show around Poland, even before the highest officials. It is noteworthy that the narrative of “Cosmic Grass” was about environmental degradation and destruction of ecosystems caused by humans while the cultural centre in Knurów was affiliated with the local hard coal mine. Was it greenwashing, or just an unintended inconsistency between the economic policy and cultural production?

In 2022 Karolina Pawelczyk, the artist born in Knurów, created a 15-minutes video based on the “Cosmic Grass”, nowadays almost completely forgotten. In her work, Pawelczyk actualized the plot of the revue, adding some quotes from the Polish president praising the fossil fuels industry in Silesia and calling coal the strategic resource for the country. Pawelczyk recreated some parts of the show but this time it was performed by adult performers. Stylized as neohippies, they were situated in the degraded landscapes of Turów, where the brown coal mine is still working. Thus the artist points at the same problems and paradoxes today and more than thirty years ago and asks about the role of art community (performers were engaged in activities with the residents).

The presentation will be focused on two movements: the reconstruction and actualization of the revue from the children’s live show to the music video and the relations between the art community and the environmentalist activism in Poland. The history of “Cosmic Grass” embraces and problematizes both of them.

Keywords: art reconstruction, fossil fuels, environmental degradation, community

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Sexy but Poor? The Limitations and the Opportunities in Berlin for Migrant Artists Before and After COVID-19

In this study, we considered the possibilities and limitations encountered by migrant artists in Berlin through interview research. Artists use their networks of friends to obtain new information and jobs. Artists' gathering and colonies incubate new artistic creations and performances and affect the flourishing of the places in which artists live. Artists also need connections to expand their markets and places of activity. Residencies, for example, can connect migrant artists to many hubs for creation and innovation.

Many migrant artists come to Berlin for their artistic activities. This phenomenon is well-known, along with the slogan 'Berlin is poor but sexy'. The reasons artists choose Berlin are low living costs and the existence of support systems for artists. The advantage of making art in Berlin lies not in the city's homogeneity but in the variety of local creations, ensured by the multitude of artistic mobility opportunities.

More than 10 years after the coining of the 'poor but sexy' slogan, is Berlin still attractive to artists? To find the answer to this question among Japanese migrant artists, we interviewed 30 such artists (visual artists, actors, musicians, and performers) from 2017 to 2022. The respondents mentioned having few business partners and high-paying customers as limitations for their artistic activities. In addition, there is a lack of inclusive communities: artistic groups are segmented by language, education, and ethnicity, which is why the artists mentioned having multiple place for creation.

Since the beginning of the COVID-19 pandemic (especially in 2020–2021), the situation has worsened. Unless they benefit from support from outside existing artistic systems, migrant artists cannot live in Berlin. If they lose their spot in the mobility programme, it is challenging to continue their artistic activities. According to our results, COVID-19 has had negative consequences for migrant artists in Berlin.

Keywords: network, mobility, migrant artists, Berlin, COVID-19

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Who (what) we are? Semi-peripheral visual artists' contemporary habitus- the Israeli case.

The enduring habitus of visual artists in Westnorth Societies can be generally defined as "a universe in which to exist is to differ" as described by Bourdieu and still prevails (Bourdieu, 1983). The habitus has persisted despite significant changes in artistic practices. Artists' practices epitomize Self-realization, independence, immediacy, spontaneity, contemporaneity, and scarcity (Gerber, 2017; Heinich, 1996; Kleppe, 2017; Negus & Pickering, 2004; Røyseng, Mangset, & Borgen, 2007) They reject commercialization in order to pursue a life of creative autonomy (Gerber, 2017). Historically, Westnorth artistic capitals attracted artists from all over the globe. In their back and forth artists have been active agents in the diffusion of the 'charismatic' artistic habitus. The Israeli field of visual art has not been an exception. Saying that recent studies argue that the Bourdieusian disavowal of economic interests is no universal organizing principle of cultural fields but should instead be seen as highly contextual (Komarova, 2018).

Assuming that the Israeli field is positioned in a semi-peripheral locus, what constituents have shaped Israeli artists' orientation? To what extent are the source of artistic practice local or originated in the global art Capitals? Is the state of the continues-unsolved Israeli-Palestinian(Arab) conflict affecting the artistic practice, How the national/ ethnic origin and self-identification influence the artistic orientations, Is the religious belonging involved in artistic choices, Do health-related conditions alter the artist's path, how do gender identities shape artistic orientations? Are Israeli artists 'Romantic habitus oriented' or 'commercial oriented'?

This article draws primarily on an extensive survey conducted amongst Israeli visual artists in 2019. Our final sample contained 261 respondents. The final version of the questionnaire included a variety of 15 open-ended and 50 closed-ended questions. The survey covered demographic characteristics and questions about occupation and income, education, gender, ethnic background, and workspace. The survey also included questions regarding the artists' perceptions of various aspects of the artists' identity, distinctiveness, success, and career.

Marcel van den Haak, Erasmus University Rotterdam, Department of Arts and Culture Studies

Arts valuation in movement: the increased impact of moral criteria

The last decade saw a major increase of moral art critique, which challenges the artistic field's ethos of the autonomy of art and of the prevalence of aesthetic over ethical judgements. Following Bourdieu's field theory, at the autonomous side of the artistic field heteronomous (economic, but also social/political) influences play only a minor role. Hence, moral objections against specific artworks are often easily dismissed as being irrelevant.

However, most issues – including those studied by sociologists such as Heinich and Tepper – have long regarded *conservative* opinions, such as on sacrilege and obscenities. The last decade, though, it is mainly *progressive* issues that flare up, on art that is considered – intentionally or not – racist, misogynist, homophobic, etc. Social media expand the impact of such issues. Artists' and art professionals' initial inclination is often still to defend art from the point of view of the modernist paradigm they are used to and to label criticism as 'cancel culture'. On the other hand, the art world increasingly acknowledges a dilemma between two colliding progressive ideals: arts' (aesthetic) autonomy on the one hand and feminism, anti-racism, etc. on the other. More and more, institutions comply to certain criticisms (often from *within* the field itself), in order to develop a more inclusive cultural sector. Hence, the artistic field seems to face a paradigm shift.

By means of a content analysis of the diverging arguments used in several recent cases, taken from both European and American media, my presentation will explore the tensions and ambivalences that artists and cultural institutions from various artistic domains experience. This exploration will be embedded in a historical-sociological analysis of changing power dynamics in the artistic field and beyond: the upward mobility of historically underprivileged groups who aim to acquire cultural capital on their own terms.

Keywords: aesthetics vs. ethics; cancel culture; racism; sexism

Ludmila M. Wladyniak, Department of Sociology, Charles University
And the princess never wakes up. A social semiotics study of the traditional Czech film fairy tales

In the post-war period the state entertainment industry in, at that time, communist Czechoslovakia created a film genre of a film fairy tale. Since that time, the mainstream Czech culture has been framed through those films that produce main visual representations of female and male beauty, as well as of gender roles and of intimate romantic relationship. The genre itself has quickly become the beloved Czech family culture product to be consumed during bank holidays and festive times on public, and later, private TV stations (screened also in theaters). Its popularity and omnipresent give a film fairy tale a special status of national treasure.

Throughout its long history, the solemn fairy tales evaluated to fit modern visual representations and fashions, but refused to change its once-established gender-based order. The presented study analyses the Czech film fairy tales, using the tools of social semiotics, and focusing on visual representations of gender and gender roles presented in the films, and their gender socialization influence amongst the Czech audience.

Keywords: gender socialisation, gender representation, gender visual stereotypes, gender roles, social semiotics, film fairy tales

Byung Hun Yoon, Department of Sociology, Seoul National University
Precarious dreams, sustained futures: The management of precarity, production of hope, and continuation of artistic identity in a South Korean performing arts collective

This paper aims to explore how artists of an independent performing arts collective in South Korea manage the precarity they face and construct hopes for a sustained artistic career and identity. In recent years, precarity has been considered an important concept in analysing the working conditions of artist workers and how they navigate those conditions through their professional life. Keeping this body of literature in mind, this paper contends that a distinct work of hope which builds on the precarity itself needs further investigation.

This paper is based on a year-long participant observation of the collective's weekly studio sessions and multiple-round in-depth interviews with its members. The collective consists of seven artists 5-10 years into their professional career. Four are performers with elite educational background in *yeon-hee*, a Korean folk performing arts genre characteristic of invigorating theatricality, strenuous training of standardized bodily techniques, and rather well-established state-sponsorship for 'traditional culture'. The collective also has an art director, a dramaturg, and a costume designer, along with a network of closely collaborating artists in various fields. The period of data collection coincided with the collective's 1-year project of public-sponsored research-production in 2021, culminating in a single show performance experimenting the methods of 'contact improvisation' on the *yeon-hee* educated bodies of the performers. The researcher's participation included working as a recording staff for studio sessions, producing archival data for the collective and ethnographic data for research purpose at the same time.

The data demonstrate that, not unlike many other (performing) artists in general, the collective's artists deeply experience and busily deal with the precarity pervasive in contemporary South Korean performing arts scene. They hop from one project to another, weave temporary contracts into a livelihood, hold multiple jobs in and out of the art world, paddle through jobless phases and strive to construct a cohesive and meaningful artistic career/identity. This management of precarity unfolds in both individual and group-level, and tensions among the members concerning the collective's (noncommercial) artistic trajectory and interaction rituals of encouragements were both vividly observable.

This paper particularly focuses on how a certain way of producing and interpreting precarity allows them to make sense of and bind themselves to their artistic work, career, and identity. Data show that the collective's artists deliberately make decisions to stay outside of the state-sponsored (performance and educational) labour market and artistic field of *yeon-hee*, maintain precarious working conditions, and barely make ends meet in the contemporary performing arts scene which depends largely on highly selective and unpredictable public-sponsored funding. By deliberately choosing precarious options and interpreting those choices as a resolute attempt to defend something of higher value, this particular practice of precarity allows them to produce a distinct logic of hope and meaning that sustains their artistic career and identity. Reflections on theoretical, methodological, and policy implications of the findings are also presented.

Mariano Martín Zamorano, Victoria Sánchez Belando and Arturo Rodríguez Morató, all Department of Sociology, CECUPS, University of Barcelona
Open to interpretation? An analysis of performance and strategies within Barcelona City Council's cultural grantmaking and its evaluative practices

Grants are one of the critical instruments of cultural policies, supporting cultural production, circulation and even consumption. At the same time, they have shown to be relevant in setting value frameworks guiding artistic and cultural practices at the local level. According to the literature, cultural organizations and artists may consider grant-making evaluative frameworks when creating their projects, as specific drivers for success or boundaries to challenge (Moore & Moore, 2005; Nea, 1993). Along these lines, governments integrate critical ethical and also arts-related criteria into grants calls, which range from gender inclusion to artistic excellence (Chartrand & McCaughey, 1989). An analytical overview of the capacity of this bundle of criteria that are included in grant policies to embed and shape values may provide clues concerning cultural policy models and orientations (Mulcahy, 2019; Toepler & Zimmer, 2002). However, the relationship between centralized grants value framing and effective assessment practices is intricate (Misdrahi, 2017). Moreover, cultural policies literature has not adequately examined the specific issue of value framing, recognition and legitimation in grant making evaluative practices.

In this article, from a pragmatic sociology approach, we analyse the particular influence of culture grant policy and its value framework on worth assessments. We focus on two levels (1) how the overall recognized value configuration established by the local administration is strategically used and interpreted by boards and juries during the assessment process, and (2) main contextual and situational factors determining forms of evaluators' re-hierarchization and negotiation of value within and between main identified valuation blocs, namely social, aesthetic and economic. We address these issues from a qualitative approach by studying the case of Barcelona's cultural administration. The analysis is based on 30 semi-structured interviews and 1 focus group carried out as part of the H2020 UNCHARTED Project fieldwork between march 2021 and march 2022.

Keywords: cultural policies, grant making, evaluative practices, values

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Arturo Rodríguez Morató, CECUPS-University of Barcelona
Valuations processes and controversies in Barcelona Architectural projects

This communication aims to analyze the social values of culture that emerge and shape architectural production from a sociological perspective. The communication shows parts of the preliminary results of the project UNCHARTED "Understanding, Capturing and Fostering the Societal Value of Culture" (European Union's Horizon 2020 research and innovation programme). The fundamental aims of the UNCHARTED are to elaborate a general vision of the societal value of culture in Europe and a road map for cultural policy action favourable to the plurality of cultural values. In this paper, we explore the valuation processes in which different actors confront different value orientations and arrive at certain compromises as well as the evaluation devices and rhetoric they use. We consider two fundamental phases in the architectural project, the production and the postproduction phases. To analyze the dynamics of valuation in architectural production, we have selected an architectural project related to the transformation of an old factory into a new centre for the creation and exhibition of music, theatre, and dance in Barcelona. From a perspective of pragmatic sociology, we consider for our analysis the contexts (situation, actors, and actions), practices (dynamics of classification and legitimation) and grammars (principles of justification, agreements and disagreements, criticisms) of valuation and evaluation that have structured the different phases of development of the architectural project selected. Within the qualitative research strategies, the following information gathering techniques were used for our analysis: semi-structured interviews, round tables, observation, and visual ethnography (through photographic recording) and document analysis.

Key words: *valuation, architectural production, Barcelona*

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Artistic evaluation in opera organizations: forming individual judgments within a network of evaluators

Based on in-depth interviews with artistic, technical and administrative managers of a publicly funded opera company in the Netherlands, this paper shows how the managers' individual judgments about the artistic performance of their organization are influenced by a network of different internal (other members of the organization) and external (peers, critics, members of the general audience) evaluators. With evaluators we mean those groups of persons whose opinions are a potential source of information for the managers while forming their own judgments (Chiaravalloti 2016). However, the judgements of individuals in more or less powerful positions who are distant from the organization, and do not know the artistic processes (e.g. politicians, officers in funding authorities) are generally considered as *illegitimate* evaluators, since they "evaluate at distance".

We gave particular attention to the relations of managers to the audience. In line with Zuckerman's conception of evaluation practices as "products of social interaction" (Zuckerman 2012, 224), the interactional relation between organization and its audience is crucial. It is not surprising that audience's experiences influence the managers' judgment about artistic performance. Yet, audience's experiences are to some degree influenced by the work of mediators who are directly involved in the reception of the arts and work in marketing, communication and educational departments of opera houses.

To conclude, managers in opera houses generally acknowledge the different perspectives and evaluative logics of the various groups of evaluators, but we believe that the balancing and appreciation of the different views is situational and remains to a large degree tacit (Smith and Conrey 2008). Finally, by analyzing these evaluative nexuses we argue that individual judgements of managers have a collective ground within both the internal and external environment of the organizations.

Keywords: (e)valuation, relational view of the arts, stakeholders, organizational roles

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